

PROCEEDINGS
The 82nd Annual Meeting
2006

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190

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PREFACE

The Eighty-second Annual Meeting of the National Association of Schools of Music was held November 17-21, 2006, at the The Fairmont Hotel in Chicago, Illinois. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

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

KEYNOTE ADDRESS

WEAPONS OF MASS INSTRUCTION

NANCY SMITH FICHTER
Florida State University

When I was invited to give this talk, it was suggested that I might address some of the critical issues currently characterizing the arenas of higher education and that I also might talk about art and art making. That seemed a tad global to me, but the more I thought about it, it seemed the only way to proceed because to separate all those topics might be to perpetuate the very separations and schisms that we find in our institutional lives today and that I hope to address in these remarks. My comments grow from a deep concern about the damaging separations between the arts that we serve and some of the administrative practices to which we are often asked to conform. And I should make clear that I am usually referring to such practices and mandates that are handed down to all of us from forces often very remote from our own administrative areas; forces such as legislatures, corporate overseers, and alien bureaucracies. Jaan Whitehead, whose discipline is theater, urges us to challenge and break out of the framework of institutional thinking “by asking how [our institutions] are affecting the ways we practice our art on a daily basis.”¹ So I would like to offer some ideas about all of the above and will try to unravel some of the tangled threads as I go along. They are indeed tangled because the context in which the arts reside in academe today presents an unusually rich and complex and sometimes dense tapestry.

To put it plainly, the “damaging separations” to which I refer are often the disconnects that derive from current practices that are not compatible with the disciplines to which they are applied. These schisms have multiple causes, many related to our expansion into institutional megaverses (our megaversities). During the past few decades, we have experienced previously unparalleled institutional expansion. In many cases, we have sought and welcomed the growth. But there is a significant difference between growth, true organic growth that proceeds from a center, and metastasis, a rapid, often random proliferation. When institutional growth skews into metastasis, there often seems to be an institutional panic reaction that yields vigorous efforts to control, to label, to measure; and this can lead to a separation from center, from the very disciplines that are the components of the institution. Although we like to think that we are always open to change and to its new possibilities, we have found ourselves confronted by new models of operation and function that often seem hostile to the very nature of our disciplines and missions. Sometimes we learn to adopt and adapt the new models in ways that are truly helpful; but too often the new managerial models have continued to be alien suits of armor that do not fit, and we find ourselves in “word prisons” that are not compatible with the special languages of the arts.

False Accountability

The five-hundred-pound elephant that is often in the room of many academic councils these days is, of course, the old corporate models. At the uppermost regions of academic administration, there is a striking resemblance to the old boardrooms of old Big Business. And I

say “old” because, as you well may know, the real irony is that the new corporate thinking is looking more and more in the direction of what we might recognize as creative sensibilities. Big Business has discarded some of the old corporate models that academe is still clinging to. But those old models seem to have great staying power in institutions of higher education, and they have yielded some of the weapons of mass instruction that we encounter on a regular basis. We are once again immersed to a greater degree than ever in the accountability craze that spawns futile reporting exercises that are

- attempts to quantify that which is unquantifiable;
- attempts to give finitude to that which is infinite;
- attempts *to account for* rather than *to value*.

We are being asked to categorize with an improbable exactitude, to describe literally and to delineate that which (to use Suzanne Langer’s words) “is virtually ineffable.” Now we probably all know that it would not be the best strategy in some cases to go upstairs to our provosts, presidents, chancellors, and so on, and say we just cannot be accountable because we are dealing with that which is “virtually ineffable.” It would all sound so vague. We might not even score if we quoted Mendelssohn, who said that music cannot be expressed in words, not because it is vague but because it is more precise than words.

It is often difficult to protest in any way the mandates for specified “outcomes,” for “accountability.” It can sound as though we do not think we should be responsible. It is like being against motherhood and apple pie. (Of course, we know that in the practice of the arts that we profess, we are highly accountable. For one example, if we consider our carefully developed and articulated processes of audition, assessment, adjudication, jurying, examination—whatever terminology we want to use for the processes we follow to discern individual status and progress—we see ample evidence of our accountability.)

Of course we want to be accountable; of course we want outcomes, results. But we want real ones, not false surrogates.

It is a natural human impulse to try to give a category, a name, a label to everything. We are often scared of that which we cannot pin down. And of course it is part of our great human paradox that at the same time we are trying to organize and control everything, we are also seeking that which will take us away from the quotidian aspects of our lives—be it a spiritual quest, an art experience, or a martini. It is part of our human condition that we seek clarity and definition at the same time that we ache for mystery and the explorations of mind and spirit. As human beings, we swing back and forth between these two poles and our institutions reflect this; but in the attempt to clarify, label, control, we sometimes seize on what appear to be efficient remedies, quick fixes. They can turn out to be the miracle drugs whose side effects include (always at the end of the list) “and sometimes death.” Some of the mandated measurement exercises in the name of accountability, some of the educational “reforms” that have been prevalent in the past couple of decades have turned out to be the “two aspirins and a Band-Aid” that have had scant relevance to the real health of the organism. Let’s consider for a moment some of the so-called “reforms.” They have nomenclature that is doubtless familiar to you: “discipline-based arts education,” “content-neutral” curriculum, “creative, cognitive restructuring,” and so on. This was and often still is just reminted jargon that purports to be the avant-garde of pedagogical theory—really about as avant-garde as the abacus, though frequently not as effective. Often the new spin that such terms put on educational concepts is just the spin of a wheel being reinvented, but when the concepts they

represent are put into practice, they often take us from the center, which is the art itself. The practice of these “reforms,” often so well intentioned, can threaten real content and substance. They can result in a dilution of the art experience. We are also beginning to hear again some discussion of technique, of arts skills as being mere tools. And when we hear this, we must always remind such speakers that an art technique, be it in ballet or music or painting, constitutes language. Arts skills are shared symbologies capable of the profoundest levels of abstraction and the most elegantly precise specificity.

The big problem is that these so-called reforms avoid the central passion. Isn’t it ironic that in the American educational system, in which John Dewey (the great advocate of learning by doing) was one of our early icons, the *doing* can get subtly shifted from its central position? In dance, the discipline with which I am most familiar, we thought we got some of these issues all settled thirty or forty years ago when dance departments were finally winning their turf. Many of us in dance remember the many skirmishes won that meant we were going to win the big ones. We remember the battles about academic credit for technique classes; repeatable credit for studio experience; the concepts of the necessary daily practice of the art; the notion that for the creative and/or performing artist, the thesis is the work itself, not a paper about the work (although that may also be another valuable experience to require). We learned to affirm that a thesis can be the artist’s statement, and it is a statement made by doing and making the art. These positions have all been well articulated many times; but they continue to need to be voiced again and with renewed power.

Quite recently I heard that a well-known dance program was being challenged about the legitimacy of credit given for studio experience. Everything old is new again.

The Defects of our Virtues

Although we may again be facing a repeat of old issues to be dealt with, there are some new “wrinkles” in the old challenges. We are in a vastly changed technological universe. We are amazed and greatly helped by technological advances. We embrace them as great tools and even as mechanisms that can alter and inspire our envisioning and conceptualizing. But also (and this is my favorite cliché), we suffer from the defects of our virtues. Technology has greatly expanded our horizons, but it has also opened up some problematic corners of Pandora’s box. Although it has in so many ways given us the wherewithal to increase efficiency and to widen vision, it has also raised to iconic heights the prestige of precise, quantitative measurement; and such measurement can be attained with incredible speed. I believe we have been for some time in the process of being perceptually altered. In many ways this may be good, in most ways it is inevitable, and in some ways it is scary. We are developing speed-lust, and this poses some particular issues for the arts. We know that in addition to being often nonverbal and resistant to analytical quantification, an art frequently does not meet today’s imperative for instant gratification, quick-fix results. Its iconic powers are somewhat different from those of the computer. An art experience may move into one’s senses with direct and keen and seemingly immediate address, but its ultimate effects may be slow and gradual and eventual. Art sharpens the perceptions and invites contemplation, but this may happen over time and on various levels of consciousness. This is highly inconvenient for those who want dependably scheduled outcomes and accountability statistics.

The late Susan Sontag said, “All great art induces contemplation, a dynamic contemplation.”² What is missing in some academic managerial thinking today is acknowledgment of and provision for that dynamism, space for the mystery, and respect for the ineffable.

If the art experience is often resistant to exact verbal analysis, then it is perhaps even more so to quantification. Today the number is often more powerful than the word. The number is a signifier of a very different nature than the word, and certainly it is different from the art experience. Currently it finds a very hospitable environment in the corporate contexts of both business and academe; and when accorded its appropriate place in human transactions, it can contribute significantly to our perceptions and considerations. Just think where we would be in music and dance if we did not have the quantifying tools with which to deal with time and value. So the number, the quantifying impulse, the need for measurement need not be considered evil siblings of the creative spirit, but when they are allowed to assume dominance over all other ways of assessing value, then we are indeed in “tail-wagging-dog” territory. Exactitude can at its best yield the elegance of which the physicist speaks, the perfection of Japanese Noh drama—but the price of superficial exactitude can be the loss of mystery. This doesn’t have to happen. Your discipline, music, proves this . . . where precision and exactitude can yield transcendence and transformational experience. *You* know that you may be able to measure much of what it takes to get to that experience, but you also know that you cannot really measure the experience itself.

Administrative vision and practice can surely be aided by sensitive measuring. As an example, we are aided by both the processes and the results of the national accreditation associations of which NASM is a full partner. We can gain helpful data from the exercise of the annual reports and the HEADS data, because they do not purport to legislate the nature of the arts that they address; they do not define esthetic visions; they do not tell us how to practice our arts; and they do not ask us to quantify that which is unquantifiable. They stay close to center. Most of all, they are discipline specific and designed by those within the disciplines. In short, they are sensitive tools, not scary mandates issued by a remote authority with scant acquaintance with how the arts work.

I remember feeling a real sense of satisfaction after completing the self-study reports, but it was a very different order of satisfaction than I felt from the experience of choreographing Bach cello suites. Jose Limon said that art making “is a lonely and aristocratic encounter.” Writing the self study was not that—well, perhaps a bit lonely but not so aristocratic. But it offered the satisfaction of looking through several lenses at something I thought I knew everything about and finding new ways of seeing things. That happened because the instruments had been sensitively wrought and were aids to examine, not to irrevocably define.

Today’s accountability craze brings with it with what John Tusa (in a lecture entitled “The Language of the Arts”) refers to as “this flood of regulatory, admonitory, minatory language.”³ We are bombarded by the seemingly unending requests for generic reports of “outcomes” that all so often confuse random facts with truth. In our fields, we often know in a deep and intimate way when something is working in an art process, in a teaching moment. We recognize it. But we seldom can pin it down and measure it with exactitude. One is reminded of the Heisenberg principle: when we examine something too closely, we alter that which is being studied. David Boyle, in *The Tyranny of Numbers*, says “The closer you get to measuring what’s really important, the more it escapes you, yet you can recognize it sometimes in an instant . . . number-crunching brings a kind of blindness with it. When we measure life, we reduce it”⁴

Boyle reminds us that in academe we feel in serious ways the damaging results of trying to measure the wrong things. He cites the 1986 Research Assessment exercise as a prime example of this and says that it remains a device in wide use today as a tool by which universities are judged. In Boyle’s words:

it simply measures the number of articles . . . published in academic journals. The result? Narrower and narrower research, important articles cut into three, conventional research rather than bold, dangerous new thinking and what David Cannadine calls “a new and depressed professoriate . . . with all the frenzied energy of battery chickens on overtime, laying for their lives.”⁵

If this has such impact on traditional theoretical research, then it is surely daunting to those in the arts.

One Size Does (Not) Fit All

We have recently learned that U.S. Education Secretary Margaret Spellings’ Commission on the Future of Higher Education is recommending a bold new set of proposals that will include overhauling financial aid systems and holding colleges and universities more accountable for their students’ progress. The commission’s report states that if these proposals are adopted they will produce “institutions and programs that are more nimble, more efficient and more effective.”⁶ Well, of course we all want to be more nimble and efficient but two of the reported proposals in particular raise some alarming red flags:

- Create a ‘consumer-friendly’ database so consumers and others can compare institutions.
- Create a tracking system to collect and analyze information on individual student performance.⁷

Of course, we already collect data on student performance, before and after graduation. But do we attempt to analyze that “lonely and aristocratic encounter”? No, because we could not and would not do so.

One news story reported that although some panel members expressed hope that the recommendations would lead to legislation, one member of the panel (he is also president of the American Council on Education) said that the report’s one-size-fits-all approach could be counterproductive, given the diversity of missions in higher education, and that “change in higher education is needed, but we need to get it right and above all do no harm.”⁸ In a democracy, where individual excellence is a buzzword of widespread currency, the idea of one-size-fits-all is anathema.

William G. Durden, president of Dickinson College, vigorously protests the commission’s “suggestion that one test would be appropriate for all types of higher education institutions regardless of mission” and its implication that all areas of human knowledge and insight should be “subject to quantitative assessment.” Durden suggests that by this specious reasoning, such standardized, quantitative testing could logically be applied to measuring people of faith and that such an effort could be called “No God Left Behind.”⁹

It is this very one-size-fits-all mentality, reflected in the commission’s report, that characterizes so many of today’s accountability practices. Not only do we chafe under such practices, but also we feel threatened, and rightly so, by the growing disconnect between quick-fix managerial strategies and cogent administrative vision, between instruments of facilitation and that which supposedly is to be facilitated. Again, quoting Boyle: “The big problem with numbers is what numbers won’t tell you. They don’t interpret. They won’t inspire and they won’t tell you what causes what.”¹⁰

It is not really a new dilemma but one that, like many a virus, grows in an increasing number of versions. And why has all this happened? The origins are multiple and many are beyond my understanding or expertise; but surely the radical explosion of knowledge of previous decades has been a factor. We have experienced years of experiment, exploration, and thought. We have experienced new ways of thinking about our very selves and our place in a universe that is now recognized as a multiverse. We now have very altered concepts of such basic stuffs as time and space and energy. It is a wonder that we survived the previous century without severe collective existential panic. Well, we survived because frankly we had no choice, but in so doing we have sometimes found ourselves encumbered by methods and modes of accommodation that are radically different from those used before and these have had impact on all our human institutions. We continue to strive for a culture of learning and creativity, but today that effort is in a corporate context. That is how we have quelled the existential panic. We have incorporated it.

Loss of Center

We are right to rue old corporate models and their intrusion into our work, but a sensitive and ever evolving corporate model is in itself not an evil thing. The human body, for instance, is a good example of a corporate organism consisting of specialized components with a central administration directed by a coordinated intelligence operation; and when it breaks down, it is often because the program has a virus that the central intelligence has failed to scan, not because the whole corporate idea was wrong. Very often it breaks down because of the loss of center.

In my view, a loss of center is *the critical cause* of institutional malaise and dysfunction in higher education today. Its symptoms are manifold. This loss of center is both the cause and the result of the dangerous separations between measurement mechanisms and the true nature of that which is to be measured. It can also be manifest in rigid curricula in which turf wars erupt between specializations. It reveals itself in an unthinking adherence to a mandated syllabus: "If it's Tuesday, it must be cubism." It is apparent in administrative practices that have scant relevance to the disciplines being administered. I know it is a common habit in universities to rail against the central administration. I rail against central administration not because it is administration but because it is not central enough. I fear it is having a demoralizing and schismatizing affect on faculty morale and colloquy. It all reflects a distancing from center.

Those of us who may still remember the 70s may also remember Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*.¹¹ It had many engaging notions that could readily be applied to educational issues and to the art experience, as well as to taking a trip on a motorcycle. One strong image in the book was that of the oak tree and its vital growth principle. Pirsig's point was that the more the mighty tree grew, outward and upward, with a proliferation of increasingly complex branches, the greater was the necessity for the deepening and strengthening of its roots. Branch expansion necessitates root expansion. The branch expansion has certainly occurred in our educational enterprise, in our colleges and universities, and in our own arts disciplines. The deepening of the roots has not always happened; and when it doesn't, the health of the organism is threatened. Those who have lived through a big storm know that the top-heavy tree with shallow roots topples. The loss of center can be fatal. We need to remember a warning by Epictetus: ". . . take care that you do not harm your governing principle."

This room is full of leaders who know well the growing complexity of disciplines and the many new pressures that come with such growth. When the inbox is many times fuller than the outbox, it is so easy to be distanced from our central purposes and from those for whom they

exist. When I chaired the Department of Dance at FSU, the configuration of our facilities was such that I had to walk through several studios quite a few times a day in order to go to and from my office and other places in the building. It was a bit inconvenient for all concerned, but I liked it because I saw classes and rehearsals in progress throughout the day. In other words, by necessity I saw that which I was administering. It was almost impossible to be isolated from the ongoing life of the department. In addition to the fact that I loved watching what was going on (it was a welcome break from spreadsheets and reports), I also felt that it helped a bit to keep me on track. It often served as a reality check. I had to see the results of some of my mistakes as well as enjoy the vitality of the program. Most of all, it kept me connected to the center. I have always been afraid of the Dr. Strangelove syndrome in administration, similar to the condition in which the push-button general presses the button in some remote chamber and wreaks havoc on some distant battlefield, or the legislator who seldom sees the "battlefield." Bearing witness to the results of our action is real accountability.

It is indeed alarmingly easy to become so involved in turning out the slick and perfect operational model that one becomes like the surgeon who says, "Well the operation was successful, but the patient died." We do not expect the upper administrative officers of our institutions to make regular first-hand contact with our individual units—although some make a mighty and laudable effort to do so. It behooves us more than ever to devise eloquent and clear means to communicate the uniqueness of our fields to them and to resist the one-size-fits-all strategies that become mandates.

I suspect we have all noticed some changes in administrative personality at the uppermost institutional levels. Because the chasm between those levels and the disciplines and programs has been widening, and because the aforementioned spread of reporting demands that attempt to force all responses into cookie-cutter molds has become rampant, the word *compliance* is heard more and more and the results of noncompliance are often punitive in nature. This can foster a climate of fear that results in a deep tainting of collegiality and sometimes a damaging rush to conformity, quite the opposite atmosphere to that in which creativity and experiment are fostered. The fear is sometimes evident in such things as promotion and tenure discussions, in faculty review processes, in most areas of assessment.

Issuing mandates for compliance that not only have little relationship to a discipline but also are sometimes actually hostile to it and have implied penalties for noncompliance smacks of the bully pulpit in full power. It sometimes seems like governance by intimidation. This may get quick results (of whatever quality); it may get action. It may be quasi-efficient and yield sexy stats for fund-raising. It may be a lot of things. I'm not sure. But what it is not is leadership. It is not that those who are issuing the calls for compliance are bad people; they are just so far away and indeed are listening to different drummers. The drumbeats come from legislatures, corporate relationships, and perhaps from an imperial appetite to be bigger and better in both image and edifice. The walls of academe are covered with green but it is not the green of ivy; it is the green of money and it has grown all over those walls like kudzu. Harvard's Derek Bok tells us, "Universities share one characteristic with compulsive gamblers and exiled royalty: there is never enough money to satisfy their desires."¹² The seemingly alien drumbeats cannot be ignored, not if we want to stay in the schoolhouse. But they can be acknowledged while maintaining at each discipline's level our own coherencies and our own intimacies with the arts we serve.

The Managers

Almost a century ago, poets and playwrights and other artists warned us that the managers would take over our lives and our public institutions—that the philosopher-king would become extinct. Implicit should have been the warning that the Groves of Academe would be invaded by number crunchers and marketers, that managerial efficiency would take precedence over administrative vision. We have seen such things occur and we have let such things occur because as knowledge and our institutions drastically expanded, educational resources also often became scarcer, wasted, diluted, and randomly distributed. So something had to happen. Enter, the managers. They soon became the wunderkind of all our institutions. And frankly we have desperately needed them; well, what we have actually needed is managerial talent provided in tandem with a real understanding of the goals of the professoriate and the educational mission. In the worst scenario, the managerial tail begins to wag the academic hounds. In the best outlook, the academic administrator who functions with both administrative vision and managerial savvy emerges as the saving grace in the current academic context. Ideally such an administrator has come up through an arts discipline and has experienced art first hand as well as having developed administrative abilities. In these days, however, a new model is reflected in the emergence of the arts administrator who has been trained and credentialed in administration without reference to a specific disciplinary neighborhood. This generalist managerial breed is often well versed in the logistics and practices of institutional structures, is alert to demographic vicissitudes, and is often *au courant* regarding trends and policy shifts. This can be helpful. One has to wonder, however, if the expertise of the generalist manager can be sensitively calibrated to the unique natures of the specific disciplines to be served. It can, perhaps, but only if the skills of such management can function in close alliance with the administrative vision of one who knows the art, one “who has drunk at the well,” one who provides leadership that is discipline specific while at the same time is in touch with comprehensive educational mission. That is one of our best strategies for retaining our coherencies and diminishing the distancing that occurs within the university complex.

One of the things that has always struck me about the College of Music at my home institution is how close the administrators stay to the art. I know associate deans who have very full administrative responsibilities but who are also out there concertizing, performing, doing active research, and of course teaching. They continue to be an inspiration.

Alternatives

So, after all these considerations, what can be done? There’s an old Southern saying that cautions us not to open a wound unless we have an ointment to put on it. So, enough of the rant; let’s consider some “ointment,” perhaps even some preventive medicine.

If we continue to safeguard the place of art at the center of all our operations, we may keep the advantage in the accelerating contest between expansion and authenticity. In this corporate world, this simply means that we must keep art at the heart of the business. It’s just that simple and just that hard. It takes constant monitoring of our own practices and policies at the discipline’s own level, as well as vigilance concerning actions and policies at upper administrative levels.

This means that we look at every decision we make regarding curriculum, promotion and tenure, budget, faculty and staff hires, fundraising, and so on, to be assured that such decisions are consonant with the art itself and are in the best interests of the students and faculty whose artistic and intellectual interests we are stewarding. In short, we must continue to insist that our practices and policies keep the vital art experience at the center of all we do, whether it be in studio, performance arena, theoretical and critical research, and so on. Such monitoring is a rigorous lens.

I am well aware that I am probably preaching to the choir and that you may feel that such rigor is a given in your daily lives, but I have an ongoing belief that regular diagnostic exams are good for every organism. Such vigilance requires us to exercise our imaginative responses in developing our own arts-centered models and paradigms for assessment, evaluation, and accountability; and this, of course, requires us to develop the necessary political strategies with which to implement them.

We can so easily be coerced into mandated models that have no real relationship to our fields. John Tusa warns us against “becoming willing prisoners of words, concepts, ideas and phrases which have no connection with the real business of creating art.”¹³ We must speak in our own language, the language of art. And we also know that that is often easier said than done.

Due vigilance requires us:

- to articulate in every forum that is available to us the primacy of art as language, as an intrinsic part of literacy;
- to demonstrate that the individual art act becomes even more important in a society that is becoming increasingly totalitarian, bureaucratic, and micromanaged, and that this act is critical for human beings of every age; and
- to identify and nurture leadership that focuses first on the art and the learner and then develops the appropriate strategies with which to manage and administer.

Am I in despair about the arts in higher education and in today’s society? Only at moments and never permanently. During the many years of developing and administering a dance program, there were very few days when I did not feel keen discouragement and there were very few days when I did not also feel joyousness and gratitude at being in the midst of all that wonderful, untamed art-making mix.

I believe that the arts will survive because I believe that we have to do this art-making thing. I believe it to be a biological imperative. We’ve always done it. We have always felt the forceful need to reach into the inner hemisphere, the self inside of us, and take some bit of it, throw it outside, cast it into another form, into something *else*, something *other*—so that we, and perhaps others, can see it, can hear it—can begin to perceive what we may have glimpsed only dimly. When we make art we seize the power to transform thought and feeling and observation and make it into something else. We re-tailor our perceptions to fit another moment. I believe it is all part of that ache for fuller consciousness and I believe we all have it.

The real stuff, the actual art experience (actually doing it, making it, perceiving it) is demanding, essential (in that it deals with essences); fundamental; and rigorous. It is often uncomfortable; it requires labor and generosity, discipline and the willingness to be free. It is profoundly selfish (in that it penetrates and excavates the stuffs of self), and it is stunningly selfless in that it exposes the self and the fruits of its labor to many diverse marketplaces. It creates intimacy, invites vulnerability. It is transformational power.

That is why the arts won't die. Ever. Dancers know that dance lies between the steps. And Isaac Stern said that music lies between the notes. Potent, unquantifiable, infinite.

Do we need more art? Probably not. But we do need to go on doing it and helping others to have the experience. Yes.

Because, as novelist Jim Crace writes, "There is no remedy for death—or birth—except to hug the spaces in-between. Live loud. Live wide. Live tall."¹⁴

Art is a way of hugging the spaces in-between. It is our best defense against the weapons of mass instruction.

Endnotes

¹ Jaan Whitehead, "Art Will Out," *American Theatre* (October 2003): 31.

² Susan Sontag, *Against Interpretation* (New York: Dell, 1966), 35.

³ John Tusa, "The Language of the Arts," Ted Greenfield Lecture, 7 March 2002.

⁴ David Boyle, *The Tyranny of Numbers* (London: Harper Collins, 2000), 60.

⁵ *Ibid.*, 216-17.

⁶ Mary Beth Marklein, "Panel Calls for 'Urgent Reform' of Higher Education," *USA Today*

http://www.usatoday.com/news/education/2006-08-10-higher-education-reform_x.htm

⁷ *Ibid.*

⁸ *Ibid.*

⁹ William G. Durden, "No God Left Behind—Why Not," *Inside Higher Education*, 21 September 2006.

¹⁰ Boyle, note 4 above, 223.

¹¹ Robert Pirsig, *Zen and the Art of Motorcycle Maintenance*,

<http://www.virtualschool.edu/mon/Quality/PirsigZen/part1.html>

¹² Derek Bok, *Universities in the Marketplace* (Princeton, N.J.: Princeton University Press, 2003), 9.

¹³ Tusa, see note 2 above.

¹⁴ Jim Crace, quoted in John Banville, "A Rare Species," *New York Review of Books*, 13 April 2000, 32.

FUTURE OF ART MUSIC

TEACHING MUSIC IN GENERAL STUDIES— HAS THE TIME COME FOR SPECIALISTS?

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Music instruction for the non-major—what should we teach? Who are these students today, what should we be trying to accomplish in these classes, and who should be teaching them? We have tossed these classes from faculty member to faculty member, included them in the duties of new graduate students who have never stood in front of a class before, relegated them to the most junior members of the faculty, and I've even heard of them being forced on the oldest members of the faculty as incentive to retire! Who *should* teach these classes, so that our performers and composers have the best chance of an audience for the future? These are important questions.

In 1963, the year I was born, Robert Trotter delivered a speech to this body in which he stressed in no uncertain terms the importance of the highest quality of instruction for the non-major. That speech helped direct the future of this important area of teaching.¹ In 1977, the year I entered high school, the College Music Society (CMS) created a board position for Music in General Studies. Then in 1981, the year I entered college, the CMS Wingspread conference focused national attention on the subject as never before. This year, I celebrate twenty-five continuous years of involvement with music for the non-major, first as an undergraduate Music Appreciation student myself, then as a student apprentice of Professor Simon V. Anderson. Anderson, once a conservatory assistant dean and general studies expert, believed the non-major was an important enough part of the musical ecosystem to warrant teachers dedicated to the task. He was kind enough to teach me the techniques of his craft while I shadowed him as an unpaid and unofficial graduate assistant. I asked him once, "How can I have as much fun as you do and make a career out of doing it?" He replied,

To have this much fun teaching chemists, nurses, and football players in a big auditorium, don't think, "I'm going to deliver detailed information to these students who ought to know something about classical music," but rather, "I'm going to change the 'who cares' attitude the students seem to have toward anything but their favorite pop music of the moment." . . . Change the attitude, Gerard, and the rest will follow! Maybe you'll get a chance to teach a class or two of Music Appreciation someday, if you get a job doing something really important and nobody else wants the class or needs it to fill their load.

Shortly thereafter, while I was looking for a job doing something "really important," I found myself working on my doctorate full time while teaching part-time in the Cincinnati area. By 1995, I was teaching seven classes to 2,000 students at three different colleges—teaching from the trunk of my car without a parking pass, health insurance, or even a school computer at any of the three schools.

What has happened to our General Studies students since I taught that first class so many years ago? *Technology has happened.* The world that welcomed Wingspread

was one in which the live concert was still the ultimate musical experience for our students. As an undergraduate student, I remember the stadium concerts of the late 1970s as being a relatively easy leap to the blaring, expanded orchestras of Mahler and Bruckner; and Alice Cooper with his snakes and makeup was not altogether unlike the flying Valkyrie women of my first Wagner opera. I still considered live performance the highest aesthetic experience, as did all of my friends.

The technology competing for my attention as a college freshman was the eight-track player. You couldn't walk with it, eight-tracks broke easily, and they were relatively expensive.

In 1981, weddings still involved live bands most of the time. Exciting DJs with their brilliant light shows had not yet consumed the working wedding bands of America. If you wanted to sing a song with musical accompaniment you still needed a band, not a Karaoke television screen and microphone. Broadway pit orchestras of the early 1980s still had full ensembles of horns, strings, reeds, and percussion as the norm. Ice shows, circuses, rodeos, and other events that entertained my friends and me still contained live music, not tapes and computers.

Cable TV . . . MTV!

When MTV hit the airways during my first semester of college in 1981, it immediately made everything else seem a bit boring to me. The difference between me and the students I teach in 2006 is that I can still remember a nonvisual world where sound alone was sufficient! Our students today are one generation removed from that world—music to them has never existed *without* video accompaniment, and 99 percent of the music we perform has never existed *with* it! As our students' exposure to live performance has been decreasing, their level of control over the recorded music they hear has increased by leaps and bounds.

Napster introduced students to access-on-demand a decade ago. Now, 5,000-song iPods fit in my students' shirt pockets and provide sound quality that is cleaner, crisper, and more powerful than any recorded playback in history. My students no longer have to wait for anyone or anything to provide their musical experience for them. They mix their own symphonies, one song at a time, from an inexhaustible worldwide library of music linked to them by their wireless connections. The students we want to reach live in an *extreme* world.

At the same time that opportunities to experience live music have dwindled, a climate of "extreme" has taken over the other sources of entertainment, against which the art music tradition must compete. In the last twenty-five, years technology has created roller coasters capable of hurling my students into unconsciousness; innocent video games like Pac-Man have been replaced by electronic celebrations of violence, death, and destruction; and extreme sports have made baseball seem like time standing still.

The mind-numbing illegal substances that appealed to some students during the three decades after Robert Trotter first addressed you have given way to the devastating frenzy of methamphetamines and the tingling buzz of Red Bull power drinks. My students love the opportunity to vote television contestants off an island in real time, and they watch American Idol as much to see the contestants get brutally insulted as to enjoy any musical experience that may take place.

What is the entertainment product against which the art music tradition must compete? Combine computers, the Internet, music, storytelling, cartoon art, video games, dance, and MTV together, and you end up with Gorillaz: The Ultimate Manufactured Band. Formed in Britain a few years ago, this band is a combination of music, cartoon art, dance, computer-generated graphics, drama, and live performance. This is a fictional band of cartoon characters, each with a life story and personal bio on the Gorillaz Web site. A Gorillaz concert has music being created by computers and musicians set up behind a wall and never seen. On giant screens, the cartoon characters created by the graphic artist member of the group sing, dance, drink, and interact with each other and the audience. To a generation raised with the Simpsons, South Park, PlayStation2, laptop computers, and the Internet, this is exactly the multitasking, multimedia entertainment product that is required to maintain their attention. With this generation, we have entered a multidimensional, technologically created parallel universe of entertainment.

We are playing a game of cultural catch-up with the students we teach. Since Robert Trotter first made his important comments, subtle and well-thought-out incremental changes to how we teach non-majors have been made as a result of many NASM and CMS meetings and conferences. As we have carefully altered our course, our students, young, and fearless, have made major and entirely unsubtle changes to how they experience music and life. *What* we teach these overstimulated students with their endless supply of exciting entertainment options can be debated, but whatever we decide to say, the instructors saying it from this day forward will need the ability to speak the language that students today use and understand: the language of *extreme*...the language of *passion*.

Passion

Passion is the consistent link between past and present. It is the most important ingredient to get our students hooked on the music we love. Over the past fifteen years, I have read almost 28,000 course evaluations of the classes I teach. While student opinions in some areas have varied greatly over that time, one response has been consistent every semester of every year: the students appreciate and enjoy a passionate presentation of material, regardless of subject area. The common denominator that ties Bach and Beethoven to Eminem and the Gorillaz is passion.

A passionate General Studies instructor destroys all of the barriers students erect to protect themselves from things they don't yet understand—like Art music. Students *trust* instructors who look like they're having a good time and are eager to be part of something that seems engaging. If instructors appear to be having fun, students will wonder how they can have that much fun too. Today's students, raised in a culture of "extreme," will try anything once if they sense honest passion in the instructor calling on them to try. Students also know instantly when their teacher is not interested in them or the subject matter.

Teaching the students of the future without passion is not an option, and it will not work. A great opportunity is at hand to attract a new audience of students. The students live in a passionate world of one type; our composers, conductors, and performers speak

with passion of another type; and our instructors have the responsibility to provide the proper translation from one passion to the other.

Imagine what would happen if our Music in General Studies instructors could come to work each day with the *only* responsibility requiring their time and effort being the transference of the musical joy they themselves feel to the non-majors they teach? What *should* we be trying to do for non-majors in their first and probably only music class? I say. . . Convert them all!

Convert Them All

We expect musicians who are performers to be passionate, yet all too often passionate general studies teachers are accused of running “circus acts” when they do the same. We ourselves got into this business because of the goose-bump factor—something happened to us that addicted us, and that is what we should sell and impart to our students. We did not get into this business for the wonderful salary; we entered it for the neuralgic high (each in our own way) that only music provides us. The greatest high for the truly devoted general education teacher of the future should come from seeing students have the same type of life-changing musical experience that they had. Teachers making a career of this quest will instinctively want every student to share his or her enjoyment. Why should students take any other class? It is selfish of us to keep the thrill that makes the hair stand up on the backs of our necks all to ourselves when we could share it effectively with the masses.

A specialist—free from time-consuming commitments in other areas—could concentrate on facilitating the same types of addicting physical emotional experiences that we all have had. It is going to take a “critical mass” of inspired students to rebuild an atmosphere of appreciation of art music for the future. Nearly 60 percent of the students graduating from the university where I teach take at least one class with me during their college careers. What could happen to support for the art music tradition if 60 percent of the 14 million undergraduates expected to earn a degree over the next ten years were to leave school having experienced their own devoted specialists whose only responsibility every day of every week was to foster in them a fire for the music we all love? Nine million future parents of 23 million future children could change our business and fund it for the future as well.

Hiring Specialists Might Just Save The Music We Love

No business is more in need of voices crying out in the wilderness than is art music. We could use a legion of John the Baptists to deliver our message so that students sense and understand the emotional/physical reason *why* it is in their best interest to turn off the television or video game and buy that first ticket to the opera.

We in the academy are the only ones who go to a Beethoven symphony to analyze the structure or notice unusual harmonic construction. The vast majority of audience members, in Beethoven’s time and today, enjoy his music because Ludwig’s *direction of their emotions feels good*. Beethoven doesn’t need General Studies teachers to make his music interesting and worthwhile; he needs an army of warriors capable of inspiring the

public sufficiently to get them into the concert hall so the musicians can enable Beethoven to make his own case for greatness!

Too Many of Our General Studies Teachers Are Divided and Afraid

General Studies teachers who inherit large classes, particularly as part of various other duties and responsibilities, and who we require to teach in order to “fill their load,” have legitimate reasons to be afraid: How many of our General Studies teachers have ever formally studied:

- how to teach large classes effectively or speak well in public?
or how to design a college class they can *enjoy* teaching?
- how to test effectively or pick a proper textbook for their particular students?
or how to use the very latest technology for the classroom?

A number of General Studies professors are, in a word, afraid of their role as General Studies professors: their preparation in this area, the size of the classes, the student profiles. The fearful cannot be effective warriors for the cause.

Music Appreciation classes often attract numerous international students who require one-on-one attention. How many of our expertly trained violinists, theorists, conductors, and composers know the subtle differences between the fifteen different groups of international students seated around them in a 300-student appreciation class?

Instructors who teach Music in General Studies (MGS) must be well prepared, ready to teach outside of their area of specialization, and able to juggle ongoing preparation in multiple roles—instructors who are ill prepared for all of these roles cheat non-music majors and shortchange music majors as well. Some instructors who “have” to teach classes outside their areas of expertise end up thinking they are “wasting their degrees” on students “beneath their level of training.” This attitude has negative effects on relationships with coworkers, on many of you in administration, and most important, on the students they are “lowering themselves” to teach. Students treat us and our music with the same level of regard we give to them and to the music they love. Students will believe and trust the General Music teacher who gives rap and rock the same respect as Bach and Mozart. We’re asking students to bungee-jump into art music, or jazz, or world music—they need to trust us when we say it’s safe to jump or they’ll never do it!

More Information and Less Time

When Robert Trotter addressed this body a month before the Beatles landed in the United States, pop music for non-majors meant the period from WWI to WWII, containing a brief overview of jazz, a bit of folk music, some blues, and little else. Nearly forty-four years of pop music have passed since that speech. These forty-four years, as well as gender issues, world music topics, and technological developments, have all become an expected part of the General Music class for non-majors. However, during this same period, teaching loads for the typical MGS instructor have gotten larger, not smaller. The bottom line is that the MGS teacher of today has twice as much material to teach and less time to prepare for it than at any time in history.

What is the outcome for general music studies if we appoint unprepared teachers who feel they are wasting their skills, are technologically challenged, do not understand the cultures of the students, have far more material to prepare in their various roles than time allows, and have no real interest in teaching the subject? The kind of passion we so desperately need cannot exist in the presence of problems this large.

We Must Fix This Now

General music students—their friends, families, sons, and daughters—are our future patrons. In many ways, our non-majors are more important to the department, to the arts, and to the future of our discipline than are the majors—the majors do not exist without the non-majors, who have a hundred inexpensive and exciting things to do for entertainment while our majors must have an audience—the non-majors—for a performance. We have one opportunity to make fans of these non-majors.

The majority of my first-year Appreciation students have never been to a wedding reception without a DJ. We could learn many things about passionate presentation from the DJs they enjoy. Instead of dismissing them, we should borrow the brand of passion they create and consider it possible and appropriate to the look, programming, performance style, and so on, of art music. Times change, and adapting to your audience is not “selling out.”

An Answer, Perhaps *the* Answer: The General Music Specialist

Theory, History, Ethnomusicology, Composition, Music Education, Performance, Music Industry, and Music Technology all warrant a specialist at most major colleges and universities. Forty-three years after Robert Trotter addressed this body, the only area of instruction still not represented by a tenure-track faculty specialist is the one that actually touches the most students, Music in General Studies.

A faculty member who teaches a studio of twenty is required to hold a terminal degree and be a trained specialist, yet General Music teachers of twenty, two-hundred, or two thousand do not have the same requisite preparation and training. The myth of being “automatically qualified” for the General Studies classroom persists.

A sample of qualifications of the General Music Specialist *not* provided by the usual music curricula would include:

- a primary and genuine interest in the non-major;
- an ability to act, and story-tell;
- extensive experience with classroom and web technologies;
- expertise in techniques for teaching large classes;
- a vast knowledge of popular and world music in addition to the usual classical tradition;
- special training in areas relating to diversity and ethnic studies to serve the larger numbers of international and multiethnic students enrolled.

What Would This Cost?

Discussion always eventually turns to the cost of the General Studies Specialist to the department. Every year, countless frightened graduate assistants are thrown into general education classes with no training and no mentor to help them learn. How many potential season-ticket holders, million-dollar donors, and arts-friendly politicians are dropping their music classes each semester because of ineffective instruction? What about the cost to our departments of making our existing specialists work outside their area of expertise? A three-credit Appreciation class typically equals a quarter of a load. If Beethoven had been teaching that class, two symphonies and perhaps a piano sonata or two would not have been written because he would have been spending his time working outside his area of expertise. How many great things could come from our pianists, composers, historians, and other specialists if we were to free them from the general studies duties so many of them see as a burden? The cost of inaction is far too high.

Let's Finally Do What We Have Always Said We Should

If every music department had a passionate specialist, our majors would have ready-made mentors who love what they do on staff to teach them the craft. In a paper leading up to the Dearborn Conference in 1983, the honorable Robert Werner, my dean during my graduate studies, listed as one of his major goals the development of programs for the task of training future professionals to teach the non-major. If NASM was to begin suggesting the hiring of specialists to teach the non-majors, and if member schools were to heed these suggestions and create these positions, we could quickly make Werner's goal of training future professionals a reality and finally make it possible to meet similar objectives that have been published in the *NASM Handbook* for years!

We Can Create a Benevolent Public

Millions of specialist-inspired General Music students graduating around the world each year would create a financial windfall at a time when we desperately need it. Seldom do people donate money for scholarships and concert halls because of some high intellectual purpose; they give money because they have been *excited* enough to do so. The uniquely trained General Education Specialist immediately becomes the chief source of audience development for the arts community in his or her area.

Specialists Could Create Passion for the Next Generation

Our non-majors are taking the last music class they will ever attend. With the future of funding for music at the K-12 level so uncertain, today's General Music instructors may provide the only opportunity to inspire the next generation of children via their future parents. We cannot afford to miss it.

Many Extra Benefits for the Music Department

The General Music Specialist becomes the department's fulltime link to the student body as a whole, creating interest and excitement for ensemble participation, serving as a natural recruiter of majors and minors, and promoting all department concerts and events. A generalist who "wants every student on campus in his classes" immediately becomes a source of needed revenue, nourishing the department, which in turn better services the majors as well. Money is *not* a four-letter word and neither is respect.

A Terminal Degree Track

The poor status of the MGS teacher has been identified as a major concern by every MGS conference since the late 1950s. As long as the MGS teacher has lower academic requirements than those of any other area of instruction, real respect will never be achieved. The time has come to begin serious discussions about the creation of a terminal degree track in Music in General Studies to provide the general student with the uniquely trained instructors they deserve for the future. A master of fine arts, or better still, a doctoral degree in Music in General Studies would contain all of those elements that our greatest General Studies teachers could identify as essential to the effective teaching of the non-major. Specialized techniques for teaching large classes, effective course design, acting skills, and the latest technology can all be taught and would be in this degree track.

Every year my graduate students ask me the same question I asked Simon Anderson so many years ago: How can I make a career out of teaching non-majors about the music we love? I am tired of having to answer "You can't" year after year. The day that the first doctor of fine arts (or doctor of arts) in General Music Pedagogy takes his or her place on faculty row will be the day that the status of the generalist becomes what it should be. There is no reason to believe that there would be fewer talented music majors interested in pursuing careers devoted to teaching non-majors than there are students interested in making a career of teaching History, Theory, Composition, or Clarinet. We are wasting the opportunity to fill our classrooms with passionate devoted teachers by not having a terminal degree track in place to help them reach their full potential.

The Time For Action Has Come

The 1981 Wingspread Conference Discussion Group C, charged with finding solutions to problems facing Music in General Studies, said the following:

First, we recommend that Music in General Studies be recognized as an important specialty. On many campuses in our country, it is not considered an area of specialty. It is important that Music in General Studies be so recognized.²

It has been twenty-five years since that group of wise men and women made their determinations. Twenty-five years is long enough to wait. Music in General Studies will never become a respected specialty until we decide to create positions on our faculties for

these passionate teachers and begin to craft a terminal degree track to train the devoted specialists of the future.

Endnotes

¹ Robert J. Werner, "Wingspread's Continuing Challenge for Faculty and Administrators," The College Music Society Newsletter (May 2006).

² The College Music Society, *A Wingspread Conference on Music in General Studies*, "Searching for Solutions, CMS Report Number 4
<http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/pubs/rpts/rptshome&h=26>

RESPONSE TO “TEACHING MUSIC IN GENERAL STUDIES— HAS THE TIME COME FOR SPECIALISTS?”

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There is no better place to begin than with Gerard Aloisio’s question: “Why has it taken twenty-five years to have this discussion?” I would assert that members of the music-in-higher-education community have several deeply ingrained habits of mind, otherwise known as prejudices.

- We seem to believe that the study of music prepares one only to be a musician, and that becoming anything else means failure. This is a terribly damaging and limiting idea. It ignores the many skills and abilities developed during musical training that transfer to various and sundry lines of work:

1. Self-motivation
2. Discipline
3. Ability to translate a symbolic language
4. Ability to concentrate on extremely detailed material for long periods of time
5. Ability to construct a whole from many small parts
6. Ability to sequence activity
7. Ability to work in small and large teams
8. Leadership
9. Manual dexterity
10. Communication skills in front of large audiences

When we concentrate on the star student most likely to succeed, we ignore the Music in General Studies (MGS) students, and as Gerard Aloisio says, we pass the job of teaching them on to teaching assistants, the very youngest faculty, or the deadest of the deadwood who cannot raise enrollment within the department. I agree with Gerard—this is a recipe for disaster.

- Another old habit of mind has to do with the age-old highbrow/lowbrow dichotomy.

If you have never read Lawrence Levine’s 1988 book *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*,¹ it is well worth your time. Levine was the Margaret Byrne Professor of History at the University of California, Berkeley, and a MacArthur Fellow. His research focused on the diversity of cultural traditions making up American life. This book grew out of studies Levine had begun in African American culture. Let me read from his prologue:

More than a decade ago, while working on a study of Afro-American culture, I read through a series of minstrel shows to derive some more exact sense of how antebellum whites depicted black culture. What arrested my attention was the ubiquity of Shakespearean drama in the humor of the minstrels who would ask each other such riddles as, “When was England offered for sale at a very

low price?" and answer "When King Richard offered his kingdom for a horse," or lampoon the "Seven Ages of Man" soliloquy from *As You Like It*:

All the world's a bar,
And all the men and women merely drinkers;
They have their hiccups and their staggerings...

That these and the other parodies were popular with the extremely heterogeneous audiences which attended minstrel shows brought me to the realization that Shakespeare must have been well known throughout the society since people cannot parody what is not familiar. Although Shakespeare's widespread popularity was already known among theater historians and the relative handful of cultural historians who had bothered to study the nineteenth century stage, my "discovery" had a dynamic effect upon me. Being the product of my own society in which Shakespeare is firmly entrenched in the pantheon of high culture, I was surprised, and fascinated, by the notion that his plays might have been popular culture in the nineteenth century, but I initially resisted the idea. How could a playwright whom I had been taught to consider so formidable a talent as to be almost sacred, and whose plays were demanding even for educated readers in the twentieth century, have been accessible to the broad and far less well educated public a century earlier? It took a great deal of evidence to allow me to transcend my own cultural assumptions and accept the fact that Shakespeare actually *was* popular entertainment in nineteenth-century America.²

According to Levine's research, as goes Shakespeare, so goes opera, which was wildly popular in pre-Civil War America. He cites Walt Whitman's reportage in the *Brooklyn Daily Eagle* of 24 February 1847, announcing several different operas to attend, among others "at the opera house on Chambers Street, they were offering a series of Italian operas: tonight 'Lucrezia Borgia.' On Wednesday night it will be pleasanter to go, for then they give 'Lombardi.'" ³ Levine goes on:

This operatic variety was not confined to a handful of Northeastern cities. New Orleans was one of the centers of opera in nineteenth-century America and had the nation's first permanent opera company. During the spring of 1836 four separate opera companies were in residence offering such an array that in the third week of April the citizens of New Orleans could choose between fourteen performances of nine different operas. Despite the sophistication of its presentations and the opulence of its opera houses, New Orleans opera never became merely the possession of the affluent. Opera became an integral part of the New Orleans culture, shared by audiences across a spectrum of social and economic classes.⁴

So what happened? Well, you could say music got religion. In 1848, in their sixth annual report, the directors of the Philharmonic Society of New York wrote, "It must be acknowledged that the science of Music as it exists in nature is not of human invention, but of divine appointment." The number of those who were willing to acknowledge this "divine appointment" was to grow in the coming years. The process of sacralization endowed the music it focused upon with unique aesthetic and spiritual properties that rendered it inviolate, exclusive, and eternal. This was not the mere ephemera of the world of entertainment but something lasting, something permanent. "The root of our success is *not* fashion," the Philharmonic directors announced in 1857, "it is art."⁵

The fact that it *is* art, that for the last 150 years it has been permanent, allows 1,800 institutions of higher learning to grant more than 30,000 faculty—and deans—gainful employment. We may have an instinctive desire to protect music's divinity, because without this exalted status, we could be out of a job.

So, there are two ways one can experience music—now as well as then. Here is a lovely description from Levine of an innocent, almost Edenic encounter with the Theodore Thomas Orchestra:

Charles Edward Russell, for example, never forgot that in 1877 when he was a young man living in a Mississippi River town, Thomas and his orchestra visited and performed a program of Mendelssohn, Gounod, Saint-Saëns, Schumann, Berlioz, and Liszt. For those in the audience, Russell wrote many years later, “life was never the same afterward . . . There had been shown to them things and potentialities they had never suspected. So then there really existed as a fact, and not as something heard of and unattainable, this world of beauty, wholly apart from everyday experiences. Anybody could go into it at any time; . . . the door was open; this man had opened it.”⁶

But in the meantime, in sophisticated New York City one year earlier, the German pianist Hans von Bülow personified the high art standard in actions that are all too familiar to some of us. In 1876, he shared a program with a singer:

The soprano Emma Thursby, who preceded von Bülow on the program, followed her rendition of songs by Schubert and Schumann by singing what the conductor Walter Damrosch called “a rather trivial song by Franz Abt.” Von Bülow’s “rage knew no bounds” at this “desecration” of a program composed of the works of great masters. When von Bülow came out on the stage, “he deliberately took out his handkerchief and carefully wiped the keys of the piano up and down in a noisy glissando scale, and then began to improvise on the recitative from Beethoven’s Ninth Symphony, Oh friends, not these tones . . .”⁷

While Gerard Aloisio admits his goal is to “convert them all,” I don’t think it is to the high-art-as-religion denomination. When we consider our own country’s history through Levine’s research, and remember the fact that history tends to repeat itself, I for one have to state my admiration for Gerard’s passionate teaching method as a way of reaching many more students than the rest of the music faculty together are likely to reach.

An interesting synchronicity here: the day before I left for this conference, I read Greg Sandow’s blog on ArtsJournal.com and saw his posting “How to attract a young audience (for real)”:

Not a theory—instead, a way that really works. I’ve heard about it working, and I’ve also seen it myself, twice.

You combine classical music with alternative pop (an umbrella term that may not really exist, but which I’m using here to mean all kinds of pop music that isn’t on the pop charts, including alternative rock and electronica). The London Sinfonietta has done this several times, and has gotten 1,000 people in their 20s cheering for Xenakis . . .

And in New York, Ronen Givony, a grant writer with the Chamber Music Society of Lincoln Center, has staged two events of this kind in a church. I just came from one. A band called A Hawk and a Hacksaw -- with two people in it, playing violin and accordion -- opened the show, to cheers from the crowd. The church was packed with people who seemed to be in their 20s.

Then Steven Beck, a very good pianist, played the Bach B-flat Partita, to more cheers. And in fact the crowd cheered him twice, breaking into spontaneous applause after the Courante, and then cheering even more after the Gigue.

At the first of Ronen’s concerts, last month, members of Wilco played some free jazz improvisations, not by any means easy listening, joined from the classical side by Jenny Lin, another very fine pianist, and Elliott Sharp, who’s been an out on the edge guitarist and composer for many, many years. Jenny also played some Shostakovich, which the crowd seemed to love.

This really works. And the best part is that this audience is serious. You don't need to shorten, sugarcoat, or simplify the classical pieces. The people hear them just as easily as they hear the pop stuff. It really works. And, maybe best of all, it takes classical music off its pedestal, and makes it nothing more (but also nothing less) than something terrific to listen to.⁸

Now, while I say more power to Gerard for his MGS success, I do have a few questions about the idea of an MGS doctorate:

1. Doctorates don't guarantee passion; in fact, the opposite may be more common. It's no accident they are called terminal degrees.
2. I think the whole music faculty should be involved in such teaching, if not in the actual classroom, then engaged in performances and informances geared to the non-music major. It was during my presidency that the College Music Society came up with its initiative: "Education in music for all individuals is every musician's responsibility." I still believe this despite the remarkable amount of misunderstanding it seemed to generate within the membership.
3. Similarly, we need to teach all our majors how to connect with non-musicians, so entrusting MGS to a specialist could further divide us into our sub-specialty silos.
4. Finally, I would hope there are better motivations for reaching 9 million students and their 23 million children than turning them into consumers of what the rest of us do.

Indeed, Charles Edward Russell's 1877 words seem more than enough inspirations: "this world of beauty, wholly apart from everyday experiences. Anybody could go into it any time . . . the door was open . . ."

Endnotes

¹ Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988).

² *Ibid.*, 3-4.

³ *Ibid.*, 87.

⁴ *Ibid.*, 88.

⁵ *Ibid.*, 132.

⁶ *Ibid.*, 112.

⁷ *Ibid.*, 135-6.

⁸ Greg Sandow, *Greg Sandow on the Future of Classical Music (blog)*, ArtsJournal.Com, 15 November 2006, <http://www.artsjournal.com/sandow>

LEADERSHIP: ADVOCACY FOR MUSIC IN THE PROMOTION AND TENURE PROCESS

LEADERSHIP: ADVOCACY FOR MUSIC IN THE PROMOTION AND TENURE PROCESS

GEORGIA COWART

Case Western Reserve University

I chair a music department in a college of arts and sciences, which in turn forms part of a larger private Research I university. The department is also engaged in an integrated joint music program with the Cleveland Institute of Music, a private, freestanding conservatory. Our students study applied music and theory at the institute, which grants no tenure or rank. Students of the university and the institute study music history and music education in our department. Case Western Reserve University is known for technology, the sciences, and medicine. It also has a strong humanities component, in which musicology is considered to be a leader. Our musicologists, however, face the challenge of comparison to the quantitative model of the sciences, where a tenure file may comprise hundreds of articles. For them, promotion to full professor can require up to three books: the published dissertation, a book of edited articles, and a third book representing the culmination of a career. For that reason, many of our faculty members remain at the associate level until later in their careers. Even so, the challenges of the musicology faculty pale before those of the music education faculty. In a university that has no school of education, even the “pure,” research-oriented music education faculty members hold an unusual place. In the most problematic and precarious position of all are the hybrid positions combining music education and ensemble direction. These faculty members, however highly respected in the worlds of method-book authorship, strings and winds education, pedagogy, and ensemble direction, face formidable challenges in the promotion and tenure process.

Before discussing the process itself, I would like to address briefly the historical and philosophical backdrop, to assess the gains we have made in advocating musical endeavor in the framework of scientific/humanistic models, and the challenges we face, specifically in the private university setting but also in the wider academic arena. Over the past two decades, the intellectual community has increasingly recognized the role of music as a form of knowledge. In the 1980s, Howard Gardner’s theory of multiple intelligences and related work taught us that music is equal to but different from other forms of knowledge and intellectual inquiry.¹ As a corollary, we have accepted that performance can, for purposes of comparison, be at least crudely equated with research. This acceptance is furthered by a growing interest in the arts on the part of cognitive scientists. In fact, even in a Research I university there is now a new respect for performers and little difficulty in crafting standards that allow them to sail through the promotion and tenure process.

While idolizing performance, however, the academic community tends to view performance with an educative component as suspicious. Although it subscribes to the positive view of the arts led by cognitive science, it has not generally accepted the typologies of scholarship proposed in the 1990s by Ernest Boyer, former U.S. Secretary of Education, which include the discipline of pedagogy as a legitimate type of scholarship.² Instead, the academic community can tend to view arts pedagogy as being neither true art nor true education. In this presentation, then, I focus on the advocacy of music education and pedagogy and on how this advocacy interacts with assessment and mentorship as a holistic field of long-range, theory-based endeavor with practical and tangible outcomes. In this process, I cannot emphasize highly enough the importance of laying the foundation from the beginning for a long-range promotion and tenure strategy that will see your faculty through to tenure and promotion.

Year Zero (At the Interview and Time of Hire)

At the interview, the standards for tenure and promotion should be laid out in general terms. The candidate should be presented with a set of university, college, and department guidelines to ensure that no confusion ensues once the hire is made. At the time of hire, the new faculty member should be instructed to consult with the department chair upon arrival on campus to discuss the mentoring process and the expectations for tenure and promotion. This should be followed up at the beginning of Year One.

Year One

In the first year and from the time of hiring, it is critical for the tenured faculty to review the job description and the promotion and tenure guidelines to ensure that they indeed reflect the standards of the department and the university, as they specifically apply to new department faculty members. In our case, we have worked to present criteria that do not appear to contradict, but rather to fulfill the university and college criteria, often line by line. The common thread is the requirement that the candidate should have a significant impact on his or her field at the local, regional, national, and—when relevant—international level. But, as examples of that impact, for music education we were careful to mention clinics, adjudications and work with youth ensembles, guest conducting, high-level performances, and the authorship of method books. We also included a sentence on the desirability of the integration of research, pedagogy, and service—for example, in the case of a method-book project. Like many units across the country, we continue to review our promotion and tenure guidelines, always seeking to simplify, streamline, and present our area in general terms that parallel the university guidelines and translate what we do into something our colleagues can better understand. Guidelines should never be changed to accommodate eccentricities or whims of faculty members, but rather to accommodate the type of responsibility and achievement the unit requires of its faculty, especially as standards are raised and expectations change. Finally, from the beginning, student and peer evaluation of teaching should be carefully prepared, and results should be carefully monitored by the tenure and promotion committee (tenured faculty at or above the rank of the eventual candidate).

Year Two: The Roles of the Unit Promotion and Tenure (P & T) Committee, Chair, and Mentor.

The tasks of Year Two are double-pronged and overlap those of Year One. The role of the department committee is critical, and this committee should meet on a semester basis to review the candidate's growing file. In Year Two, we step up our mentoring efforts with the junior faculty. By this time, the faculty member has chosen a mentor, with the help of the chair, and the mentor has begun to drill him or her rigorously on the high standards of our institution. The chair and the committee serve as overseers of the mentoring process, and the chair also serves as informal mentor to all junior faculty members. In many cases, we find that careful mentoring can correct problems if caught early enough. Also, in this year and throughout the pre-tenure period, the annual reviews of the chair are of the utmost importance. It is critical that the annual review explain the expectations of the candidate and how they are met on a year-to-year basis. It should also be very clear and specific about the requirements of the position. Areas unique to music, such as auditions, juries, and so on, are carefully defined and explained so that no questions arise as to the nature of the candidate's responsibilities. Teaching evaluations (both student and peer) should be carefully assessed in preparation for the third-year review. If there are questions about the qualifications of a faculty member, it is helpful to consult with experts outside the university in the candidate's field. NASM connections can be helpful in this respect.

Year Three: The Third-Year Review

Advocacy meets assessment in the third-year review. Here, it is important to be honest and transparent about both the candidate's strengths and deficiencies. It is critical that the chair, or whoever writes the review, be seen as advocating not directly for the candidate, but for the integrity of the process, according to criteria unique to music, and at the same time parallel to university guidelines. If the candidate is not adequately meeting the challenges of the position, despite supportive mentoring, the unit should recommend separation. This ensures the integrity of the process, resulting in credibility for the unit and for future candidates. If the candidate does receive a generally favorable review, the unit's responsibility is to take immediate action on any deficiencies that have been uncovered. There should be continued teamwork among chair, mentor, and the department P & T committee, and the committee should continue to meet at least once every semester to track progress and advise the candidate both directly and through the mentor.

Years Four and Five: From Mentoring to Presentation.

In the fourth year at my institution, the candidate generally receives a semester course release. The mentor should make clear to the candidate that Year Four may be the last possible opportunity to submit materials for publication, given the slow publication schedules of many presses. The unit P & T committee continues to meet on a regular basis and, together with the chair and the mentor, should continue to monitor the candidate's research, teaching, and service and to intercede where necessary. It should

also consider how best to shape and present the candidate's file, communicating suggestions to the candidate through the mentor.

Year Six: The Promotion and Tenure File and Its Defense

When the candidate's name is put forward, the chair should ensure that the list of external evaluators includes leaders in the field from institutions holding considerable credibility. Again, NASM colleagues can provide an invaluable source for advice on outside referees. By now the department should have a firm set of guidelines; these should be laid out, side by side with the university and college guidelines, as the spine of the faculty committee's deliberation and the committee and chair's letters. Generally amorphous sentiments can be brought into clearer focus through an organization based on the guidelines themselves, often line by line. At all times, it is critical to remember the task of interpreting for the university committee, the dean, and the provost a discipline that lies beyond their expertise, much as translating from one language to another.

The last and most important opportunity for advocacy at our institution is provided by the chair's defense at the meeting of the university committee. Again it should be clear that the chair is not advocating for the candidate, but rather working together with the committee to determine in an objective manner whether the candidate meets the criteria. At the same time, the focus is on the uniqueness of music and how the candidate meets the criteria of the university, filtered through the lens of our discipline.

Endnotes

¹ Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983).

² Ernest Boyer, *Scholarship Reconsidered: The Priorities of the Professoriate* (San Francisco: Jossey-Bass Publishers, 1990), 15-25. By "scholarship of teaching," Boyer refers not to teaching itself, but to taking one's teaching as the object of sustained investigation.

WORKING PRODUCTIVELY WITH THE CULTURAL IMPACTS OF TECHNOLOGY: THE CHALLENGES FOR MUSIC LEADERS IN ACADEME

WORKING PRODUCTIVELY WITH THE CULTURAL IMPACTS OF TECHNOLOGY: THE CHALLENGES FOR MUSIC LEADERS IN ACADEME

CHRISTOPHER KENDALL
University of Michigan

At the 2005 NASM Annual Meeting in Boston, Executive Director Sam Hope presented his formidable and nearly-exhaustive recital of arts issues called *Creating a Positive Future for Art Music*. I asked him why his comprehensive report didn't have much to say about technology. Sam, characteristically, didn't miss a beat in suggesting that he agreed this was a subject worthy of exploration and why didn't I moderate a panel on the subject? I left the conference hoping he'd forget, but, also characteristically, he didn't. So here we are,

DEALING WITH THE CULTURAL IMPACTS OF TECHNOLOGY: THE CHALLENGES FOR MUSIC LEADERS IN ACADEME

I have to open with a disclaimer. As a performing arts dean at one of the nation's great universities, with a thriving performing arts technology program, numerous faculty fully engaged with technology, and students ready to have that iPod/gpd/cell phone/Xbox device implanted at the base of their skulls, I have to be careful what I say. We speak ill of technology at our peril. Doing so calls our credibility into question; what kind of dinosaurs are we, what kind of road kill at the side of the information superhighway?

This kind of exchange about technology comes up regularly:

Reasonable Person: After all, there has always been technology.

Neo Luddite: Yes. But this is the first period in which technology is perfectly capable of wiping out life on earth, so do we have to feel 100% OK about it just because it's always been around? Read Sun Microsystems founder Bill Joy in *Wired* magazine: "Why the Future Doesn't Need Us."¹ Let's not be smug; extinction happens.

R.P.: But technology is a tool; it's up to us to use it for good.

N.L.: The hydrogen bomb is a technological tool. What are its good uses? Technology by its nature creates an imperative for its own use. How do we feel about tools that control us?

R.P.: What, you're against Progress?

N.L.: Why does progress need to be defined in terms of technology change? You can be a progressive, politically, educationally and artistically, but among those who wonder if our ethical progress as a civilization is keeping pace with the rate of technology change in, say, genetic engineering or surveillance? It may be time to think about human progress unlinked from technological development.

R.P.: But love it or be leery of it, technology is here to stay, and is in fact the wave of the future.

N.L.: No doubt. Which is why we need critical thinking about its uses and clear-headed analysis of its costs and benefits.

Because it's not that hi-tech isn't cool, not that its benefits can't be envisioned. Yes, it's subject to massive failure; yes, it's contributing to a "flattening" of life experience; yes, it's being used to suppress civil liberties and manipulate the electorate; yes, we're dumping 2.5 million tons of toxic electronic waste into our landfills this year and thence to the groundwater supply and atmosphere; yes, it is overwhelming some of us with a surfeit of superfluous information and low-grade communication, and with the requirement for reams of data of questionable value; yes, it's a vast time-sink for our students.

Even when technology offers its undeniably attractive benefits, a deeper look often reveals hidden liabilities. Nevertheless, we all depend on technology and use it increasingly in our work and daily lives. I hope we may at least agree that we owe it to ourselves, our institutions, our students, and our society to be thoughtful and conscious about technology. That's the intent of this session.

Why is this a topic for music executives in particular?

I *imagined* "technology and the arts; the dark side" would be a good NASM topic, until I started looking for significant work that had been done on the subject. There is copious, important thinking, writing and action on the problems posed by contemporary technology in just about every field you can shake a chip at, but almost no significant work on technology and the arts that I could find. We appear to be starting from scratch.

Fortunately, there are people in our own field with interesting things to say on the subject, and perhaps this is exactly where the discourse *should* commence.

I'm delighted to introduce our panel:

David Stull is Dean of the Oberlin Conservatory of Music. Prior to Oberlin, accomplished tubist and teacher, talented administrator who has held performance and administrative positions at Lawrence University, the Juilliard School and the Aspen Festival. David is an eloquent and compelling speaker, as audiences at the Interlochen Arts Academy, National Public Radio and, of course, NASM know well.

Robert Gibson is Director of the University of Maryland School of Music and Professor of composition and director of the music technology lab and computer music studio. His compositions have been recorded and performed throughout the United States and internationally, and have also been presented on National Public Radio. As a jazz bassist and composer he has appeared leading his own groups and as a sideman with internationally recognized artists.

We are also extremely fortunate to have with us someone with truly formidable credentials in the technology field:

Bob Seidensticker, author of the provocative, recently-published book *Future Hype*, graduated from MIT with a degree in Computer Science and spent twenty-five years in the technology industry, including working at IBM and an eight-year stint at Microsoft as a project manager. He is the author of *The Well-Tempered*

Digital Design and holds thirteen software patents. Bob resigned from Microsoft in 1997 to write software as an independent developer and to focus on his writing career.

These colleagues, all from a far more tech-savvy universe than I, will be able to speak with authority on the subject, and provide useful and provocative perspective on their experience, as Bob Gibson put it, as technology “high-end users and high-end skeptics.”

To begin, I’d like to suggest some contextual considerations and questions:

Many of you will have read Tom Friedman’s *The World is Flat: A Brief History of the Twenty-first Century*. In his vision of a world in which the “playing field” has been flattened by information technology and global commerce, Friedman posits a world that seems genuinely devoid of the dimension human culture and art provide, and which make the world round, so to speak. Is this “flattening” unto the depth of a computer screen the future of human society? *Then* what about the health and survival of art music? Does the Borg care about Bach?

Here’s the central issue as I see it: There is a human “place” where the art experience happens. It is the place where creativity, contemplation, imagination, even judgment occurs. When we lose the capacity to experience art we lose our humanness. We should be concerned not for the health and survival of art music, but for the health and survival of civilization in the absence of art.

Tom Friedman’s high-tech, flat world has no place for art or culture. In fact, we see the crazed pace enabled by contemporary technology squeezing the time out of our lives. We lose the concentration span and capacity for depth integral to the arts experience. Over-exposure to technology and media, certainly, especially at an early age, can kill our imagination. Engaging in art-making and art-experiencing cultivates imagination like nothing else.

We are pacified by the unrelenting incoming of media stimulation. We become putty for tyranny in this passive, virtual state. But art is innately active; even sitting stock still in a seat listening to a performance, we are fully, actively and organically involved for an extended time during which our deepest selves are engaged. All the more so if we’re singing in a choir, playing in a string quartet, a street band, an African drumming group or a Balinese Gamelan.

Technology can fragment us. It is dis-integrating. Art is the ultimate integrating experience, in which our intellectual, emotional, physical, spiritual and willing capacities are all engaged.

Of course, technology can contribute to creative enterprises, as evidenced by our fledgling but dynamic performing arts technology programs. I’ve done a significant amount of performance incorporating tape, computer and electronic sounds. We are still exploring the borders of technology use and technology miss-use in the arts. Recording, which I’ve been involved in since we edited with razor blades, has aided in an unheard of dissemination and preservation of music, but we are mindful that recordings are essentially lifeless; the essential act of communication among living, proximate human beings is removed. As George Szell said, listening to recorded music is like kissing over the telephone.

There is an emblematic distinction between communication by text-messaging and communication through art. Where are relations among humans headed? The issue may be dawning on Tom Friedman himself. He wrote in a recent *New York Times* column about missing his old conversations with Paris taxi drivers, who he now finds talking on the cell phone, listening to iPods and even watching videos in their cabs. Friedman writes “in a wireless world, personal contact takes a back seat.”²

The CNN journalist Christiane Amanpour, who has put her life on the line repeatedly in covering the most dangerous world events, gave an inspiring commencement address at Michigan last spring. I met her on the plane back to D.C. after the ceremony and had a wonderful conversation, in which she cited the arts as, in her experience, often the only thing able to create bridges among people in desperate conflict. In this sense—the un-mediated, low-tech contact among human beings in which the arts are an essential agent of expression and communication—we have a special opportunity and responsibility to cultivate the arts in the world.

Two nights ago, I attended a performance in Ann Arbor by Trio Medieval, a group of Scandinavian women with whom I’ve had the pleasure of collaborating. The three of them stand almost motionless on the stage and in an atmosphere of preternatural quiet, deliver mesmerizing, time-transcending performances of medieval, contemporary and Scandinavian folk music. They’re playing for full houses in the U.S., people eager for an experience of transformative beauty and artistic depth. It is about as technology-free as you can have these days, a great part of its power. This is a hopeful thing.

So there is the hope in this outlook. Behavioral science and management guru Richard Farson—author of my favorite text on leadership theory, entitled *Management of the Absurd*—makes this helpful observation: In the 1950s, futurists predicted an age of freeze-dried food technology allowing supermarkets to sell pre-packaged food, and an era of fast-food restaurants. These predictions were correct, of course. What the futurists did not predict, however, was the parallel advent of an organic and health food industry. On this basis, even in a culture hurtling toward the bottom line, there is always hope for art. And where there is hope for art, there is hope for humanity.

Endnotes

¹Bill Joy, “Why the Future Doesn’t Need Us,” *Wired*, 8.04 (April 2000). www.wired.com.

²Thomas L. Friedman, “The Taxi Driver,” *The New York Times*, November 1, 2006.

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WORKING PRODUCTIVELY WITH THE CULTURAL IMPACTS OF TECHNOLOGY: THE CHALLENGES FOR MUSIC LEADERS IN ACADEME

ROBERT GIBSON
University of Maryland, College Park

I would like to begin with a quote from the book *Night* by A. Alvarez:

I know from my own experience that it is sometimes possible to hear a poem before you know what it is about, to get the movement before you get the words. And without that inner movement or disturbance, the words, no matter how fetching, remain inert. In this way at least, the dynamics of poetry—and probably of all the arts—are the same as the dynamics of dreaming. They share the same methods, they have the same underlying structure.¹

I have used this quote in the most complimentary way to describe my experience of listening to computer music—an experience that often seems as if one has been invited to listen to a composer's dreams. Of course, what I'm talking about is the imaginative process of "composing the sound" of an electronic piece. The irony is that, at the most fundamental level, computers understand two values: *on* and *off*. There are no shades of on and off, and therefore, the intuitive and emotional process described by Alvarez is not at all a part of the world of machine language. Thus the technology in the hands of a creative mind allows one to feel sometimes this sense of transcendence.

I see my work as a composer related to *time*, to *beauty*, in the sense in which beauty is allied with truth, and to *connection*, both in the structural sense of musical form and in the human dimension as the desire to communicate and connect with others through my music. I would like to consider each of these areas as they relate to what I believe are our responsibilities as users of technology in the arts.

Time

...our culture today...in its sheer thirst for information becomes ever more positivistic in spirit. It insists on facts, but the fact must be tailored to the means of communication. We come to accept as real only what can be communicated in some tidy and precise bulletin conveyed by television or radio. Whatever eludes such neat encapsulation goes unnoticed or forgotten.²

—William Barrett

Technology has changed our perceptions of time and new stresses are created by these new perceptions. I say *perceptions* because we all still have the same twenty-four hours in each day, but the artificial sense of urgency that has become our "natural" mode of existence is in part a product of machines that were supposed to reduce our burdens.

Perhaps you have discovered that multitasking (driving and talking on a cell phone, for example) is a dangerous way to live. I have found the following suggestion by Jean-Louis Servan-Schrieber concerning time to be very useful. Consider replacing the word "time" with "life" in the following statements:

no *time* for
I don't have *time* to
use my *time* well
waste my *time*³

The work of creativity and imagination that is our purpose in the arts requires time for reflection, assimilation, and discovery unfolding at a “human” pace. Speaking for myself, this is the only time in which I can write music. It is absolutely essential not to lose this time to the machinations of the digital age. We are born into a rich sensory world that is dynamic at every structural level. Everything is in motion, from the planets and stars to the blood in our veins, but the underlying pace of our lives is ultimately determined by biological and geophysical “clocks” that have no inherent connection to our technologies.

Connected to time is the notion of progress and the view that somehow things are always getting better and better. Buying into this illusion makes it easy to drop any critical thinking about technology: if it is new, it must be improved, and therefore it must be better. Some of the most recent thinking about the results of our technology, as detailed in T. S. Wiley’s meticulously researched and provocative book *Lights Out*, suggests that the electric light bulb and our ability to remain awake during the hours of darkness has led to a complete disruption of our hormone regulatory system with disastrous long-term effects. We were designed to sleep during darkness and more in the winter than summer. Just because we can now stay awake does not mean it is wise to do so. As Mary Midgley has made clear in *Wisdom, Information and Wonder*, “proper understanding is a condition of proper change, not an alternative to it, and... what needs doing in the world is as often concerned with preserving it as with changing it.”⁴

Beauty

Of all the elements of learning, the perception of beauty is at once the most delightful and the most suggestive of an underlying principle that unites the disciplines... Beauty is the lingua franca of all learning and therefore must be at the core of successful pedagogy.⁵

—Robert Grudin

How often do you consider a software application you use daily to be beautiful? I am not impressed by the inelegant, bloated software that often passes for tools for productivity today. It is mostly awkward, poorly designed, and inhumane. It also wastes our time, and therefore our lives. I believe that the business plan for all technology development is found in lines from Ann Michaels’ novel *Fugitive Pieces*: “Find a way to make beauty necessary; find a way to make necessity beautiful.”⁶

This should not be so difficult because, as musicians, we are experts in the field of beauty. It is, after all, what we do, and why we teach, and we must insist that the pursuit of beauty and truth are not “value neutral,” but intimately related to the shared values of what is good and just.

Connection

Humans are pattern seeking animals.⁷

—Stephen Jay Gould

I believe that keeping the awareness of time and beauty in the foreground will help us address the challenges that technology poses for academic life, including the fact that the university now seems comfortable adopting market models as the appropriate way to conduct its mission. Technology has created a very seductive relationship between academia and the business community. The promise of this new online world of education is great, but there are also dangers. These new “modes of delivery” that the market seeks from the university run the risk of being more oriented to education as a product rather than a process involving creative thinking and imagination. And, of course, the student is seen more as a consumer than a participant in this process of acquiring knowledge, which is substantively different from possessing information.

Teaching is about making connections that are vital because they are collectively held to have purpose and meaning. William Gass describes the “ground” required for this ability in relation to the work of the mathematician Poincaré and the poet Rilke:

To my mind, the most persuasive explanation of the phenomenon we are pleased to call “inspiration” (pleased because we like mysteries, we like to think ourselves chosen) is the one offered us by the mathematician Henri Poincaré in a little essay, “Mathematical Creation,” frequently reprinted from his illuminating book *Foundations of Science*.

The ground must be there. The ground is an individual’s genetic facility with the medium. But we must not be mistaken about what this facility is. Poincaré is at pains to point out that an inborn knack with numbers (a ready memory for such operations) has little to do with mathematical creativity. Nor does the ability many have to pick up languages as if the languages were thumbing a ride (again, a ready memory, a gift Rilke also had) give promise of poetry or playwriting or any other creative work. The ground Poincaré is speaking of is the ability to make fruitful connections between otherwise unlinked elements of the medium—mathematical connections in his case—resemblances, parallels, analogies—which constitute the synthesizing side of the science or the art; as well as the analytic aspect—the ability to discern deep differences among things as apparently similar as twins.⁸

— William H. Gass

Do new technologies foster or support these meaningful connections that are at the heart of learning and the experience of the arts? This is the question we must continually ask as we assess each new wave of innovation.

Endnotes

¹A. Alvarez, *Night: An Exploration of Night Life, Night Language, Sleep and Dreams* (New York: W. W. Norton, 1995), 179-80.

²William Barrett, *The Illusion of Technique* (Garden City, New York: Anchor/Doubleday Press, 1978), 63.

³Servan-Schreiber, Jean-Louis, *The Art of Time*, trans. Eva and Lee Sartori (New York: Marlowe, 1988), 2.

⁴Mary Midgley, *Wisdom, Information and Wonder: What Is Knowledge For?* (New York: Routledge, 1989), 21.

⁵Robert Grudin, *The Grace of Great Things: Creativity and Innovation* (New York: Ticknor & Fields, 1990), 163.

⁶Ann Michael, *Fugitive Pieces* (New York: Knopf, Vintage Books, 1998), 44.

⁷Stephen Jay Gould, *Bully for Brontosaurus: Reflections in Natural History* (New York: W. W. Norton, 1991), 60.

⁸William H. Gass, *Reading Rilke: Reflections on the Problems of Translation* (New York: Basic Books, 1999), 94-95.

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HIGH-TECH HYPE

ROBERT SEIDENSTICKER

The music industry finds itself in a curious situation. Musical instruments have changed little for centuries, and yet the recording industry is on technology's cutting edge and music students use the latest consumer electronics products daily. Too often, schools of music feel bullied into buying the latest technology. High tech is often the first line of the budget, leaving other needs to fight over the remainder.

To help sort through this, we need a better understanding of technology change. How does technology really change? And how does that affect us? We cannot deal with technology correctly unless we first *see* it correctly—we cannot evaluate it, we cannot anticipate it, we cannot control it. We've been misled—*deceived*—about technology change. I would like to propose a new way of seeing technology by deflating a few myths, highlighting its actual costs, and suggesting a few actions to make you a smarter technology consumer.

High Myth: Technology is Inevitable

During the 1960s, government and industry rushed to build a supersonic passenger airplane. Similar programs in Europe and the Soviet Union spurred the U.S. program. It seemed so obvious—record aircraft speeds made an exponentially increasing curve from the Wright brothers through the latest supersonic fighter planes. Who could doubt that passenger planes would progress in the same way?

A consortium of European companies launched the Concorde in 1976. Its Mach 2 cruise speed halved the transatlantic flight time, but that could not reduce the time traveling to and from the airport, checking in and waiting for the flight, and so on. Despite estimates of four hundred Concorde's by 1980, only fourteen entered service. By the centennial of the Wright brothers' first flight in 2003, the plane was retired without any successor—not even one on the drawing board.

Many other high-tech products also did not live up to their hype. We were told that if today has TV, tomorrow will have 3D TV. If today has telephones, tomorrow will have videophones. If today we can predict the weather, tomorrow we'll be able to control it. Think of other promised developments that did not materialize as predicted: self-driving cars, robots, electricity too cheap to meter, moon bases, irradiated food, plastic couches, paper clothes, paperless offices, and dozens of others. Only a few new ideas ever make it to market, and most of those eventually fail. The next shiny new technology will hardly be inevitable.

The Internet and personal computer (PC) were not *underestimated* forty years ago—they were not estimated at all. They were not even on the radar. That's the challenge with seeing forty years into our future—we cannot imagine the new developments, and simply extrapolating more of what we have today is a poor approach. Remember this advice from *Forbes* magazine: "When you get the urge to predict the future, better lie down until the feeling goes away."¹

This is much more than an academic issue. Consider this example from 1972, when the U.S. supersonic passenger aircraft (SST) debate was in full swing. Vice

President Agnew said, “It must be obvious to anyone with any sense of history and any awareness of human nature that there will be SSTs. And Super SSTs. And Super-Super SSTs. Mankind is simply not going to sit back with the Boeing 747 and say ‘This is as far as we go.’”² And yet it did! Jet planes today take us about as quickly as those at the dawn of the Jet Age almost fifty years ago. The lesson is clear: policymakers cannot direct technology without understanding how it works.

Myth: Technology is Exponential

Another high-tech myth says that technology change is getting faster and faster, moving along an ever-increasing exponential curve. After all, PCs double in power every couple of years, and the omnipresent Internet was barely heard of just fifteen years ago. However, this ignores the majority of technologies that are mature and fairly stable and yet are essential to modern civilization—transportation like cars, trains, and airplanes; civil engineering like skyscrapers, bridges, and dams; energy like coal, oil, and electricity; and so on.

These technologies are still changing, of course, but they are not changing in a revolutionary way like the PC and the Internet. In their time, they were the startling upstarts, changing society in surprising new ways. For example, record skyscraper heights increased four-fold in the forty years culminating with the Empire State Building in 1931. They did not increase *at all* in the next forty years. Dams and bridges also saw a burst of innovation in the 1930s that we have not matched since—the Hoover Dam and the Golden Gate Bridge were built during this period.

In the early 1800s, we saw explosive growth in railroads, ships, and the telegraph. These slowed, and then it was electricity and the telephone; then airplanes and civil engineering; then nuclear power and space technology. And now the PC and the Internet. Through technology history, *individual* technologies can show a burst of exponential growth, but technology in general does not grow exponentially.

Myth: Today’s Technology Eclipses All Others

One final myth that needs deflating is the idea that the PC and the Internet eclipse all previous technologies in their impact. Sure, the PC and the Internet are unprecedented, but that has been true for *all* major technologies before them.

Accurately seeing through the hype to the true value of modern products is difficult. We were told in the 1990s, “The Internet changes everything.” It does not. That should not be too surprising when we consider we were also told in the 1950s that nuclear power changed everything and in the 1960s that space technology changed everything.

Look at the Internet’s gifts objectively. Its important applications are not new, and the new ones are not important. There is e-mail, of course, but communication is not new—the telephone and mail service preceded it. E-commerce is up and coming, but catalogs have allowed us to order goods from home since the nineteenth century. Research is easier with the Internet, but public libraries and encyclopedias were a much bigger leap forward. And it was not the Internet that brought information to the masses—but the fast printing presses of the early 1800s, which revolutionized newspaper production.

We have seen amazing jumps in computing power over the last couple of decades. But consider this: if you were given a computer a hundred times as fast as your current one, would that make you a hundred times more productive? Would it make you even *twice* as productive? Would it make you twice as *anything*? Construction equipment makes people at least one hundred times more productive than working by hand. The same is true for farming equipment and factory machines. Has the PC done the same?

Technology Then and Now

Let's take a brief detour to remember some of the marvelous technology advances from the past.

Economist Kenneth Boulding said in 1970, "The world of today . . . is as different from the world in which I was born as that world was from Julius Caesar's. I was born [in 1910,] in the middle of human history. . . . Almost as much has happened since I was born as happened before."³ Ray Kurzweil, a modern futurist, makes an even bolder claim by saying, "We're actually doubling the rate of technical progress, every decade."⁴ This rate of change defines an exponential curve. Change is not just getting faster linearly; they claim it is increasing exponentially.

We must test these claims. Consider the fifty-year period from 1810 to 1860. According to Kurzweil's calculations, we now duplicate the progress in this entire period *in a week*. But if we explore the 1810–1860 period, you'll see a lot more innovation than just tin cans, friction matches, and safety pins.

- The manual printing press had improved little since Gutenberg's day, but that changed during this period with the steam-driven press and later the rotary press. Volume from these machines increased over a hundred-fold, driving down the cost of newspapers. This brought the penny newspaper, an explosion in the number of papers, and the first newsgathering services such as the Associated Press.
- The telegraph went from a demonstration in 1844 to a web interconnecting most cities and bridging the Atlantic. By 1860, the world had over 100,000 miles of telegraph line. No longer was news merely cargo—information could now travel near the speed of light. About this time, people read in their morning papers news from around the world from the previous day, just like we do today.
- The railroad went from an idea to a transportation revolution. About thirty thousand miles of track were laid in the United States alone by 1860, with track mileage doubling every decade.
- At the beginning of this period we see Robert Fulton's nascent steamship service; at the end, we see the enormous 693-foot Great Eastern steamship, built to carry four thousand passengers.
- The 363-mile Erie Canal was the United States' first manmade waterway. More than three thousand miles of canals were built in the United States during this time.

- Agriculture had been a manual industry, with scythes and plows as the apex of technological achievement. But the reaper took agriculture a giant step into the Industrial Age. Reapers were made in the tens of thousands per year by the end of this period.
- The same lack of machinery had been true for the home. The first major consumer appliance was the sewing machine, a huge labor saver at a time when most clothes were still homemade.
- The Industrial Revolution spread to America, bringing innovation and cheap goods of all sorts as well as pollution and difficult working conditions. For example, the textile industry was one of the first to be industrialized, and the mills in Lowell, Massachusetts, alone produced 100 miles of cloth *per day*.

There were other developments during this period. Papermaking was mechanized and made much cheaper. Photography was invented and made popular. The idea of making interchangeable parts was perfected, which gave us not only modern weapons such as rifles and revolvers but half a million inexpensive clocks per year.

We also saw the Bessemer process that produced inexpensive steel, pasteurization and food canning, Portland cement and reinforced concrete, vulcanized rubber, artificial fertilizer, gaslights, the ship propeller, quinine, anesthesia, and more, each one a breakthrough.

Can anyone think that we duplicate this progress in a week? No—technology change does not increase exponentially, and I suggest that we will be hard pressed to duplicate this progress in the *next* fifty years.

Technology's Hidden Costs

Not only do we overestimate the PC's value, we underestimate its costs. Worldwide, businesses spend three trillion dollars *every year* on computer and Internet technology. That means that if business saw an additional three trillion dollars of benefit (increased business or reduced cost) every year, they would *just break even*. Do the benefits exceed the cost? Some argue that businesses would not spend that money unless they saw an adequate return, but computerization is no longer a competitive advantage. It has become an entry fee that companies must pay regardless of the cost, and those costs are huge.

Buying a PC is not a single purchase but a lifelong commitment. You do not buy a computer, you buy *computerization*. Think of a PC as a leaky balloon—you have to keep putting something in it to keep it useful. The PC puts us on a technology treadmill.

Say a laptop costs \$1,000, and you upgrade it every two years. Not too bad so far, but the cost of the PC is just the beginning. Surveys show that the total cost of that computer is more like \$5,000 *per year*. Too often we forget the support costs—not just maintenance and new software, but self-support, peer support, training, recovery from viruses, downtime, backup, customizing and tweaking, and so on. Even discarding the PC at the end of its life is now expensive because of the dangerous chemicals it contains.

And, of course, we have come to accept the problems the Internet gives us. There are viruses and spy ware. There is more spam than regular e-mail. Personal web surfing is estimated to cost U.S. businesses \$300 billion per year. Because of the unreliability of information found on the Internet, some have said that our Information Age has become the Misinformation Age.

One final surprise is that, despite its cost, technology does not buy happiness. In the last fifty years, the U.S. economy has tripled in size, life expectancy has increased, and new technology luxuries have become essentials. And yet surveys show no increase in happiness during this period.⁵ Too often we think that a new widescreen TV or laptop or other gadget will do the trick, but any boost in happiness is temporary.

Next Steps

I would like to suggest several actions to make you a smarter technology consumer. Let me challenge you to apply them to your next technology purchase.

1. Be skeptical and avoid technology infatuation. Do you remember the Segway, that two-wheeled vehicle that was supposed to revolutionize personal travel? It did not. Remember that most predictions are wrong and most new products fail. Hold off a little and let that new technology prove itself. Too often the emperor will have no clothes.
2. Do not be bullied into buying a particular technology because you feel you have to. Take an active role in what you buy, and don't do it just because a vendor or an advertisement tells you to. Give yourself a permission slip to check out of the technology fast lane. Do not surrender your voice to your institution—technology is too important to let it take care of itself.
3. Resist alarmist claims that technology change is increasing faster and faster, that society is about to be changed beyond recognition, and that you will not be able to handle it. On the contrary, the last two hundred years of technological progress teach us that change is roughly constant, not accelerating; change does indeed happen, but the most extreme predictions are the least accurate; and tomorrow will look more like today than most predictions expect.

Endnotes

¹ "The Future that Never Came," *Forbes*, 10 July 1978: 51.

² Spiro Agnew, quoted in Richard Rhodes, *Visions of Technology* (Simon & Schuster, 1999), 307

³ Kenneth Boulding, quoted in Alvin Toffler, *Future Shock* (Bantam, 1970), 13.

⁴ Ray Kurzweil, "The 21st Century: A Confluence of Accelerating Revolutions," November 2000, <http://www.kurzweilai.net/meme/frame.html?main=/articles/art0184.html>

⁵ James Surowiecki, "Technology and Happiness," *Technology Review*, January 2005, www.technologyreview.com/Devices/wtr_14091,306,p1.html.

FUTURE OF ART MUSIC

THE ROLES OF COMMUNITY AND PRECOLLEGIATE ARTS SCHOOLS

KIRSTEN MORGAN

The Diller-Quaile School of Music

For a culture to remain vital, it must create art that mirrors its soul and reflects the human condition. In order to foster this creativity, our cultural institutions need to preserve and protect the great art of our own age as well as celebrate our artistic heritage, which informs and inspires future creations. Each member of society has a vested interest in the success and effectiveness of these institutions.

Preservation is not without risk; preserving culture implies sealing it and separating it from society. Like a garden, culture must be replanted and cultivated with every generation. Music exists in its own *creation*: It is not a *result* of a creative process—it is the very process itself. Multigenerational links are essential for a healthy artistic culture but, even more importantly, a sense of community and partnership are necessary. For art music to thrive, individuals, institutions, and communities must work in concert.

United by their common mission to ensure that high-quality arts education is accessible to all, community schools of the arts foster life-long engagement in the arts and develop the artists and audiences of the future. Community schools are non-degree-granting institutions that admit all interested individuals, irrespective of giftedness or ability to pay, and provide broad, sequential programming, shaped by each school's mission and the needs of its students.

Currently, more than three hundred such institutions in approximately forty-five states are members of the National Guild of Community Schools of the Arts. Collectively, they serve more than 500,000 students of all ages and backgrounds in urban, suburban, and rural communities and employ more than 13,000 teaching artists. Their budgets range from \$25,000 to more than \$8.5 million.

Clearly, such diversity of circumstances and context makes it challenging to find a common thread. Any examination of the shared responsibility for the cultural future requires us to seek out the universal aspects of our mission. Community arts schools become essential parts of their communities by developing links and forging bonds with other local groups and institutions. The common thread is the *type* of relationships we aspire to, rather than the specific partners. The overriding goal of community arts schools is to become living, vital institutions that respond to the musical needs of our communities and integrate our programs fully into the fabric of our surroundings.

Vitality depends on both institutional consistency and constant growth. Curricula and approaches are designed and redesigned to provide multiple entry points and to be responsive to the creative process of a widely diverse and changing society. Music programming in community schools encompasses infant and early childhood offerings; individual and group instrumental instruction for pre-school age children through older

adults; musicianship-theory classes; ensemble experiences including chamber groups, orchestras, and choruses; repertoire and group playing classes; solo and ensemble performance opportunities; adult weekly classes and series offerings; master classes; and a broad range of concerts and interactive presentations for people of all ages. Additionally, some community music schools have training institutes that provide substantive teacher certification in different methodologies.

Who Do We Teach?

Some community schools are independent, and some are divisions of postsecondary music schools and departments. Together, these independent and divisional schools build musical knowledge and skills in children, adolescents, and adults because they believe that “involvement in the arts is essential to individual fulfillment and community life.”¹ They also believe that each individual has the potential to value, understand, and create music. The business of community arts schools is to make music and music education accessible to all who seek it. Commonalities uniting all students in these schools are appreciation for music and the desire to engage in music experiences. Conversely, the differences distinguishing students in these settings are age and entry point, length of commitment, and educational intent. Intent, I believe, is fueled by an individual’s curiosity, drive or motivation, and giftedness. Though community music schools believe in the innate musicality of all students, we must be honest and acknowledge that all students are not equally gifted.

Some individuals enroll for a single semester, while others attend for several years. Still others realize, perhaps from early experiences in music, that they want and need to pursue music professionally. These are the students who dream of living their lives as musicians. Our standards must therefore be based in the growth of musicality and the development of musicianship.

The challenge, then, for community music schools is having all these learners with different aims under one roof (or one expanded tent, if you take into account the outreach and partnership programs institutions have with their strategic allies). The strength, however, of community music schools lies in knowing that the future of art music depends on the very people that community schools and their partnering organizations develop: performing musicians and music educators, composers, researchers, music appreciators, music supporters, and lifelong learners. Collectively, these music-minded individuals hold and share the responsibility for the future of art music. And here we consider what happens in a community arts school.

One might ask: With a diverse student body in regard to (1) age, entry point, and background; (2) length of commitment; and (3) educational intent, what is the nature of curriculum in a community music school setting? In my conversations with David J. Elliott about curriculum in community schools of the arts, he said:

What to teach in a community arts program cannot be decided apart from why and who to teach. Issues of when, where, and how to teach students circle backward and forward to decisions about why, who, and what. Every music teaching and learning situation involves critical questions that leaders and colleagues must consider. What are our aims? What kinds of musical knowledge shall we teach? What values and abilities should our teachers possess? What do our students need or expect? What teaching-

learning strategies will help to develop this knowledge? How shall we evaluate our students' progress and the overall effectiveness of our programs?²

What Do We Teach, and Why?

I have described whom we teach; let us look at what we teach and why. The broad aim of curricula in a community music school is to develop students' innate musicality so that they come to understand music and continually need it in their life. To do this, we foster musicianship through meaningful experiences that lead to growth, knowledge, and sustained involvement in the arts.

Musicianship might be thought of as the knowledge, skills, and attitudes one needs to acquire in order to become a musician or, in a more general sense, to think and play musically. Angela Diller, cofounder of The Diller-Quaile School of Music in New York City, believed that musicianship has to do with one's knowledge of the musical values in a composition and a sense of their relationship. This knowledge is then brought to life by communicating this relationship through performance.

Developing musically intelligent, sensitive, and receptive individuals who hear with understanding and play with knowledge and expression is no easy feat. Critical thinking is an essential milestone in the developing child. Critical listening requires exposure to a certain volume of experiences that are of consistently high quality, drawing on the wealth of great musical literature in the Western tradition as well as on the diversity of music of many non-Western traditions. “. . . [M]usicianship—the ability to hear, think, read, and feel music more deeply”³ provides children, youth, and adults with a foundation for future instrumental and vocal study. Put more broadly, it provides students with a meaningful way to learn about themselves and the world in which they live.

Three Programs

The specific programs of three community music schools in the United States show shared leadership in the development of students' musicality and musicianship and reciprocities of respect and effort. Founded in April 2000, The Armstrong Community Music School (ACMS) of Austin Lyric Opera in Texas provides a wealth of diverse instruction to students of all ages and skill levels, as well as outreach programs for high-risk youth in housing projects, detention facilities and community centers. Armstrong's executive director Margaret Perry writes:

As the first music school ever established by an opera company, we focus on ways to introduce classical music in general and opera specifically in an engaging and compelling way to our youngest students. Soon after the school opened, it was obvious that the Austin community was responding enthusiastically to early childhood programs, and we felt a need to create a curriculum appropriate for five-to-seven year olds who had participated for several semesters in existing classes and were now ready for further challenges.

A team was gathered to work for a year and a half to complete a course of three ten-week sessions, accompanied by CDs and workbooks, and the title *Music On My Own* was chosen. Guided by Dr. Judith Jellison, the Mary D. Bold Professor in Music and Learning at the University of Texas at Austin, the curriculum design team consisted of

the coordinator of the Early Childhood Music Program of ACMS, the two most experienced early childhood music teachers, and the director of the school. It was vitally important to maximize the advantage of having international opera singers and conductors accessible to these young learners in the opera's facility while offering basics on music vocabulary, knowledge of classical composers, singing skills that encourage improvisation in all musical styles, and hands-on instrument engagement. All students were given an opera CD specifically selected for children and an aria was highlighted and explored at each class.

The *Music On My Own* teachers have extensive vocal training in opera and sing in Austin Lyric Opera's chorus regularly. Not only do these teachers perform for the students, but the professional singers in the opera's productions are also invited to sing for the classes and talk about their art. The success of the program relies on three critical issues. First, the students should only hear and experience a professional standard of singing and performance. Second, the exposure to the art form should be in short bursts and in an environment where the students already feel comfortable. For example, a class session would include creative movement activities to the opera's overture before the students hear it performed live. And finally, the caregivers of the students are involved in dress rehearsals and other educational offerings of the opera so that the art form becomes a natural family activity.

The *Music On My Own* curriculum has been further strengthened by partnering with doctoral students in the opera program at the University of Texas. These fine young musicians perform regularly for the students, filling in gaps when international main-stage performers might otherwise not be available. To strengthen the overall experience, ACMS encourages participants to attend the school's summer opera camps offered for eight-through-twelve-year olds. These youngest learners are embracing opera as a personal experience that feels welcoming and familiar. It is hoped they are learning to recognize, expect, and appreciate high standards of musical performance, ensuring audiences for or even future creators of this serious expression of art music.⁴

The Music School of the Rhode Island Philharmonic in Providence offers music training for children and adults of all levels of interest and ability. Having merged with the Philharmonic in January 2000, the school has an enrollment of 1,300 students at three branches and an additional 700 children in outreach and in-service programming. David Beauchesne, director of education and community partnerships at the school, writes:

The Rhode Island Philharmonic Orchestra and Music School contributes to a healthy future for music in Rhode Island through a comprehensive, multifaceted approach. Our entire organization is invested in musical artistry, music education, and advocacy for performing arts and education opportunities throughout our state. The Philharmonic contributes to the musical community of Rhode Island by capitalizing on the assets and status of the Philharmonic Music School and Orchestra, and by collaborating with and supporting individuals and institutions with similar aims, including PreK-12 and collegiate education institutions.

The best way to capture this approach might be to describe a week of musical options for a young flute student of the Music School named "Jill." Jill comes from a single-parent household, and money is tight, but thanks to need-based scholarship assistance and multiple-program discounts, she takes advantage of many more Music School programs than her family can afford. On Monday, Jill rehearses with the Youth Orchestra; Tuesday, she rehearses with the Senior Wind Ensemble; Wednesday, Jill participates in the top Jazz Ensemble; Thursday finds her rehearsing woodwind chamber

music with other equally dedicated students; Friday she has her weekly flute lesson and, on concert weeks, attends a free Friday evening dress rehearsal of the Philharmonic Orchestra open only to Music School students. On Saturday night, she and her father attend the Philharmonic Orchestra subscription series concert at a greatly discounted rate.

Through these experiences, Jill has become intricately connected to the musical life of her city. Her Youth Orchestra director, flute teacher, and Chamber Music coach are all members of the Philharmonic Orchestra, and she feels a direct connection to the orchestra when she hears them perform. Two of those instructors are also on the faculty of a nearby college music department. Music students from that college often intern with these instructors to gain practical community music instruction experience. The faculty members have invited Jill to sit in with their college groups on occasion. The collegiate student interns have described to Jill what it is like to be college music major and have given her suggestions on preparing for her upcoming college auditions. One of them is a flute student who occasionally leads Wind Ensemble flute sectionals. Jill is impressed by his playing, but she is also increasingly confident that she can be that good very soon. These musicians have made Jill feel like she is part of a community of musicians that extends beyond her high school, her city, and even her state.⁵

Founded in 1920, The Diller-Quaile School of Music in New York City develops the innate musicality in each student and inspires participation for a lifetime. Diller-Quaile annually enrolls 1,200 students of all ages, and its extensive outreach programs bring the spirit and mission of the school to approximately six hundred individuals throughout the city. Pianists Angela Diller and Elizabeth Quaile, its founders, initiated a comprehensive approach to teaching music, combining private piano lessons with classes in musicianship and theory.

Today, curricula for the school's musicianship classes emanate from Diller-Quaile's mission and vision, each department's program description, and progressive music objectives. These objectives serve as guidelines for developing the natural musicality of children. Faculty members—often working in teams—refer to these progressive objectives as they develop planning maps, which evolve over trimesters. Maps document the repertoire, musical subjects and concepts, experiences, symbols, terminology, and language used to bring about music learning and learning through music. Teachers select folk and classical repertoire that they love. Songs are chosen for their intrinsic value—rhythmic vibrancy, melodic beauty, asymmetric phrasing, and meter shifts. Each piece possesses a certain character, element, or subject that reveals itself upon first hearing, providing a window into how the lesson ought to begin; in essence, the music becomes the teacher.

A Dalcroze class for young children at Diller-Quaile sheds light on this approach to curriculum development. Here three interrelated areas—eurhythmics, ear training and solfege, and improvisation—develop coordination among the ear, mind, and body. Children experience music through games and exercises that inspire natural locomotor movement and singing. The lessons are organic and holistic; they take place in a large room, which we have come to refer to as an “art space”—a space for creating art. Over the course of time, students develop musical skills and a basic understanding of the elements of music.

The teacher in these classes plays for the children's movement while she observes their natural responses to the music. Students show rhythmic duration and meter through movement. They express melodic contour and a sense of tonality as their arms and hands

show tonal direction. With this way of teaching, the students and teacher create the learning experience as they go. The teacher “thinks on her feet” and reflects in action about what the students can do and what the students need to develop in order to deepen the learning experience.

As the lesson proceeds, students might be asked to demonstrate a repeated rhythmic motif while the teacher changes the tempo, register, or dynamic level of her improvisation. With each of these changes, the children’s expressive movement looks and feels different. After many and varied experiences with a subject, the children begin to notate their music making. They may “paint” the phrasing or rhythmic durations in the air. Then they go to the chalkboard and notate, in rhythm, what they are experiencing. The writing is done in a layered manner with dashes first to represent note heads. The length of the sound determines the length of the dash. Stems are added, and then beams; meter is realized. From this experience, students begin to understand the relationship of sound to symbol.

An understanding of notation leads to independence and the ability to audiate and imagine the music. The kinesthetic memory of these early experiences in movement, ear training and singing, and notation will probably be called upon in the child’s subsequent years of listening, musical development, and formal music training.

At Diller-Quaile, these children’s classes are an integral part of our Dalcroze teacher-training program. Here, adult students participate in core subjects and methods courses and observe, discuss, and analyze these children’s classes on a weekly basis. When ready, teacher-training students have opportunities to lead a segment of the children’s class. Often they videotape the segment, transcribe the tape, and analyze their work. Diller-Quaile’s teacher-training program has been reviewed and evaluated by the New York Regents National Program on Noncollegiate Sponsored Instruction for recommended graduate credit and is comprised of six semester-length courses yielding a total of sixteen graduate credits. Teacher-training students who successfully complete the course requirements may be able to transfer recommended graduate credits to colleges and universities.

In the children’s classes, teacher-training students observe the ways that children come to know music. Musical elements of beat, levels of pulse, duration, meter and measure shape, and tempo are explored, as well as melody and pitch, melodic direction, and overall melodic configuration. Students become aware of tonality—that a song or piece lives in a logical structure, where the melody moves away and then back to a tonal center or resting note. They explore major and minor modes and begin to use language to describe the character of these tonal systems. They express phrasing, form, and dynamic levels and discover texture and timbre. Together, in their instrumental improvisations, they play with sound to accompany repertoire and create ensemble. All of these musical concepts—and the ways these concepts are inwardly related to each other in a composition—are inherent in art music.

Students begin to think differently and to feel different through meaningful experiences in music. Whether they are young music makers or lifelong learners, self-growth, self-knowledge, and musical understanding are intertwined and fostered through personal involvement in music. Community music schools collectively inspire in students an appreciation for and understanding of music of lasting quality, from simple folk

melodies to large-scale works. This attitude and accompanying knowledge are attributes that art music stakeholders must possess.

Assessment

We need to ask continually, “How are the lives of our students better as a result of their involvement in community music making? What changes in attitude, behavior, skill, and knowledge have come about? What will students remember and cherish?” These questions lead us to a complex and fascinating subject: assessment. At The Diller-Quaile School of Music, we are beginning a two-year evaluation to assess the impact of our early childhood and instrumental/vocal programs on students’ musical development. The aim of the project is to evaluate our long-range educational goals for infants, children, and youth ages from five months through eighteen years. Diller-Quaile is working with Robert Horowitz, associate director of the Center for Arts Education Research at Teachers College Columbia University, and a research team of doctoral students.

To begin the project, the team is visiting and observing a variety of classes. From here, we will identify the sample for the study, develop the evaluation questions, and decide how we will gather the information to answer the questions. Our intent is to develop a consistent design, with the focus, methods, analysis, and reporting all serving the same objectives so that the study will be valid and reliable.

In an ever more goal-oriented society focused on achievement and striving for excellence, we must allow and encourage that rare fascination that comes from the development of the artistic imagination. Music is made “in the moment.” All performing arts have a unique vitality and immediacy. Of these, music is the most abstract. Community music schools must embrace musicality and the development of musicianship at every age, phase, and level. We must simultaneously provide a valid experience for the moment, and lay the foundation to prepare students for advanced studies. Ongoing music education—whether in the traditional conservatory model, the liberal arts model, or personal study—requires careful preparation. Through community schools’ close attention to musicality and high standards of pedagogy, students can be both served today and prepared for the future.

The health and vitality of our collective culture demands this preparation and participation. Just as we are concerned with the health, welfare, and scholarship of the society and the individual, so must we be concerned with artistic and creative health. Cultural vitality is essential for the present and future well-being of our communities. We must act in partnership to invest in the artistic growth of our children and ourselves, guided by the belief that the future of art music depends on shared leadership, the development of musicianship, and shared responsibility.

Endnotes

¹The National Guild of Community Schools of the Arts, http://www.nationalguild.org/about_guild.htm

²David J. Elliott (unpublished proposal, 2006); and conversation with author, 10 November 2005.

³SUNY, Stony Brook University Music Department, “Sounds for All Seasons,” <http://naples.cc.sunysb.edu/CAS/music.nsf/pages/precollege>

⁴Margaret Perry (Director of Education and Armstrong Community Music School, Austin, Texas), e-mail message to author, 9 November 2006.

⁵David J. Beauchesne (Director of Education and Community Partnerships, Rhode Island Philharmonic Orchestra and Music School, Providence, Rhode Island), e-mail message to author, 10 November 2006.

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LEADERSHIP: WHAT IS STRATEGIC PLANNING?

LEADERSHIP: WHAT IS STRATEGIC PLANNING?

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This presentation will cover three areas:

- an inside look at how leaders and their plans are evaluated in the board rooms or executive offices where they report,
- the common reasons for planning and some useful definitions,
- a rundown of basic steps and practical techniques for leading a strategic planning process in any organization.

First, let me say how very pleased and honored I am to be able to speak to you today. Since I am neither a recognized music educator nor management scholar, you might well wonder what, so to speak, I am bringing to the party. If you will permit me a brief moment, I'd like to explain what I think makes my experience valuable to you.

Music has been my lifelong love, but—like any great love—not without its trials and loss of innocence. From the time I performed with an orchestra as a sixth-grader until I was past twenty, the idea of becoming a concert pianist pretty much consumed my parents' thinking about me—and therefore mine. To be completely honest, my mother worried about the odds of really making it big, and she had a couple of pieces of advice: I should take a typing and secretarial course, and I should marry someone wealthy enough to support my artistic pursuits. Toward the end of my time at Oberlin, with my awareness of adult realities growing, I lost faith in myself and abandoned the quest to make performing my profession. The specific circumstances are no longer important, except perhaps one that would illustrate an institutional issue, that is, that I did not see my school as a place that provided psychological support for performing or that promoted career options other than soloist or teacher. But that was many years ago, and I hope that most schools today think seriously about these things. Anyway, somehow the concert world survived the loss of my talent and I moved on, carrying with me a deep appreciation of what it takes to master an art, and a keyboard technique that boosted my typing speed to 120 words a minute.

Eventually I earned an MBA from Northwestern University and pursued a career there in higher education administration as a communicator and strategic planning facilitator. My being here today is a happy result of various opportunistic moves and strategic decisions I made for myself over the years, but at no time did I make a map and then follow it step by step. That illustrates one point I want to make in this talk—that strategic planning is not a purely analytic process that generates a blueprint requiring strict adherence in order to achieve success. On my nontraditional career path, I have had plenty of opportunity to see business practices that do not fit the rational, hierarchical

textbook models I learned in the classroom twenty-five years ago but that nevertheless work. And plenty of the more current books and articles on strategic planning reflect much greater understanding of the roles that creativity and intuition play in decision making. I like to think that the theorists have simply caught up with what really happens in the trenches.

Expectations of Leader

Before I outline some specific steps and methods to use in strategic planning, I'd like to share with you some of what I learned in four years of sitting around the table where a president, provost, chief financial officer, and other university executives evaluated dozens of strategic plans and made decisions about where to invest discretionary funds. I am going to spend a fair amount of time on this, but please do not despair—we will get to specific steps and methodologies of doing a strategic plan. (This is a little like providing historical, literary, or psychological context for musical interpretation before you let the pianist sit down and just get at the notes.)

It should come as no surprise to you that educators are under tremendous and increasing pressure to be accountable to sources of both public and private support. The questions surround not only the cost of supporting quality education, but also what guarantees of tangible benefit there are—both at the individual and societal levels. We cannot hope to answer these questions without setting goals, making decisions rationally and transparently, measuring how well we do, and communicating effectively every step of the way. Strategic planning is a good way to do that. Not surprisingly, the requirement to write a plan is often imposed by an external authority or an internal management under pressure to account for its decisions. Typical reactive scenarios include the following:

- New competitive pressures drive management to reexamine what used to be routine budget allocations.
- Finite resources must be conserved or rationed.
- A major source of funding unexpectedly dries up or decreases. Budgets must be trimmed, alternatives and consequences weighed.
- Conversely, a new source of discretionary funding creates opportunities to innovate. Alternatives and risks must be evaluated.
- New rules or standards set by a legislative or accrediting body must be adopted, supported, and measured.
- The institution cannot gain approval and/or funding for new buildings, other major capital investments, or policy changes without making its case publicly.

But even if none of these scenarios pertain, there are good reasons to do strategic planning voluntarily and proactively:

- To clarify goals and streamline decision making
- To make the implication of day-to-day decisions explicit and reflective of the organization's wishes (Not planning can be an implicit decision to keep the status quo or concentrate power in a single individual or group.)
- To align community members around common goals

- To position your organization well competitively

Strategic is a word that suffers from overuse. It gets casually attached to anything that we want to differentiate as smart or important. What does it really mean? It comes from the Greek word *strategos*, meaning “general,” and its original use was in reference to planning and directing large-scale military operations—maneuvering forces into the most advantageous position before actual engagement with the enemy.

In a general business sense, it simply means the **art and science of using the resources you have** to gain an advantage over your competitors. You will notice that I put the words “using the resources you have” in boldface. Too often, strategic plans are conceived simply as a way to make the case for additional resources. That may well be an objective, but to focus only on what you can do with an extra 5 or 10 percent is to miss the boat. Most of the resources you will *ever* have are already yours, and the real power you have as a leader is in asking the right questions about how to use them.

Let me just quickly run through a couple of other terms that get buzzed about and provide simple, nonjargon meanings:

- **Corporate strategy** asks fundamental questions: What is the need or demand for our product or service? In what business will we be most successful? A music school would, for example, consider:
 - What degree programs to offer
 - Whether to also be a presenter organization
 - Whether to have a preparatory department or other non-degree-granting programs
- Once the fundamental questions have been settled, **market strategy** defines the organization’s most desired target audience and aligns all communications and internal operations to attract and satisfy that audience.
- **Unique value proposition** is a clear statement of what would make someone select your organization when they are comparing possible choices. This is the cornerstone of a good marketing strategy.

It is no longer unusual to hear these terms in the executive suites of the not-for-profit sector. After all, the boards of trustees, governors, or regents who hold us accountable are largely made up of successful corporate leaders. We need not only to speak their language but also to give it relevance to our own spheres. Let me tell you, from my experience in university planning and budgeting, what overseers are looking for from deans and directors of schools, colleges, and programs.

Higher authorities want to know that a manager:

- is well informed and realistic about the current situation;
- sets and enforces high standards for performance;
- exercises reasonable control over resources;
- will make tough decisions and take the heat; and
- envisions a compelling future.

When you as a manager fulfill these expectations, then you are in a position to attract support for growth, innovation, even transformation.

So how do those authorities make those judgments? What do they look for?

- If you are informed and realistic, then you:
 - Make use of available hard data. Here are some examples:
 - You track win/loss information on admissions.
 - You track where your graduates are placed after completing their degrees.
 - You track faculty credentials and recruiting win/loss statistics.
 - You present a complete, accurate, and uncluttered picture of major categories of funds coming in and going out.
 - You talk about fund raising in terms of the size and segments of the donor base, solicitation timelines and costs, and probabilities of success.
 - If you have command of this kind of objective data, then it will naturally follow that you can do another key thing—put media attention, reputational measures, and anecdotal information in proper perspective. Media clippings and testimonial letters may be much admired, but good feelings do not carry much weight in the room where resource decisions are made.
 - You make time to stay in touch with student concerns and can articulate them.
 - You seek evaluation from outside, using highly respected experts in your field.

Those are some earmarks of an informed and realistic manager. Next, what signs tell us about the manager's standards for performance?

- First, there should be evidence that standards are documented and communicated. Examples might be clear, detailed expectations (not generalized, routine language) in letters of hire or annual performance evaluations.
- Recruiting should be active and innovative; promotion processes should be rigorous and selective. Do you pursue ideal candidates? Do you identify and get rid of dead wood?
- Accurate and timely submission of any required administrative paperwork demonstrates that the role of manager is taken as seriously as the roles of artist and teacher.

Controlling resources is another core responsibility of managers. What are the signs that it is being done well?

- Lines of communication with institutional budget analysts and controllers are open and candid. This is probably most important.

- Funds are managed as appropriate and intended. For example, recurring expenses should be supported with known recurring income sources; it is best to use unpredictable income for one-time or experimental purposes.
- Problems are not allowed to become chronic. Financial stresses and strains signal the need to look for underlying causes. Ignore them at your own risk.

Higher authorities greatly value toughness in leadership. That means that they value:

- Being receptive to questioning, even inviting scrutiny. One new dean at Northwestern made quite an impression by not waiting for her school's spot on the cycle of formal program review. Instead, she not only started the process ahead of schedule but invited a "change management" team to come in, recommend, and implement overall administrative reorganization.
 - Along with being receptive to questioning comes good follow-through: pursuing fact finding and keeping authorities abreast of what happening on any issue they have raised.
 - Whenever possible, bring to the table an analysis and options for solving a problem at the same time that you bring the problem. Authorities can be a sounding board and partner, but you have the best knowledge of your own organization and should be persuasive about what you can reasonably do.
 - And then, assuming that your views have been given due consideration, do your best to own whatever decisions are made. Do not routinely make bad guys of those higher up.

Finally, what really distinguishes leadership from mere management is a dynamic "vision"—the ability to see beyond the immediate, conceive an organization at its best, and direct every available resource toward getting there. If an organization is ambitious, this is often the deciding factor in hiring for the top position. After the hire, confidence in new leaders is high; they do not have to so much prove their worth as take care to avoid eroding the initial confidence. Things that can erode that confidence include, in no particular order:

- Avoiding making or implementing difficult decisions, unless there is compelling reason
- Signs of thinking in terms of them/us instead of unity
- Inattention to financial management
- Wishful, verbose, or overblown plans

In all of this, good communication is vital, and I believe it is essential for leaders to see strategic plans and strategic planning processes as ways to communicate. The process is used to gather and share intelligence from internally and externally. Then internally, the written plan helps to gain understanding and commitment (or at least compliance) from other insiders. Externally, the written document informs potential providers of support about the substance of plans so that they can help the organization realize them. A management book I consulted recently mentioned a second internal role

of plans as control devices. I prefer to think of it not as control, but as influence gained through effective communication. A plan controls or influences by:

- providing a logical framework for decisions;
- making managers be systematic in their communication;
- putting your institution in the context of others, helping faculty and staff understand who they are and how they stand relative to comparable employees in peer organizations;
- specifying what behaviors are expected in order to realize a strategy; and
- setting the premises for resource allocation.

The Analytical Framework

Now that we have covered the “why,” let’s move on to the “how.” One logical place to start, and a good warm up, is to pull together everything readily available about the context in which you work:

- Are you part of a larger institution? If so, what are the terms of its charter? What authorities are vested in its trustees, and what are their priorities? If it has an overarching strategic plan, what aspects of it affect you?
- What are the general economic and demographic conditions and forecasts? See what information your institution’s central planning and budgeting office may already have, as they probably do this routinely. Check for arts-specific studies through the NEA or leading foundations.
- Identify the field of peer competitors. Ask: With whom our prospective students and faculty compare us? With whom do we wish to be compared? Once you have a list, collect and synthesize peer data on programs, cost, size, and financial resources. NASM survey data can help here. In addition to the aggregate study it distributes to members, it is possible to run special reports tailored just to the list of peers you have identified. We were able, for example, to compare the average salary of music faculty in all ranks at Northwestern with a specific peer group of music faculty elsewhere—not just with all other Northwestern faculty.
- Complete this “environmental scan” by looking for emerging practices and trends in the industry. The scope of this, of course, depends on how broadly or narrowly you have defined your “industry” for purposes of strategic planning. One example—a table on evolving college and university culture—is included with the handout for this session.¹ This is very interesting information to consider as belts tighten and competition in higher education heats up; old models of thinking will not likely serve as well as they have in the past.

The next two basic steps involve what is known as a SWOT analysis. The acronym stands for strengths, weaknesses, threats, and opportunities. Here are some questions to help guide discussions about strengths and weaknesses:

- Are key resources adequate, stable, and secure?
 - Student/tuition revenues

- Endowment and gift revenues
 - Executive leadership
 - Key faculty and staff
 - Information and communication technologies
- Are the current programs well conceived and well executed? When were they last evaluated? Think not only about academic curricula, but also about administrative functions like admissions, financial aid, and student advising.
 - Is the current workload manageable? Look for areas that are chronically undersupported, that have more resources than they really need, or that just have not been evaluated.
 - What is the workplace culture?
 - What kind of visibility and recognition do you have?
 - What are the obvious limitations to what you can do?

Next, think about threats and possible responses:

- Loss of highly visible faculty
- Loss of a major funding source
- Erosion of student satisfaction
- Erosion of reputation and/or interest in admissions
- Emergence of new competition

Then, look for opportunities and decide which are most attractive or the best "fit."

- Build on existing strengths and distinctions.
- Forecast likely opportunities for faculty hiring through retirement and tenure/promotion turnover.
- Think about partnering, internal and external, with others whose strengths and weaknesses are complementary or offsetting.

All this analysis should be entrusted to a group of original and influential thinkers who have the leader's support for speaking plainly and candidly. They should maintain confidentiality about the discussion. The assessment that emerges should be unique, not generic sounding, because every organization is unique in its history and culture and, one hopes, in its mission.

With this analysis, you have the building blocks for developing strategy. The rest is a process of widening communication and inviting participation by other stakeholders at appropriate times. The process matters, and managing it is an art.

The Process and Participants

Clear sponsorship and involvement of the top executive is essential, because that is where the tone and culture of the organization are set. There are many styles of leadership between authoritarian and laissez-faire, but the one I believe works best in education and the arts is creative. If you go to the NEA website, to the section called "Lessons Learned:

A Planning Toolsite,² you will find some very practical and insightful articles there about leadership as creativity. In particular, there is an article by John McCann that includes “Eight Tenets of Leadership as Creativity” and a “Creativity Bill of Rights.” It would take too long to cover them all here, but I’d like to share a couple of favorite excerpts:

From the “Tenets”:

- The Creative Leader accepts as a law of human nature that people feel a commitment to a decision in proportion to the extent that they feel they have participated in making it. Creative leaders, therefore, involve their artists, audience, and communities in every step of planning.
- The Creative Leader is committed to a process of continuous change and is skillful in managing change. They understand the difference between static and innovative organizations, and aspire to make their organization innovative.
- The Creative Leader encourages people to be self-directing. They sense intuitively what researchers have been telling us for some time – that a universal characteristic of the maturation process is movement from a state of dependency toward states of increasing self directedness.³
- From the “Bill of Rights”: Creativity is part of every job description.
- Creativity involves mastering a process of continuous change.
- Creativity can, and should, be managed.⁴

So the involvement of the top executive is essential. What else? He or she would be wise to handpick a blue-ribbon committee to do the critical early direction-setting work:

- Keep it small enough to be nimble.
- Choose individuals who have the respect of their peers, who are opinion shapers.
- Have a bias toward faculty members who are less senior or who have been part of your organization for less time. They will add diversity of thought and are likely to be less invested in the status quo.
- A neutral meeting facilitator can be very helpful in making sure that meeting time is used efficiently.
- Someone to take on the role of recorder also helps keep momentum going. This could be a staff member with excellent listening and writing skills and subject knowledge but not necessarily with faculty credentials. A good meeting synthesis circulated to the participants within a few days can stimulate additional thinking and flush out unspoken questions or concerns.

Next, establish a general timeline. People want to know up front what kind of time commitment will be required. And the constraint of time acts as a device to focus people’s energy once they are engaged. Nevertheless, you must also be flexible and allow time for thinking to develop or competing interests to be resolved productively.

Charge the planning committee with seeking broad input. Do not underestimate any stakeholder group’s interests. Seek them all out and engage them for the purpose of uncovering both valuable ideas and useful intelligence. If your facilitator and recorder are astute and experienced communicators, you can successfully use an iterative process—

drafting, circulating, refining—to test the waters as the core thinking develops. You must clearly communicate that people are participating in a transparent process, and that documents have the status of work-in-progress until the leadership of the organization has the final authority.

A couple of other hints: Try to find some “quick wins” to build confidence and public support. Make whatever uncomplicated changes you can right away, the more visible the better. Get early credit for decisive action.

The anticipation of change—any kind of change—can stir up all kinds of anxieties. But in order to get everyone in an organization pulling together, a decision has to be made about the pace of change. And once people know what lies ahead, they can and must decide to take charge of their own part of the implementation plan or to go elsewhere. Sometimes it is better to slowly peel the bandage off a wound; other times it is best to get the pain over all at once. Your job as a leader is the pick the path that you know you can stay with and commit to staying the course.

This outline of basic steps and process has covered what in my experience is the essence of good organizational strategy—setting and communicating a clear, well-informed direction, then inviting other members of the organization to follow suit—to examine the way they currently operate and make the changes needed to align themselves with overall goals and all pull together. Reward those who do this, and facilitate the exit of those who do not.

One of the ways to do this is to let the overall organizational goals shape budgeting and fund-raising. If you are unsure about how to do budget reallocation, talk to the budget planners in your institution. They can recommend ways to manage finances so that there are incentives for cooperation and disincentives otherwise.

And, finally, have your blue-ribbon committee help you regularly assess how well you are progressing toward the goals that were set. And—I do not think I said anything explicit about this earlier—make some goals concrete and quantifiable. “Become the preferred school of music for performance study” is not concrete. “Increase the enrollment rate of top-choice performance admits from 50 percent to 75 percent” *is*. “Reduce annual giving mailing costs by 10 percent” or “increase alumni participation by 2 percent a year for the next 5 years” are also concrete goals.

Do not let the plan get stale on the shelf. Revise it periodically as progress is measured, and make whatever adjustments are necessary to keep things real for the whole community. And above all, communicate, communicate, communicate.

Self-governance is a rich and noble faculty tradition, yet the complexity and demands of today’s world of business make it harder than ever to keep that tradition in the manner to which you have grown accustomed. There are few formal paths for academicians to become managers and leaders with the same level of expertise that they have in their primary calling. I imagine few of you expect planning and administration to be the most rewarding part of your profession, and that is of course one of the reasons that administrative assignments rotate or are fragmented in many institutions. I hope the information in this session helps prepare you to take on planning responsibilities with confidence, and that you take away this additional thought: When it is your turn to serve as a manager or when you decide to make the move from teaching to administration, you can make a real difference in your profession by making the same commitment to good management that you make to art. In management and leadership,

as in art, stretch and challenge yourself, find good practice, immerse yourself in it, and strive for the inner rewards that come with mastery.

Endnotes

¹*EDUCAUSE Review*, July/August 2003, 31. The table contrasts characteristics of traditional and emerging college and university cultures, e.g., “Tenured faculty are the primary academic decision-makers” (traditional) with “Faculty share academic decision-making with key customers/stakeholders” (emerging).

²National Endowment for the Arts, <http://www.nea.gov/resources/Lessons/index.html>

³John McCann, “Leadership as Creativity,” at Web address in note 2 above.

⁴Ibid.

CERTIFICATE AND DIPLOMA PROGRAMS AT UNDERGRADUATE AND GRADUATE LEVELS

CERTIFICATE PROGRAMS AT UNDERGRADUATE AND GRADUATE LEVELS

ROBERT SHAY
Longy School of Music

I am vice president for academic affairs and dean of the Conservatory at the Longy School of Music, in Cambridge, Massachusetts. I am joined today by Thomas Novak, assistant provost and dean of Admissions and Financial Aid at New England Conservatory of Music in Boston, and Deborah Berman, dean of the Colburn School in Los Angeles.

I proposed this session to NASM as a result of some basic questions I had about non-degree higher education programs in music, and the opportunity to speak to you today has given me a chance to begin to formulate some answers. I will start with some background, Tom will then address some of the admissions-related aspects of the topic, and finally Deborah will speak about starting new certificate and diploma programs. We each bring some expertise from our own institutions and will use examples from our own experiences, trying to be mindful of NASM's guidelines about presentations—that they should not simply describe and certainly not promote one's own institution.

Many of today's degree-granting conservatories started as non-degree-granting institutions, especially the independent or formerly independent conservatories. The independents later added undergraduate and graduate degrees to conform to higher education practices that were increasingly becoming standard by the middle of the twentieth century, and of course college- and university-based programs had long thought in terms of degrees. To put this another way, conservatories mainly started as *diploma*-granting institutions, with the conservatory diploma a core offering normally representing undergraduate-level work, though in earlier times talent was often a more significant consideration than the completion of a high school diploma, leading to situations in which truly exceptional fourteen-year-olds, for example, studied alongside students in their late teens and early twenties, a practice still apparent at some of the elite conservatories around the world. The undergraduate diploma extant at schools like Longy, New England and Boston conservatories, Curtis, Juilliard, Manhattan, and Mannes may be seen as vestiges of an earlier conservatory culture, though today nearly all of these schools offer the undergraduate diploma alongside the bachelor of music degree. At some schools, the diploma is a more selective offering, while at others it is simply the bachelor of music without the general education requirements. The following description from the Manhattan School of Music's Web site is, in my opinion, appropriately candid:

Students may choose to pursue a diploma course of study, which is the same as the Bachelor's curriculum minus the humanities core and humanities elective requirements; the diploma represents recognition of accomplishment in the field of music, but does not carry with it the rights and privileges of a college degree.¹

This brings me to the first of the questions that lay behind my proposing this session: do we have a responsibility to all undergraduates at NASM-accredited schools; specifically, should we ensure that all of them earn a bachelor's degree? This last question has weighed heavily on me. You may have noticed that I said that nearly all the schools I mentioned a moment ago offer the diploma alongside the bachelor's degree. The one exception is my own institution, the Longy School of Music. We are mainly a graduate-level, master's-degree-granting institution, though members of our smaller undergraduate population have the opportunity to pursue the bachelor's degree through a partnership with Emerson College in Boston. It is a good and reasonable arrangement, but not all of our undergraduates do it. I encourage, and I am candid along the lines of the Manhattan School of Music statement that I quoted earlier, but in the end the students make their own choices. I do not have the answer to the question I posed a moment ago but look forward to the discussion on this particular issue. I will, though, make a couple of observations from my own experience. There are a few students out there who were meant to study music exclusively. They finally blossom, in my experience, in an all-music curriculum, becoming successful students—not simply more talented musicians—for the first time, and I think they learn some things about themselves in this process. Some of these students go back to complete the bachelor's degree after the diploma, while others go directly on to graduate study (which raises a question about admitting undergraduate diploma graduates to graduate-level programs, to be addressed later).

I would like to move now to a broader look at certificate and diploma programs. The NASM *Handbook* devotes about two pages to “Standards for Specific Non-Degree-Granting Certificates and Diplomas.”² Individual member institutions are given a certain amount of flexibility, though at the same time the *Handbook* makes clear that such programs must meet the applicable “operational standards” and must have “specific coherent goals and objectives.”³ More specifically,

The awarding of a diploma or certificate implies the successful completion of a formal course of study on the postsecondary (undergraduate or graduate) level. Diploma programs usually indicate a course of general music studies; however some institutions grant diplomas for completion of curricular programs with specific emphases. Normally, certificate programs indicate a specific emphasis.⁴

I found approximately sixty-five institutions in the 2006 NASM *Directory* that offer such certificate and diploma programs, the overwhelming majority at the graduate level. We have already discussed the undergraduate diploma, but a few more words should be said about undergraduate programs before moving on to graduate-level offerings. First, it should be noted that some schools use the term *certificate*, as in artist's or performer's certificate, to denote an offering similar to the undergraduate diploma. Other schools offer certificates as areas of emphasis, to be completed in addition to a degree program; pedagogy and church music were the most common examples I found.

At the graduate level, about a third of the schools with certificate and diploma programs offer the artist diploma, the most common non-degree program. Many of these

schools and several others offer a graduate-level diploma, by several names, and here too an artist's or performer's certificate can be a similar offering to a diploma. My survey of catalogs and Web sites—not a comprehensive one, I assure you—leads me to suggest that most artist and graduate diploma programs are two-year, full-time offerings, though there are some one-year options as well. There is also a wide range of specialized graduate-level certificate programs, ranging from focused pedagogical areas, to orchestral studies, to jazz and commercial music options. Some of these are freestanding, full-time programs, while others are to be taken in addition to a degree program. I hesitate to generalize too much about graduate diploma and certificate programs, but let me make some observations from my own experience, and when we get to the discussion period I would encourage you to let us know your experiences, because I think such programs, when carefully conceived and carried out, add real value to a music program. It would thus be helpful to hear about other examples.

First, the artist diploma: many institutions describe this as a highly selective, advanced credential for students who show real professional promise. Some schools admit only one or a handful of artist diploma students each year. At my own institution, we have purposely shrunk our artist diploma program; we implemented a two-round audition process starting two years ago; and after admitting no students in 2005 we admitted three students this past spring, two of whom matriculated, the third landing in an artist diploma program at another Boston-area institution.

Graduate diplomas are more often master's-level programs, though some schools distinguish the graduate diploma from the master's degree by a higher level of selectivity, and a few specifically designate it as post-master's. I was not generally familiar with the graduate diploma or its equivalents before coming to Longy, but I have come to see its value. We see several common student profiles in our graduate diploma program. Many such students already hold the Master of Music (M.M.) degree and seek additional performance training, while pursuing part-time professional employment in the Boston area. The focused nature of the diploma program allows them to balance study with professional work. Some other students whose longer-term interests include the M.M. matriculate in the graduate diploma program, as a means of jump-starting their performance training after an academically rigorous undergraduate program that left limited time for practice. We are also able to use the graduate diploma as a bridge for some of our international students: with its slightly lower TOEFL requirement, students can matriculate in the diploma program, begin their musical studies, and devote time to additional English training before reapplying to the M.M. after one or two years. Finally, we have seen increased incidence in students pursuing both the M.M. and the graduate diploma, and this we have considered a good thing, allowing us to retain talented graduate students for one or two additional years. In many cases, students seek additional training with their primary instructor, and the particular sequence of M.M. to graduate diploma allows students to focus with increasing time and commitment on their core performance studies.

This concludes my brief summary of certificate and diploma programs, and I would leave you with this question: as schools continue to explore and in some cases expand non-degree programs, should we—NASM—pursue more specific standards to ensure that such common offerings as the artist and graduate diploma have commonly understood characteristics, content, and expectations?

Endnotes

¹ Manhattan School of Music, <http://www.msmnyc.edu/undergrad/>. Accessed 14 November 2006.

² National Association of Schools of Music, *Handbook 2005-2006* (Reston, Virginia: NASM, 2005), 137.

³ *Ibid.*

⁴ *Ibid.*, 139.

CERTIFICATE AND DIPLOMA PROGRAMS AT UNDERGRADUATE AND GRADUATE LEVELS

THOMAS NOVAK
New England Conservatory

As Robert Shay has said, several types of diploma programs are offered by a number of schools, and from my admissions perspective, I feel that these are important options to have available in order to attract a certain type of student. Students are often looking for a program/curriculum that is very focused on performance, and, while we can counsel them about the advantages of degree programs as professional credentials, the flexibility of diploma requirements sometimes can be a better fit. At the undergraduate level, I think two main categories of students can most benefit from diploma programs.

The first category involves students who have completed a bachelor's degree in another field but have subsequently decided that they would like to pursue formal musical education. Although there may not be a great number of students in these circumstances, the diploma normally affords the opportunity to create a curriculum that is best suited for their needs without the necessity of certain academic requirements (sometimes referred to as core or general education), which these students would probably have already taken with their previous degree. For instance, a student could choose to focus on solfege and music theory for two to three semesters and then take a music history sequence, while simultaneously enrolling in performance classes or chamber music. Or a voice student could enroll in an intensive program and focus on languages, diction, and repertoire.

The second category is made up of international students, who may wish to consider a diploma program as an alternative to the bachelor's degree. If they feel that, because they have limited English abilities, a disproportionate amount of their time will be spent on liberal arts classes and the corresponding homework that contains a great deal of reading and writing, the diploma can potentially provide a better balance. I discussed this issue last year with a student from Israel, a very talented jazz pianist. His English skills were quite good, compared to the overall level of non-native speakers, but he found it very challenging to maintain a balance between practicing and performance opportunities and the required introductory writing and liberal arts courses for freshmen.

I believe that institutions that typically offer both degree and diploma options for undergraduates have comparatively few applicants for the diploma, and students should be carefully counseled about the differences. However, the diploma option can yield a small, but key, component to the undergraduate class.

Generally, the admissions requirements for the undergraduate diploma are often not very different from those for bachelor's programs, since most applicants still have to submit a high school diploma or its equivalent. There may be less stringent requirements in terms of test scores (SAT, ACT), and the academic record of the student may have less weight in the admissions decision. However, since education at the secondary school level is relatively standardized—even for international students, though this has to be carefully reviewed—most students would be able to prove eligibility for the undergraduate diploma.

At the graduate level, diploma programs can be even more attractive for prospective students, and I believe that, overall, many more students apply for these types of programs than for the undergraduate diploma. As with prospective students for the undergraduate diploma, several categories of students believe that the flexibility of a diploma curriculum gives them the intensive study that is necessary to prepare them for their careers. In the first category is the music student who has completed the undergraduate diploma program, rather than a bachelor's degree, and wishes to continue formal education at the graduate level. Normally, this student would not be eligible for a master's program without the Bachelor of Music degree (B.M.), so the graduate diploma option is an alternative to consider. In the second category, for a student who is specifically looking for an intensive performance-based curriculum with little or no academic requirements, this type of program can be a good fit, since it gives the opportunity for a more flexible course load, which could be comprised solely of performance classes. In the third category is the student who has completed a master's program, but still feels the need for additional formal studies. Like those in the previous category, these students are usually looking for the maximum flexibility in requirements and curriculum, which allows them to fine-tune their skills. The graduate diploma may offer this option for one or two additional years of study. At my own institution, current Master of Music (M.M.) students can earn a graduate diploma in one additional year. Another incentive is the cost of our diploma program, which is slightly less than that of the degree program. These are considerations that each individual music unit would have to review to see what best works within the school.

International students represent several categories for prospective students, based on their educational program/degree, as well as their English abilities, and this group often comprises the largest set of potential graduate diploma applicants. The issue of international student recruitment is very important to music schools in the United States, and typically this is especially significant at the graduate level. One of the more challenging aspects of this recruitment is determining the equivalency of programs, which will affect eligibility for certain degree programs—this is particularly true in some European countries with such different educational systems. For students who come from these parts of the world and apply for graduate programs in the United States, the graduate diploma can be their only option. For example, Germany has a Vordiplom program of study that lasts for three years, but is not recognized as a bachelor's degree equivalent. The graduate diploma allows this type of student, who contributes a great deal to the overall environment, to enroll at U.S. schools. Without such an option, this opportunity would be lost. Another example, to which Robert Shay alluded earlier, is the international student who wants to enroll in a master's degree but has English skills that are insufficient to be admitted. A graduate diploma option can provide the student an entry to the school, give the opportunity to improve English skills and, if deemed appropriate, eventually to enroll in the master's program, realizing that it may take a three- rather than two-year period. Such a course of study is very individualized, depending on the institution, and the topic of English abilities and TOEFL scores is reviewed by admissions staff on an annual basis, particularly since the examination recently underwent major changes. However, this type of process can allow a very talented student to be part of the school's community and contribute to the overall environment, which may not otherwise be possible.

One aspect of diploma programs I want to be sure to mention is the required performance level. It is not unusual that diploma students, at both the undergraduate and graduate level, are expected to perform at a higher level than their degree counterparts. While this may not be universally true, it is one means by which to be sure that the programs are filling the right need by enrolling very talented students who may not wish, or may not be eligible, to pursue the rigors of a degree program. I have intentionally neglected to mention artist diploma programs in this discussion, since I believe that these diplomas are defined differently by individual music schools, so it is difficult to make broad generalizations. These programs are normally quite limited in enrollment and a very high performance level is expected from students—I am sure that additional information can be found by perusing the Web sites of a number of schools.

CERTIFICATE AND DIPLOMA PROGRAMS AT UNDERGRADUATE AND GRADUATE LEVELS

DEBORAH BERMAN
New England Conservatory

I would like to begin by assuring you that I am extremely sensitive to the fact that we are here to discuss global issues, not those of our own specific institutions or music units. I have given this a great deal of thought, and I want to state up front that I will use concerns that have surfaced at the Colburn School, where I have been for the past two years, to give you illustrative examples of the issues and processes that I (and we) are wrestling with at Colburn. To this end, it will be necessary to give you some of our context. However, I intend to present global questions and issues that I believe are not only helpful but, in many cases, critical for an institution to confront as it considers either creating new non-degree-granting programs or maintaining or discontinuing established programs. It seems to me that the essential concern must always be not whether or not students will choose to enroll in a particular program, but whether their specific interest and career goals will be served well by the program offering. It is also important to say that the Colburn situation is different from that of many other school and music units, and that is precisely my point here. I use Colburn not as an example of what to do, but rather as an illustration of why it is so important for every school to ask itself questions and answer them honestly before deciding what is right for its own students. I hope that you will find this useful if you are facing some of the issues being discussed today.

First, I must tell you that when I arrived at the Colburn School, I was somewhat uncomfortable about the whole idea of diploma and certificate programs at the college level, because I have always believed, and continue to believe, in the importance of a structured and (within a given context) comprehensive education. I mean that one cannot necessarily acquire what many would consider a “well-rounded” education (which might include math, science, and many other elements of a liberal arts degree) as a music performance major. This, I believe, is the natural tension that was created the moment the concept of a college degree with performance as its major was formulated. It is not, in my view, a particularly comfortable fit, particularly when the performance requirements are intensive, and the student frequently gets caught in the conflict between the applied music and academic pressures. Parenthetically, I remember that when I first announced to friends and family that I would be going off to the University of Michigan to earn a Bachelor of Music degree in Piano Performance, a family friend asked me what courses I would be taking. When I told him, he said that it was a poor choice of a college degree because when I became an adult I would not have the ability to read a newspaper intelligently. (I certainly hope that I have proven him wrong since, but that was a perception that I ran across frequently over the years. Incidentally, I will be in the lobby fielding questions about today’s *New York Times* following this session.) Despite all of the above, I still believe fundamentally in the concept of a bachelor’s degree in music as an avenue to developing a more complete and well-educated musician. I also believe that most students in most schools will need at least a bachelor’s degree, at some point, in order to have an appropriate menu of options available to them in their professional lives. It is not, of course, unusual for students, or even professionals, to return to school to earn a bachelor’s or even a post-graduate degree later on.

The Context at the Colburn School

In brief, the context at Colburn is as follows. The Colburn School has been a community performing arts school since 1950. Only three years ago, it began a college-level conservatory after a thoughtful and intensive planning process that spanned approximately six years and involved a group of core faculty, administrators, and board members. This group asked itself many questions, particularly with regard to the elements that should be emulated or preserved from other conservatories and those that, for very specific reasons, should be different at Colburn.

A crucial part of this process involved deciding exactly what programs should be offered, and why. The result of this process is that the Colburn Conservatory of Music offers four programs—all with a major in performance:

- Bachelor of Music
- Diploma Program
- Artist Diploma
- Professional Studies Certificate

It is interesting to note that, despite the faculty's belief that it would be good for the school to offer the diploma, which is in essence the bachelor's degree, minus the non-music academic courses, it strongly supports the bachelor's degree program and expects to have no students or very few students in the diploma program at any given time. The rationale behind offering the diploma is that from time to time a student may be a precocious performer but not quite ready for the bachelor's degree (perhaps because of a very young age), or a college-age student who is so intensely focused on performance at a particular time may find the bachelors' degree to be overwhelming or an extremely uncomfortable fit. I must tell you, though, that in most cases the faculty and administration will still strongly counsel that student through the bachelor's unless it is apparent that it is not appropriate.

It is important here to give you some context for the decisions that were reached. The Colburn Conservatory of Music was planned to be implemented over four years, with carefully mapped growth, resulting ultimately in a student body of no more than 120 students in all programs (undergraduate and graduate levels) combined. Because the admissions process is highly selective, the talent level is consistently high. Students are diverse in their personal backgrounds, ages, and performance experience. However, they all play at a very high level, and therefore they constitute one body of young musicians, all of whom play together in the conservatory orchestra and chamber ensembles.

Within this scenario, a phenomenon can occur. A freshman year student forms a group through the chamber music program with other students who are in both the Artist Diploma and the Professional Studies program. These players fall in love with their musical chemistry, and decide to enter some important competitions. They win them, along with professional artist management and recording contracts. They are now, despite still being students, doing a tremendous schedule of professional performing outside of the school. It has become clear to the faculty that one of these freshmen has died and gone to musical heaven and is fully engaged and committed to this group for as long as it lasts. His attention to academic studies has been less than acceptable, but his performance level is off the map. This has presented the faculty with a real conundrum. Should this student be allowed to stumble along, barely passing many classes?

Some feel that he should be directed into one of the non-degree granting (NDG) programs, at least for the time being. Others feel that this would reward bad academic behavior.

All of the faculty members know that this student has the intellectual capacity to earn the bachelor's degree. He is simply not doing the work. Incidentally, this student has been consistently counseled by faculty and the dean over a two-year period. At one point I suggested to him that he might want to consider a program change for the short-term. He said that he wanted to earn the degree instead. However, his work has not improved in the months since that conversation. In my opinion, faculty members need to ask themselves whether a change of program is a reward or perhaps more of a reality check and solution, albeit possibly temporary. Does the student really want to earn the degree right now, or is that what his parents want? And is a change of program actually a way of best serving a specific student at a particular time in his development? This is, by the way, one of those rare students who in all likelihood is headed for a major performance career. He is also a sincere person whose work in the applied area is consistently excellent.

Recently, the faculty at Colburn has confronted another question. The school currently offers two graduate level programs—the Artist Diploma and the Professional Studies Certificate. When they were originally conceived, they resembled each other rather closely. We came to the brilliant conclusion that if we were confused about why there were two different programs, the students must certainly be sharing that confusion. Therefore, together we hashed out not only the original rationales behind the two offerings, but also how they were working in reality and what needed either to be clarified or changed. The conclusion reached is as follows:

Within the Colburn context, the Artist Diploma (AD) program is a four-year graduate level program targeting students who have already earned a bachelor's degree. It requires four recitals in addition to solo, orchestral, and chamber music performance participation. AD students must also pass a fairly rigorous music history placement examination in order to place out of that requirement, and if students score very low on a music theory exam (although it is not a requirement in this program), in most cases they will be strongly counseled by faculty members to participate in a specially designed refresher course of study tailored to their performance schedules.

The Professional Studies (PSC) program, on the other hand, is a two-year post-graduate program for students who are truly on the cusp of a professional career and are already doing a significant number of professional performances outside the school. That is a fundamental requirement of entering and staying in the PSC program and is in lieu of a recital requirement.

By the way, the faculty feels strongly that these programs, within the school's context, should in no way be hierarchical. The program choice for each student should be based on what best serves the particular student at any given time, and it has nothing to do with the particular level or abilities of the students (with the possible exception of language issues).

One last point on the decisions made in the case of Colburn—because of the very small size of the student body—designed that way to assure maximum performance experience, especially in the orchestra, for each student—a conscious decision was made to avoid offering graduate degrees. Everyone felt strongly that the small enrollment would severely inhibit the scope of the graduate degree offerings as well as the school's ability to develop a true community of scholars at the graduate level. However, the consistently high level of student performance does create a true community of young artists that crosses over the various age levels and programs.

The faculty at Colburn is very clear about one thing. This curriculum is a work in progress, with years of evaluation and fine-tuning ahead.

Now that I have worked with the Colburn programs and faculty for two years, I believe strongly that any institution considering offering college-level NDG programs must ask the following questions:

1. Why are you considering doing this in the first place? Is this category of program right for your school or department, and why?
2. In the view of the institution, should all of its undergraduate students be in a bachelor's program?
3. Who is the target student, and how is that student served by the program?
4. Why would you have different program choices within the NDG category, if in fact you are considering this possibility?
5. What will make it uniquely your program, as opposed to an easy way around the potential difficulties of the traditional degree programs?
6. What is the appropriate size for the new program within the context of the music unit? When in doubt, start small with a plan for controlled growth.

One other question has been raised by this session. This is the issue of whether the current NASM standards for these NDG programs should be made more specific and rigorous. I have always admired and appreciated the measured way in which NASM has exhibited reluctance to dictate exactly how any particular institution accomplishes its mission, goals, and objectives. I believe that these NDG programs offer options for flexibility for individual institutional context that degree programs cannot. Having said that, any program is only as good as the individual institution's planning process, willingness to consider the hard questions, and thoughtful implementation of its offerings. This is why evaluation as an ongoing internal process, as well as the willingness to consider changes as offerings and student bodies evolve, are so critical.

FUTURE OF ART MUSIC

FUTURE OF ART MUSIC: ADVOCACY THAT WORKS

CONSTANCE BUMGARNER GEE
Vanderbilt University

My assignment today is to speak on the future of *art music* and on advocacy that works—advocacy, I surmise, for the fiscal support, practice, and study of *art music*. That is my assignment. I found it on a tape in the glove compartment of a red Maserati that showed up in our driveway one evening about a month ago. A voice on the tape said, “Good evening, Jim. Your mission, should you choose to accept it, is to address the National Association of Schools of Music on the subject of the future of *art music*. Furthermore, you must inform your audience about advocacy that works. As always, should you be caught or killed we will disavow any knowledge of your actions. This tape will self-destruct in 5 seconds. Good luck, Jim.” (All the while this mysterious music was playing on the car stereo but I wasn’t sure if it was *art music* or not.)

I felt really bad because clearly the assignment was meant for “Jim,” someone obviously much more capable than myself; someone who must have known what *art music* was. Was it code, I thought? Code for NOT-rap-rock’n’roll-heavy-metal music, or perhaps it meant classical-jazz-some-blues-as-long-as-it’s-not-too-raunchy music? Or maybe it was art & music, and someone had left out the ampersand? Bewildered, I stepped out of the car and walked back toward the house—and not a moment too soon. Just as I reached the top of the porch stairs, the Maserati exploded! I’m not kidding! It just went “KABOOM” and fiery red Maserati pieces rained down on our azaleas, burning some of them to a crisp. Now I felt really, really bad because (1) that is such a waste of a red Maserati; (2) I had worked darn hard on those azaleas; and (3) now this Jim guy was never going to get this important assignment. What would this National Association of Schools of Music do now? I immediately went into my office and logged onto Wikipedia but couldn’t find a thing about *art music*.

The next morning, after a troubled night’s sleep, I went to get our newspaper. When I opened the front door I couldn’t believe my eyes. There was no Maserati debris in sight and all of the azaleas were in perfect condition; well, not perfect, but they looked exactly like they had the previous evening before being burnt crispy. I thought surely I was loosing my mind when I noticed a brown manila envelope tucked into the boxwood, just slipped right inside between the branches. I looked around to see if anyone was watching, bent down to pick up the newspaper, then carefully pulled the envelope out of the boxwood and, in one graceful motion, slid it inside the fold of the newspaper and retreated into the house. I hurried into my office, closed the door, gingerly unclasped the envelope (considering the fate of the red Maserati) and peered inside. There was a paper. Holding my breath, I slowly drew it out of the envelope. It looked as if it was about twenty-five pages long and was titled “Creating A Positive Future for *Art Music*.”¹ “Aha!” I whispered breathlessly, I’m not crazy! All that stuff really did happen last night! And so I read the paper and I realized the critical nature of the assignment, and I knew I could not let Jim and the National Association of Schools of Music down. I would consider the future of *art*

music (always typed in italics, I learned) and I would accept the even greater and more dangerous challenge of positing “advocacy that works.” So here I am. I’m sorry I’m not Jim. I’m certain he could do this better, but I’m going to do my best.

Valuing Music on Its Own Terms

Art music, as I’m certain you all know, is sort of like “art”—an imperfect utterance that falls pitifully short of delineating all that it connotes. (I think that’s why it was always typed in italics by whoever wrote that paper. She or he was acknowledging its inadequacy and, most likely, its vulnerability to satire and other forms of rhetorical attack, but needed a term that was more specific than “music,” which is so all encompassing as to cease being much use within a policy discussion.) The term *art music* indicates rather than defines. Two of the primary indicators of when something musical might be thought of as *art music* are: (1) when music is “designated and treated as *art* by musicians on the basis of what it achieves in terms of music,” not in terms of its commercial, sociological, economic, or political benefits or uses; and (2) whether it has been able to speak to listeners across time. Thus, a particular piece or genre of music that is long lived and loved and/or is valued on its own terms would, according to those mysterious associates of Jim, merit the descriptor *art music*.

Just as I thought, I thought. It *is* code for classical-jazz-some-blues-as-long-as-it’s-not-too-raunchy music. But as I pondered further the indicators of longevity and valuing on its own terms, I realized the first qualifier, “whether or not it has been able to speak to listeners across time,” just might, well maybe, allow for the inclusion of John Lee Hooker’s “Sally Mae” and Johnny Cash’s “Walk the Line,” as well as Bruckner’s Seventh. Longevity for a work of art is most certainly a relative concept—twenty generations is truly awesome but two or three generations ain’t so bad either.

I had to ruminate a bit more, however, on the notion of valuing a piece of music *as* music. Harold Best, a former president of NASM and writer for *Arts Education Policy Review*, often speaks of the differences among the abilities to think *on behalf of* music (advocacy); to think *about* music (all kinds of knowledge about); and think *in* music (what musicians or musically educated people are or should be able to do). All are important, but they are not the same. I might as well tell you right now that I certainly can’t think *in* music and I don’t really know all that much *about* music. Well, I know what I like—and I like a lot of it from classical to country to delta blues, R&B and jazz to rock’n’roll, world, and new age, and *how I love Motown* (Marvin Gaye is a saint in Heaven). I do, however, understand visual art as visual art, so I will try to get to the essence of music in some measure via my understandings of the essence of visual art. Now, I know this way in is fraught with danger—music and visual arts are hugely different disciplines in many ways, a few of which I will explore briefly later on—but after watching a red Maserati explode in my driveway, well, I think I can look danger in the face.

In a related speech last month to the National Association of Schools of Art and Design, I said that valuing the arts on their own terms means ascribing the worth of a specific art form or work of art in terms of its intrinsic qualities. Intrinsic qualities of visual works of art are the sensorial, intellectual, and emotional stimuli derived from images and compositions of arranged lines, colors, textures, shapes, and forms or, in the case of, let’s say, René Magritte’s *Ceci n’est pas une pipe*, the coupling of words and images.



The Treachery Of Images (La trahison des images) (1928–1929)

Thus, to value the visual arts on their own terms means to place great worth on the sensations, knowledge, experience, meaning, and observational and manual skills—in short, ways of feeling, thinking, and doing—that emerge from contemplation of and response to such stimuli. With regard to the musical arts, I venture to say (with significant counsel from a classically trained composer friend of mine) that intrinsic qualities of musical works are the sensorial, intellectual, and emotional stimuli and response derived from arrangements of sounds and rhythms (and I would add *words* here, although he did not), and the forms of these arrangements combined with the psychological use of time, and of sound and silence in time. Thus, to value music on its own terms means to place great worth on the components and structures intrinsic to music making, on the ability to think and act in musical terms, on the creation and recreation of music itself.

From Valuing to Justifying to Advocating

Since I just confessed to you that I cannot think in music and do not know all that much about music, other than liking and listening to a lot of different kinds of music—from *art music* to most definitely *not-art music*—what am I able to bring to this esteemed gathering of the highly musical? Well, for years I have been paying close attention to what various groups of people say *on behalf of* the arts and, in particular, what they *promise* on behalf of *arts education*. That is, I am keenly interested in how and why support to sustain the practice and study of the arts is organized and conducted. I have been struck repeatedly—like a gong by a hammer at high noon—how very far removed what is *said* about why it is important to have students, from kindergarten through university, practice and study the arts is from why students and their teachers actually *want* to learn and teach about the arts.

So, over the next forty minutes I want to talk to you about the possible reasons for and consequences of how we and how others justify support for arts education in general, and music education specifically, on the public’s understanding of the purposes and merits of art and music, or in this particular space and place, *art music* education. I will need to make some distinctions between the more private act of justifying and the public act of advocating because as the size of the target market—and thus the range of promised benefits—increase, so do the risks of inflation, confusion, cynicism, and loss of credibility. I will offer examples of some of the other ways music is valued—other than for its intrinsic qualities—and describe (briefly) the political and socioeconomic context driving the ascendancy of the extrinsic over the intrinsic. And then, I promise, I will reluctantly get around to suggesting “advocacy that works” as per

my assigned mission, although I must tell you up front that the entire notion of having to spend time and money on advocating—or rather let's call it what it is, *marketing*—the importance of art music, art dance, art theatre, or art for life and learning exasperates me. Valuing the arts on their own terms is good enough for me and, I would bet, good enough for you too. But the irritating reality is that it does not seem to be good enough for many other people, some who either have to present our case to those who hold the purse strings or who themselves hold the purse strings. Like it or not, most of us have come to realize that simply leveling with university presidents, school boards, grant makers, and politicians about the main reason we care about the arts, or in your case, *art music*—that is, personal sustenance and satisfaction—may not be the savviest marketing approach. Thus (sigh), let us begin our journey into Advocacyland where things just get "curiouser and curiouser."

Ways of Valuing: A Primer

Most of us involved in arts programming and arts education K–university think and talk about the arts as they affect (1) the individual as a person; (2) the individual as a contributing member of society; and (3) the human community. Valuing the arts on their own merits; that is, for the sensorial, intellectual, and emotional nourishment derived from deep engagement with an art form is, I believe, the most fundamental and genuine way we *think* about the effects of art or music or dance or theatre on the individual, ourselves first and foremost.

As music school presidents and deans, chairs of music departments, even as humble music or musicology faculty, you also think a lot about how the practice and study of music contributes to your students' ability to engage more deeply, broadly, and insightfully in the world around them. This line of thinking leads us to the impact of the arts on (2) the individual as a contributing member of society and (3) the human community. We in the arts closely link emotional, intellectual, and, yes, *spiritual* growth with an individual's capacities to "contribute to society," by way of acting as a responsible, industrious, and *empathetic* person both privately and in the public realm. The empathetic part is of particular note, as we reason that gaining insight into the belief systems, values, and biases of one's own and other cultures opens hearts and minds, breaks down barriers, and encourages self-reflection, out of which comes greater understanding of and, thus, respect for others. Naturally, we think engagement with an art form assists with the development of such attributes and dispositions because, well, look what it did for us.

But we can't let it rest there because generally speaking we are a philosophical and, dare I say, liberal lot, and we like to ruminate on HUMANITY writ large. Thus, because we still want to practice our art—but also want to Save The World—we leap courageously across the divide between that which an art-mindful individual can affect to the aggregate effect of all the world's art-mindful individuals on (3) the human community. This is not a cynical observation, although it may be somewhat humorous when one considers the progression of our thinking in the clear light of day, or rather, under the harsh florescent lights of a hotel ballroom qua conference hall. I sincerely think we earnestly make this equation because, as we read about and at times experience the abundant chaos, cruelty, and ignorance in the world around us and compare it with the humanistic pleasures and relative sanity of an art-centered life, we believe—not unlike the reasonably religious—that if everyone or almost everyone (some people are just hopeless) partook of the body Art (or *Art Music*), the world would be a much better place and there would be fewer Walmarts and more smart boutiques to boot (even better more

smart boot boutiques!). “Come on people now, smile on your brother, everybody get together, try to love one another right now.”

These relatively straightforward, or at least genuine, ways of thinking about what art means to us personally and could mean to others (if they’d only listen) begin to get more circuitous when we find ourselves in the position of having to justify our arts programs and why we do what we do. And it seems we have to do that often.

The Need to Justify

Unfortunately, those of us who consider ourselves arts educators (and I do hope as music college presidents, music deans, and department chairs you proudly claim that nomenclature) are subject to the same “what’s in, what’s out” machinations as the rest of the education community, except even more so. This is especially true if one is part of the K–12 enterprise, whether as a middle school music teacher or as a university professor who prepares aspiring middle school music teachers, although things are fast heating up for general university arts programming with federally sponsored demands for standardized testing and tuition cost controls. Although math teachers may be required to justify their budgetary expenditures annually, it is doubtful (almost unthinkable!) that they would have to justify why their subject area merits being included in the school curricula. That is because math is *in*; of course it has always been in but these days it is *really* in. I guess that is because math is so *not* in with many young people that they resist learning much about it even though officials now require teachers to force it into their gullets *foie gras* style. On the other hand, the arts are out, have always been out, or at least have never really been in, even though they *are* in with many students. (The fact that the arts are in with students and they have been known to cheerfully participate in arts programs after school and during summer vacation—unlike math—is actually not helpful to our perpetual efforts to keep the arts and arts teachers in the public schools. But I will speak briefly about that later on.) Thus, in order to survive and prosper, it is deemed necessary to attach to and align with what is in, which most often translates into that which is causing the most public angst and alarm.

Terrorism and national security aside for the moment, what societal concerns ought our schools and universities address and amend? And in what ways do we as professionals with a vested interest in the arts justify our work and programs in relation to such issues? Cultural historian Jacques Barzun states (rather quaintly I think) that the single purpose of schools is “to remove ignorance.”² Ignorance affects all manner of public undertakings but, unfortunately, is not a particularly pressing societal concern unless its removal is directed specifically toward the attainment of a “good job.” The Commission on the Future of Higher Education and Education Secretary Margaret Spellings are most concerned with the reported inability of colleges and universities to “turn out students qualified to compete in the global economy.”³ Societal concerns for the next generation boil down to one goal—the development of young people into responsible adults who can get and hold onto a job. Of course, we also want them to be healthy, cheerful, and kind. We want that for them for many reasons, not the least being that we recognize those attributes as important preconditions and dispositions for gainful employment.

What knowledge, skills, and attributes (in addition to healthiness, cheerfulness, and kindness) are needed to become and remain gainfully employed? At a minimum, one needs to be literate and numerate, get along with others, and to be able to take directions and execute orders. As one moves up the employment ladder, from laborer to professional, from employee to employer, from job to career, emphases placed on basic reading and math skills and on

working well within a group shift toward the need for independent and critical thinking, creative problem solving, management skills, and self-motivation. Even so, the Commission on the Future of Higher Education reports that many students who have earned degrees “have not actually mastered the reading, writing and thinking skills we expect of college graduates.”⁴

How do we justify our arts programs and practice in relation to such needs and expectations? Generally speaking, we have been much more adept and at ease relating arts study and experience to desired changes in attitude and behavior (for example, self-esteem, working collaboratively, self-motivation) and to the achievement of advanced but ambiguous capacities (for example, critical thinking, creative problem solving) than to the attainment of specific on-the-job knowledge and skills (such as literacy and numeracy). Over the past decade, however, the high profiles of various studies asserting that learning in the arts improves reading, writing, and math skills has altered substantially the character of our justifications apropos of our contributions to the preparation of the next generation of responsible, employable, successful adults. Ultimately, we have become savvier to the ways and demands of the world as our intensely competitive, market-drenched society continually ups the ante for more product, promise, and proof. We recognize that justification is defensive and reactive while advocacy is offensive and proactive. Justifying is a position; advocating, like marketing, is a strategy.

“A” is for Art! “A” is for Achievement!

And “A” is for advocacy. Advocacy strategies for greater public and political support of school-based, after-school, and “non-school” arts education, experience, exposure programming—and for the arts and community organizations that offer such programming—focus primarily on three battlefronts. The first is spiritual and moral development, including emotional maturation. An increasingly critical second front is arts education’s ability to contribute to brain and skill development. The improvement of one’s self-esteem and self-image linked directly to greater mental and physical well-being is the third major battle line. My own personal shorthand for this advocacy trinity strategy of spirit, mind, and body is the “YMCA Approach.”

Advocacy statements in support of our first front, spiritual and moral development, take this form:

- Arts learning experiences help students to know themselves better and to relate to and communicate better with those around them.
- Arts education fosters tolerance of and appreciation for cultural and ethnic diversity.
- Arts education improves children’s attitudes toward school.
- In-school and community-based arts programming improves self-esteem, curbs delinquent behavior, teaches discipline, and helps students to perform better academically.

Now I want to say right up front that you music people have it all over us visual arts types with regard to the sheer quantity and force of your marketing. You have Funky Winkerbean and role model band director Mr. D. We get Garfield. I have advised my visual arts colleagues, however, that if we could get the same level of support from art supply businesses that you all receive from musical instrument merchants, we might be able to catch up. Unfortunately for us, there is no visual-arts equivalent to the National Association of Music Merchants (NAMM) and

American Music Conference (AMC)—both card-carrying affiliates of MENC: The National Association for Music Education. The truth of it is that you music people tend to work and play well with others (you have to) while we visual arts types run with scissors, and usually not the blunt, plastic kind. Your student bands play “The Star-Spangled Banner”; our student artists burn it—or worse.

Speaking of which, I must congratulate MENC on a singularly brilliant advocacy campaign for school music programs via patriotism (for example, national identity, cohesiveness, and self-esteem; good citizenship; and better, more wholesome attitudes)—the National Anthem Project. With Laura Bush as its honorary chairperson and close to two hundred sponsors to date (including Jeep, NAMM, ASCAP, the Girl Scouts, Walt Disney Company, Mrs. America, eighteen “All-Star” states [eleven red, seven blue], and 122 “All-Star” cities), the National Anthem Project aims “to show the nation the importance of “The Star-Spangled Banner” and preserving music in our schools.” Apparently a 2004 Harris Poll (those people will poll anything) reported two out of three Americans do not know the words to “The Star-Spangled Banner” and 40 percent cannot identify its title.⁵ MENC knows wherein the problem lies: “[P]art of the problem is that too many school music programs are being cut, and that’s where kids learn the national anthem.”⁶ I suspect “The Star-Spangled Banner” would not qualify as *art music*, but no matter....

Actual advocacy statements addressing our second front, brain and skill development, make these claims:

- Students with high levels of arts participation outperform “arts-poor” students on virtually every academic performance measure.
- Students who study or participate in the arts score higher on standardized tests.
- Music study improves math scores and spatial skills; reading skills are enhanced by arts learning, particularly through theatre and the visual arts.
- Arts education stimulates creativity, builds communications skills, promotes teamwork, and engenders love of learning in all subject areas.
- Arts education teaches critical thinking and higher-order thinking skills, providing a competitive edge for getting a job in the future.

“Workforce readiness,” economic development, and maintaining our global competitiveness—big, tall issues tied explicitly to national security—loom large over advocacy statements attesting to the arts’ bottom line value for our workforce-in-training and nation at large. In this manner, the study of an art form is justified for its alleged ability to improve skills in more job-important school subjects. There is tremendous pressure on all of education across the disciplines to produce in the workforce-in-training skill set arena. (I am pleased to report that Americans for the Arts is all over the economic development thing like white on rice. Providing solid evidence of the connection between art and industry, the executive director of Americans for the Arts, along with a famous artist, got to ring the closing bell for the NASDAQ stock exchange on 29 October 2005 in honor of National Arts and Humanities Month. I do hope the market was up that day.)

Since Sputnik and the advent of the more math, more science era in public education (this is all the Russians’ fault!), arts educators and researchers have sought evidence of knowledge and skill transfer between arts learning and academics. Five decades and 11,467

articles, books, conference presentations, and sundry unpublished papers later, Harvard Project Zero researchers Ellen Winner and Lois Hetland headed up a massive research effort (the Reviewing Education and the Arts Project or “REAP”) to ascertain the validity of wide-ranging claims that arts study, experience, or exposure lead to various forms of academic improvement. Their resulting report, *The Arts and Academic Achievement: What the Evidence Shows*, concluded that “reliable causal links” between arts study and improved academic achievement could be found in three areas only: (1) listening to music and spatial-temporal reasoning; (2) learning to play music and spatial reasoning; and (3) drama (enacting texts) and verbal skills.⁷ The effects of the first area, listening to music and spatial-temporal reasoning, lasted a few hours at most but were heralded loud and far as the “Mozart Effect.” Winner and Hetland cautioned strongly against justifying the arts instrumentally as “a dangerous (and peculiarly American) practice.”⁸

The REAP report made many people angry and unhappy, most notably the research contributors to and publishers of the 1999 federal government advocacy document, *Champions of Change*.⁹ *Champions* championed the “proven” effects of all manner of arts encounters on increased academic performance. Defenders of this stance have continued to recycle and reassert the data presented in *Champions*, most often in the form of government-funded advocacy publications presented as research studies. *Critical Links: Learning in the Arts and Student Academic and Social Development*, published in direct response to the REAP report, is one of many such “advo-search” studies.¹⁰ Gradually, however, the strategy of these studies has shifted from tying arts learning *per se* to higher math and reading scores to proclaiming the positive and substantial effects of “arts integrated programming” on learning both in “the basics” and the arts, although none of the largest and most lauded arts integrated programs have actually assessed arts learning.¹¹ Another strategic decision by arts transfer/arts integration advocates has been to focus the good news of academic and social benefits on low-income, disadvantaged, urban, and rural at-risk students. The word is that those students actually benefit more from arts integrated programs than do regular students. In this way, two of our most worrisome problems related to education and, ultimately, the economy are perceived as being addressed: (1) poor math and reading test scores, and (2) the poor prospects of poor children. Clever.

Music education advocates have had a heyday with this cause, and I must acknowledge grudgingly that there does seem to be a genuine connection between learning to play music and math skills. Guess it’s all those quarter, eighth, sixteenth notes and rests, quavers, semiquavers, demisemiquavers, hemidemisemiquavers, syncopated rhythms, inverted mordents—let’s face it, to play music you’ve got to be able to count! And I know that’s the real reason you were all drawn to music in the first place—to beef up your math skills. All right, so we visual artists are a little jealous. We haven’t yet figured out how knowing the color wheel helps with anything of real-life importance, home decorating aside, but we are working on it. But noooo, you music people can’t let it rest with simple math superiority; you have to bring med school—Medical School!—and Einstein into it. “Music majors are . . . more successful med school applicants,” advertises the American Music Conference.¹² Lucky for Albert E. he didn’t try to get into med school, as math, physics, and biochemistry majors are reportedly at a major disadvantage when music majors are in the running. Nevertheless, the American Music Conference’s music education advocate’s “toolkit” is called the Einstein Kit. (Apparently he played violin or viola; it’s hard to tell from the drawing.) The rallying cry is: Music Makes You Smarter! Incorporated in 2001, The Baby Einstein Company, a subsidiary of Disney, has recently expanded into the

preschool years with its franchise, the “Little Einsteins,” featuring Leo the conductor; Annie the singer/songwriter; Quincy the musical instrument virtuoso; June the gig organizer; and Rocket, who is basically a flying Swiss army knife. (You can see for yourselves that I am not making this up!) A parent testimonial praising the Little Einsteins reads: “Little Einsteins is a no brainer for us...because we were sold on the Baby Einstein products.” A “no brainer,” hmmm...

Just so you know, we have our infantile icon too. Baby Van Gogh serves as the spokesperson for Baby Einstein's franchise in the visual arts. Of course your icon is smarter than our icon and, I might add, better adjusted too.

Advocacy statements promising action on our third front, mental and physical well-being, frequently focus more on adults than students, with the significant exception of “underserved youth” and “at-risk” students of all ages. The American Music Conference spotlights wellness through music making as a major part of its advocacy efforts. Its Music Research Web page offers links to numerous “scientific findings” that making music provides “measurable improvements in human well-being.”¹³ A headline sampling of such studies are: “Music Therapy Increases Serum Melatonin Levels in Patients with Alzheimer’s Disease,” “Group Drumming Boosts Cancer-Killer Cells,” and my favorite, “Recreational Music Program Shows Potential to Combat Nursing Shortage.”¹⁴ (Just so you know that music hasn’t cornered the market on curative powers, the American Art Therapy Association Website links to a news report that visual art also fights Alzheimer’s.¹⁵) The National Association of Music Merchants asserts that *making* music (on the musical instruments its members sell) makes you healthier and increases your longevity, while Hospital Audiences, Inc.—which sells programs and performances to hospitals—insists that simply being a part of an arts audience has a “beneficial impact on health and wellness.”¹⁶

The larger message is that art soothes us, helps us to “get in touch” with and express our “inner feelings.” Adherents of mind/body medicine believe that repression of emotion is not only detrimental psychologically but contributes to or even causes physical disease. The acknowledgement and release of emotion, especially within the safe confines of a support group, is believed to have a positive impact on one’s mental and physical health. Arts advocates posit that being able to express oneself creatively and effectively leads to a sense of “empowerment,” a decidedly positive feeling that results in a healthier mental state, greater self-awareness, and improved self-image. Thus, we feel better about ourselves and more empathetic toward others, dispositions that make us happier and help us to live not only fuller but longer lives. In this respect, art is valued for providing “creative outlets” for self-expression (that is, the release and communication of emotion and ideas)—an emotionally, mentally, and physically beneficial pursuit.

Along these same lines is the promotion of art as a means of conflict resolution. The National Endowment for the Arts and The Office of Juvenile Justice and Delinquency Prevention collaborated in the publication of *The Art in Peacemaking: A Guide to Integrating Conflict Resolution Education Into Youth Arts Programs*.¹⁷ (The College Art Association has requested that they write a sequel: *The Art in Peacemaking: A Guide to Integrating Conflict Resolution Education into University Art Departments*.) The introduction explains that “the fundamental values of the art making experience: trust, risk-taking, respect for process, principled critique, and pride in a finished product... [lead students to] experience positive motivation, intense self-discipline, confidence, and perseverance.”¹⁸

The belief that music can serve therapeutic ends vis-à-vis behavioral modification has been around for a very long time—“Music hath Charms to sooth the savage Breast” and all that.

In Jacques Barzun's book *Music in American Life*, I happened across a reference to a gathering of 250 music therapy experts in New York in October 1954.¹⁹ The topic of the conference was "how musical training can aid mentally deficient children (and children with emotional problems, including juvenile delinquents) by giving them self-confidence." Barzun quotes *The New York Times*:

We seem to be standing on the threshold of a great development of all the arts as agents of therapy. Of them all...music seems perhaps the most personal form of expression, communicating meaning and feeling without need of speech or explanation.²⁰

A year earlier, Barzun noted, *The International Musician* had published a scholarly survey titled "Music—a Panacea" that reported: "[M]ore and more, in homes, in hospitals, in mental institutions, music is being used to heal both the mind and body of the sick."²¹ The journal considered this news to be of great importance to its readership, especially those who were members of the musician's union.

We have come full circle back to spiritual and moral development for the good of the individual and society. Spirit, Mind, and Body.

And Now, a Word from Our "Sponsor"

The most high-profile arts advocacy campaign of all is conducted at the federal level by the National Endowment for the Arts (NEA), Americans for the Arts, the Arts Education Partnership, and the President's Committee on the Arts and Humanities. With regard to arts education, or rather, the more all-encompassing and less school-associated term, "arts learning experiences," those agencies and organizations work together as one. They cosponsor studies (such as *Champions for Change* and *Critical Links*²²), copublish reports on those studies, and reference, reinforce, and continuously recycle one another's programs and "research findings" throughout their printed materials and conjoined electronic media. For several reasons, a key one being the defense and promotion of the NEA, this group has made it their collaborative mission to speak on behalf of arts education/arts participation prenatal through life, and they have had some admirable successes. Their participation in fieldwide efforts to include the arts as core subjects in Goals 2000 legislation is deserving of praise. Yet, they relentlessly market a message that must be noted in the context of our topic of valuing the arts. This message, served up as the "central finding" in their aptly titled report, *Gaining the Arts Advantage* is that the involvement of the non-profit arts world—specifically, community arts organizations and individual artists—is "the single most critical factor" in the determination of whether school arts programs are able to successfully deliver the goods as advocated.²³

You might discern that some members of the K–12 arts education community, particularly those most concerned with the preparation and ongoing support of highly capable K–12 arts teachers, view that much acclaimed "research finding" as, well, a bit self-serving since it is the non-profit arts world that comprises the constituency of the NEA and its spawn, state and community arts agencies. In fact, much of the federal arts bureaucracy's campaigning and grant making dispenses with schools altogether, focusing instead on "arts learning experiences" delivered by local arts groups and artists in after-school and summer programs and in community venues throughout the year. Advocacy promoting such non-school arts programs frequently and purposefully blurs the distinction between in-depth study of the arts and arts exposure experiences. Some ascribe this way of valuing arts education as a means of placating

political opponents of government arts subsidies whilst providing public funding for arts groups and employment opportunities for artists. Admittedly, that may be an ungenerous way of characterizing the motivations of others within our greater arts family.²⁴ But it does serve as a ready example of the reality that when we advocate for the arts, we are not just encouraging support for the arts in general, although often that is the way it sounds, we are seeking support for specific policies and programs in which we have a vested interest. We (and they) seek political vantage and the credit, influence, and funding that is to be had by gaining that vantage.

So where are we? I have spoken about the many ways we think about and speak about why music and art and art music matter to us as individuals and as a society. I hope I have illustrated amply how our valuing of an art form morphs, sometimes radically, from the intrinsic to the extrinsic when we step out of our studios and into the public thoroughfare. I have described, perhaps *ad nauseam*, the various ungainly shapes these ascribed values assume. I have also spoken about the socioeconomic concerns and political pressures that often drive our and others' justifications of the arts. But what does all this matter to us and to the general public? What does it mean for the future of the arts and arts education in general, and for art music specifically, when the reasons *we* most value and practice an art form differ so greatly from the reasons we give others for why *they* should value and support that art form?

The Treachery of Images

Rene Magritte's painting, *La trahison des images* (*The treachery of images*), is a painting, not a pipe—a very realistic image of the object but not the object itself.²⁵ Images can be treacherous in that there may be little connection between an object and what represents it. In fact, the representation may obscure or hide the true reality of the thing itself. To a very real extent, that is what happens when we justify the study and support of the arts in extrinsic terms—we obscure the true reality, the intrinsic qualities of the thing, art, itself. Ever-changing marketing messages of art's omnipotent curative powers and, consequently, of the duties and capabilities of arts educators and artists confound and disappoint more than they enlighten and convince.

The idea of “integrating” the arts with other subjects such as math, science, and reading has been around, well, at least since the Sputnik spasm. Its recently renewed vitality springs directly from the angst and self-esteem issues generated among arts education advocates by the Goals 2000 legislation, also known as No Child Left Behind (NCLB). MENC's *Legislative Memo* reported that last month (3 October 2006) Secretary Spellings was the guest on National Public Radio's (NPR) “Talk of the Nation.” A caller asked her to discuss the cuts to arts programs that have been occurring with alarming frequency since the enactment of NCLB. (A recent survey by the Center for Education Policy estimates that a fifth of the nation's school districts have reduced “somewhat or to a great extent” instructional time for music and art.)²⁶ Spellings responded:

Clearly, those are very important programs, and in fact No Child Left Behind specifically says that the creative arts are affirmatively part of an education curriculum. Obviously, it's not one of the things that is measured as part of No Child Left Behind. You know, it does trouble me when I hear people say, well, because of No Child Left Behind, we've had to eliminate art or music. . . . Smart administrators—and I talk to a lot of them—are learning that, you know, having engagement in art and music helps math and creative problem solving, teamwork, and so forth. [N]ow they're saying hey, if we

want enhanced math scores, having our music program thriving is a good way to do that.²⁷

Hey I say! I say hey! Art is here to save the day! Art will pay but it's OK. The goal is math and I say yeah!

But let there be no mistake. Music integration for math's sake calls for a seismic shift in the content and mission of music instruction. It also has the capacity to rend the field itself as many of the more outspoken arts integration advocates (generally those with a stake in a specific program) pit the most certainly not new concept of arts integration against "stand alone," "conventional" (their terms) art and music instruction. They fail to acknowledge the difficult work and impressive advances made in the development of arts curricula and pedagogy over the past three decades. Instead, they describe their philosophy and methods as if those long-evolving ideas and hard-won advances originated with their programs, touting the best of what has been accomplished as their own, defining their opponent's practice in terms of what is left over. And all too often, arts integration advocates argue for visiting artists (or "teaching artists") as an "imperative" factor for successful arts integration programs. K–12 art and music specialists are useful as residency coordinators if they are mentioned at all.²⁸

As you well know, deep knowledge of a subject is demanded to present it wholly, that is, from various perspectives embedded in practice and historical, sociopolitical, and, in the case of art and music, aesthetic context. To teach comprehensively and connectively is a challenging task even if one's focus remains primarily within the extended musical arts field. Add the purposes and demands of "integrated arts" into the more-is-more mix, and our opportunities for dilettantism and dissolution multiply. The projected image of megapurposed music education negates the importance and vitiates the essence of music itself.

It is so damn ironic. In our quest to make what we do and love intrinsic to something else — to Goals 2000-style education, to economics, to behavior modification, to health and happiness — we risk gutting out its very life force. Yet we are caught in a double bind. Are we, as they say, damned if we do and damned if we don't? In this marketing-mad world, how do we cope and can we ever hope to prosper with all the competing interests, restraints of time and money, and the unrelenting political and economic pressure to be and do more, more, more?

It is time (past time, I can tell by looking at your faces) that I cut to the chase, get to the point, stop dilly-dallying around, and get to my (or rather Jim's) assigned mission: to speak on the future of art music and on advocacy that works. Or, more precisely, on creating the conditions that will build a more stable future for art music and on the kind of advocacy that cultivates such an environment.

Truth (and Consequences) in Advertising

In his essay, "Art Education in a World of Cross-purposes," Sam Hope provides visual arts educators a useful framework by which to rethink and, if need be, recreate our field.²⁹ His framework is useful, I believe, for music educators K–university as well. Hope encourages us to attend foremost to issues impacting the health and survival of the field, posing the principal question: "How well does the field delineate, and then protect, those things that are essential to its survival?" All other policy and programmatic decisions are subsequent to the variables affecting survival and health. Hope lists "several things that the field must have in order to exist," the first being "a definition of content and purpose sufficient to distinguish art (or music) education from other fields." We must answer the question: "What is unique about what we do and the content for which we are responsible?" For policymakers, the public, and ourselves we

must be able to answer the question: “Why are the unique things we do worthwhile?”³⁰ The answers to those questions must then guide us both in how we prepare new professionals and in weighing teaching priorities and resource allocations. We must make decisions about curriculum balance and methodological approaches, issues of quality and quantity upon which the health of the field hinges. The answers to those questions should also guide us in the creation of our advocacy statements and campaigns.

It is ironic that designers—the masters of perceptual manipulation and image making—are so much more straightforward in defining the value of design and delineating what design is and is not than the rest of the art world is at communicating the value of art (forget about what art or art music is and is not!). The American Institute of Graphic Arts (AIGA), the professional association of design, has published a series of succinct booklets for designers and clients in response to “urgent requests” from its members “to help them speak to external audiences about their roles as designers and the value of great design.”³¹

A Client’s Guide to Design: How to Get the Most Out of the Process begins by informing the prospective client:

The fundamental premise here is that anything worth doing is worth doing well, but if it’s to be done well, it must first be valued. Design—good design—is not cheap. You would be better served to spend your money on something else if you don’t place a high value on what it can achieve. There’s a view in Buddhism that there’s no “good” karma and no “bad” karma, there’s just karma. The same *can’t* be said for design.³²

Although design “often has the properties of good looks,” the tutorial continues, design is not style but rather “the underlying structure of communicating—the idea, not merely the surface qualities.”³³ The message is *design is a way of thinking*.

Now I know that statement resonates with all of you because music is also a way of thinking. I know that everyone here today (myself excluded) knows how to think and act in musical terms and that you place the highest value on that ability.

Designers have seen and heard it all; they are the experts, the creators of desire. It is instructive to see how they choose to market what matters most to them—in the most straightforward, heck, *courageous* manner possible. To stand right up and declare “good design is not cheap” and must be valued, and you had best “spend your money on something else if you don’t place a high value on what it can achieve.” In short, we know who we are and what we’re worth! And (Oh! Be still my heart!) *there is good design and bad design!* What chutzpah! My goodness, wouldn’t it be liberating to talk like that about our art and music programs? To say music is important to study because, like design, it is a world-altering way of thinking and doing and living. That attaining real knowledge of music is not easy; in fact, it is as demanding intellectually as science and mathematics but real knowledge and understanding of music *can* be had and is worth having because owning the capacity to engage deeply the sensorial, intellectual, and emotional stimuli of great works of music—art music—is profoundly humanizing, heart and mind expanding. And, by the way, there is excellent music instruction and weak, watered-down stuff that is not worth much of anything, and if you do not place a high value on the world knowledge that grows out of actually knowing something about music then you’d best spend your money on... oops!

What am I saying? Sorry, I got carried away. We in the arts can’t talk that way. For all our intramural bravado at faculty meetings and NASM conferences, that’s dangerous stuff. The inconvenient truth (thank you, AI) is that we are not strong enough to throw down the gauntlet. Such fortitude would come with (1) enough people—a critical mass—who see clearly and value

highly the interconnectedness of the arts to daily living, thinking, and doing; and (2) a hefty majority of arts educators, kindergarten through university, who have the will and capacity to make those connections clearly and inspirationally within the classroom and in everyday commerce.

Advocacy that Works (Or How to Game the System)

Honestly, it is difficult to tell when advocacy/marketing does or does not work. Corporations with deeper pockets than most of us can imagine spend hundreds of millions annually on advertising and on trying to figure out what works and what does not. Advertising executives know that much of the money spent will have little if any yield. We simply do not have that luxury. So what can we do?

Stanford University professor of art and art education Elliot Eisner talks about “education to make a living and education to make a life.”³⁴ Linking the arts to academic achievement—no matter how tenuously—is about education to make a living. While making a living is certainly important, I would venture to say that making a life is more so. Pragmatists will note that it takes means to make a life. Idealists might counter that without a tender passion, the embrace of life’s warm roundness, means beyond basic needs can quickly become meaningless. Those of us who make our living by teaching others about art—and by “art” I mean all the arts—must tend the tender passion by attending to the interconnectedness of our particular art form with the sensate human experience of the world around us and, when natural, with other domains of learning. We must do this because the connections between art and life are genuine and because both art and life are made richer through the recognition and celebration of these connections. This is a matter of survival because those connections are intrinsic to art’s meaning and experience.

We must also attend to these connections because of intense political pressure to find ways of linking arts programming to learning in other subjects and to sociobehavioral objectives. Those areas of connectivity are matters of health—or if taken too far, malady—because those connections are largely extrinsic to art’s meaning and experience. Connectivity to social welfare programming and integration with other school subjects demands political vigilance and careful portioning to keep the scales from tipping so far as to spill art (and art music) onto the floor. Or as Barzun quips in paraphrasing composer and educator, Randall Thompson: “[L]aunch a plausible slogan and you can never catch up with the harm it does.”³⁵

My proposition to you is to *subvert the system*. Let us *within reason* whisper what they need to hear but strongly and steadily beat the drum for the intrinsic qualities and contributions of music study and practice. At the same time we must do more than talk; we must hone ever more precisely and expressively our communication of the genuine overlays of art, art music, and life so that we might build that critical mass of the art and music educated we so acutely need. By all means let us make and cultivate connectivity among the various arts and humanities disciplines but let us keep central deep learning in the subject area for which we are responsible. It is not isolation we seek but intellectual coherency and the capacity to help our students K–university to think and act artfully—musically, visually, kinetically. This then is advocacy that will work—advocacy planted squarely and unabashedly in the real deal.

But it will not happen overnight. Many of you might have read Jim Collins’ book *Good to Great*.³⁶ His flywheel analogy serves us well as we think about creating the conditions in which art music will prosper. First, we need to get the huge, heavy flywheel moving toward the

first, second, third, hundredth rotation. Pushing in a consistent direction, we keep it rotating, rotating:

Then, at some point—breakthrough! The momentum of the thing kicks in your favor, hurling the flywheel forward, turn after turn... whoosh! . . . its own heavy weight working for you. You're pushing no harder than during the first rotation, but the flywheel goes faster and faster. Each turn of the flywheel builds upon work done earlier, compounding your investment of effort. . . .The huge heavy disk flies forward, with almost unstoppable momentum.³⁷

Note that it is *consistency of effort and direction* that gives the flywheel its momentum. Pushing the flywheel in one direction, then stopping it and pushing it in another direction in search of “a miracle moment or new savior” builds no momentum but leads instead to “the doom loop.”³⁸ So get ready for the long haul. Tap into that impressive patience and perseverance you exhibit becoming concert ready.

Core values? Check. Core purpose? Check. Marketing message? Check. Delivery system? Double check! As I noted with envy at the beginning of this speech such a long, long time ago (you will receive three credit hours for this session), the music community already has an impressive support and delivery system in place. If you have not already done so, you ought to look at the NAMM, AMC, and MENC websites. The advocacy network for music education, K–university, is well constructed and far-reaching—perhaps a little *too* far reaching in terms of core values and marketing messages. Yet those organizations live and die for the music community. They are alert and responsive.

And then, look to yourselves and to the millions of people young and elder who you teach and with whom you work in schools, universities, church choirs, and concert halls. Those people are wide open to the message that what matters most in music is music. They are your critical mass. Think of how the flywheel will spin when every general music teacher, every choral and school assembly director, every private music instructor, every one of you is able to articulate the passion and fullness of music in life and a life of music.

Obviously we do not control the marketing of the arts' importance to education—far from it. For too long we have allowed others to speak for us—in particular, publicly funded professional arts advocates who habitually and deliberately conflate the outcomes of arts exposure with sustained study of an art form and who systematically dismiss the role of K–12 arts teachers in school-based arts instruction. Although we have not been engaged in the formation of the media message to the extent we ought to be, it is important to remember that we own a big chunk of the arts education real estate and, consequently, have power *and responsibility*. One of our responsibilities as university researchers is to pay careful attention to the way advocates use our research findings. We are the authors of the studies that are used and sometimes misused in the packaging of funding- and influence-seeking arts advocacy campaigns. When we allow our work to be cited in service of the treacherous image that art does not merit being valued or studied on its own terms—we aid and abet in our own demise. When we remain silent while arts advocacy groups champion the contributions of nonprofit arts institutions, artists, and after-school programming above and beyond the contributions of school-based arts instruction and arts teachers, we are complicit in eroding the arts' footing in our public schools. It is critical that we get these matters of justification and matters of values right so we don't end up propagating views—some very well-intentioned—that ultimately undermine the significance of the arts in the education scheme of things, a consequence we have come all too close to in our efforts to save the arts and art music.

This is not an impossible mission. (You had known that was coming!) It will be arduous and extensive. It will require consistency of effort and direction. But it is not impossible.

Divining the Future of Art Music

“Music knows it is and always will be one of those things that life just won’t quit,” sings Stevie Wonder. But what about “*art music*”—is it a thing that life just won’t quit? You already know the answer to that, and so does Stevie Wonder, who sings about some of music’s pioneers that time will not allow us to forget—for there’s Basie, Miller, Satchmo, and the king of all, Sir Duke. And with a voice like Ella’s ringing out, there’s no way a band can lose.

Fifty years ago art music—yes, the term “art music” was used even then—didn’t include jazz. But it does now. Art music has a forever future in one form or another.

Did you read about the huge sensation Johann Pachelbel’s Canon in D Major has been making on YouTube? A video of “Funtwo,” a self-taught twenty-three-year-old Korean guitarist, playing a rock version of Pachelbel’s Canon written by “JerryC,” a twenty-four-year-old Taiwanese guitarist, had received 7.35 million views in late August.³⁹ Hundreds of guitarists have tried their hand at JerryC’s “Canon Rock” but can’t match Funtwo’s virtuosity and soul. Thousands of viewers post comparisons of JerryC’s and Funtwo’s Canon videos. (I must say they both are way cool and I say “respect” to JerryC since he wrote the rendition, but Funtwo’s the baddest in my opinion.) Thousands of accomplished and would-be musicians are learning from one another by watching one another’s online videos; they are learning by closely studying one another’s technique—precisely the same way Baroque musicians learned to play Bach, composer Peter Robles pointed out in an interview with *The New York Times*.⁴⁰ And just as in the 1600s, many of the self-taught do not know how to read standard music notation. Online tablature to the rescue. Yup, no doubt about it, art music and its practice will change and it will stay the same.

It is wonderful that young musicians and music fans are coming to art music from directions unimaginable fifteen years ago. Yet that neither means that more people currently *know* more about art music nor ensures that art music will have a stronger base of support in twenty or forty years. Schools and universities still afford advocates of art music their best opportunity for influence, influence of the next generation of professional musicians and of non-musicians, music lovers like myself. Technical mastery among musicians may be better than ever, perhaps even more widespread than ever, but there is genuine need among many musicians and certainly among the rest of us for deeper conceptual and contextual understanding. Musician educators such as all of you are the primary enablers of connoisseurship, and art music demands connoisseurship.

Every dimension of the music education enterprise is connected. It is the university that prepares K–12 music specialists, private music instructors, professors of instrumental and vocal music, musicologists—educators all. It is the university that provides a home for those who conduct research on teaching and learning about music. It is in the university that many students first experience music as part of the general liberal arts curriculum and, if captured emotionally and intellectually, will comprise the next generation of concert attendees, symphony orchestra patrons, art music supporters. It is within the institutes of higher education, which you represent, that the next generation of music professionals is being cultivated. Music majors and non-music majors come to you more or much less prepared, depending on the music education they have received before college. We are all in this together whether you are an elementary music teacher or university music professor, music college president or dean. Thus, *I implore you* to attend to

the quality of your music teacher preparation programs. *Excellent music education K–university is the advocacy that works best of all.*

Almost two centuries ago, Lowell Mason, big-time hymnist, cofounder of the Boston Academy of Music, and the person responsible for the first music instruction in the nation's public schools wrote:

Music is almost the only branch of education aside from divine truth whose direct tendency is to cultivate the feelings. Our systems of education generally proceed too much on the principle that we are merely intellectual beings. . . . Hence we often find the most learned the least agreeable.⁴¹

The priorities of our systems of education have not changed much since the early 1800s but neither have we humans. We want the emotional impact; the intensity of feeling that music gives us. Funtwo fan Kevin Daniel Allen says: "I love it when they take music from classical composers and turn it into highly emotional rock tunes. Truly amazing!"

If you genuinely care about the future of art music, don't sell out for a cheap seat in the Goals 2000 arena. Make certain that Kevin Daniel Allen finds the highly emotional in the *original* work of the classical composers themselves. Give us the voluptuousness of "Eroica," the subversive thrill of *Don Giovanni*, the aphrodisia of *La bohème*. I personally desire the libidinous temptations of *Der Rosenkavalier* as described by H. L. Mencken:

No woman who hears it is ever the same again. She may remain within the law, but her thoughts are wayward henceforth. Into her ear the sirens have poured their abominable song. She has been beset by witches. There is a sinister glitter in her eye.⁴²

Bewitch us. Seduce us. Inflammate our passions—tender and vigorous. Lead us to the secret places where feelings abide, like, for instance, *art music*. From there, we will begin to unravel the intellectual mysteries of the components and structures intrinsic to music making; from there, we will cultivate the abilities to think and act in music. We will comprehend and we will value the study of music on its own terms. Just help us to "feel it all over, people!"

Endnotes

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

² Jacques Barzun, *What Is a School?* (New York: Hudson Institute, 2002), 1.

³ Sam Dillon, "Federal Panel Hammers Out Report on Recommendations to Shake Up Higher Education," *New York Times*, 11 August 2006.

⁴ *Ibid.*

⁵ MENC: The National Association for Music Education <http://www.thenationalanthemproject.org>.

⁶ *Ibid.*

⁷ Ellen Winner and Lois Hetland, "The Arts and Academic Achievement: What the Evidence Shows," *Arts Education Policy Review* 102, no. 3 (2001):5.

⁸ *Ibid.*

⁹ President's Committee on the Arts and the Humanities and the Arts Education Partnership, *Champions of Change* (Washington, D.C.: President's Committee on the Arts and the Humanities and the Arts Education Partnership, 1999).

¹⁰ Arts Education Partnership, *Critical Links: Learning in the Arts and Student Academic and Social Development*. (Washington, D.C.: Arts Education Partnership, 2002).

¹¹ Nick Rabin and Robin Redmond, eds., *Putting the Arts in the Picture: Reframing Education in the 21st Century* (Chicago: Columbia College Chicago, 2004), 158-159.

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- ¹² American Music Conference, http://www.amc-music.org/research_briefs.htm, 8 August 2006.
- ¹³ American Music Conference, <http://www.amc-music.org/musicmaking/wellness.htm>, 8 August 2006.
- ¹⁴ American Music Conference, see note 12 above.
- ¹⁵ Alejandro Lazo, "Art Fights Alzheimer's," *Newsday, Inc.*, Newsday.com, 16 July 2006.
- ¹⁶ Hospital Audiences, Inc., *Live Arts Experiences: Their Impact on Health and Wellness* (New York: Hospital Audiences, 1996), 1. www.hospitalaudiences.org
- ¹⁷ The National Endowment for the Arts and The Office of Juvenile Justice and Delinquency Prevention, *The Art in Peacemaking: A Guide to Integrating Conflict Resolution Education Into Youth Arts Programs* (Washington, D.C.: National Endowment for the Arts, 2002).
- ¹⁸ *Ibid.*, 6.
- ¹⁹ Jacques Barzun, *Music in American Life* (Garden City, New York: Doubleday, 1956), 83-84.
- ²⁰ *Ibid.*
- ²¹ *Ibid.*
- ²² President's Committee on the Arts and the Humanities and the Arts Education Partnership, *Champions for Change and Critical Links*, see notes 9 and 10 above.
- ²³ President's Committee on the Arts and the Humanities and the National Assembly of Local Arts Agencies. *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (Washington, D.C.: Author, 1999), 9.
- ²⁴ The National Endowment for the Arts' publication—Gary Larson, *American Canvas* (Washington, D.C.: NEA, 1997), 49—spells it out: K-12 arts education offers an "escape route" for a fiscally cornered nonprofit arts community by providing "immediate payoffs in the form of work for artists and art organizations" <http://www.nea.gov/pub/AmCan/AmCanPDF.html>. Arts education policy researchers have reported on the blatant self-interest of NEA educational policies and funding practices since the late 1960s. *Instant Art, Instant Culture: The Unspoken Policy for American Schools* (New York: Teachers College Press, 1982), provided an early in-depth analysis of the federal government's systematic "de-schooling" of arts education.
- ²⁵ M. Foucault, *This is not a Pipe* (Berkeley and Los Angeles, California: University of California Press, 1983).
- ²⁶ Social studies and science are faring worse than art and music, according to a December 2004 survey conducted by the Center on Education Policy ("NCLB: Narrowing the Curriculum?" NCLB Policy Brief, July 2005). In order to make more instructional time for reading/language arts and/or math, 27 percent of the districts report reducing time "somewhat or to a great extent" for social studies; 22 percent have reduced time for science.
- ²⁷ MENC: The National Association for Music Education. "MEN+C Legislative Memo," <http://www.menc.org/information/legislationpolicy/memo/oct06/2006>.
- ²⁸ *Putting the Arts in the Picture* (Rabin and Redmond, note 11 above), a report advocating the integration of the arts with other school subjects and community artists as the linchpin in successful arts integration programming, provides examples throughout its text of the decades-old strategic practice of dismissing the contributions or ignoring the role of K-12 arts teachers.
- ²⁹ Samuel Hope, "Art Education in a World of Cross-purposes," In *Handbook of Research and Policy in Art Education*, ed. Elliot Eisner and Michael Day (Mahwah, New Jersey: The National Art Education Association and Lawrence Erlbaum Associates, 2004), 93-113.
- ³⁰ *Ibid.*, 97-98.
- ³¹ American Institute of Graphic Arts, <http://www.aiga.org/content.cfm/aiganame>, 15 August 2006.
- ³² American Institute of Graphic Arts, *A Client's Guide to Design: How to Get the Most Out of the Process* (New York: AIGA, 2001), 4.
- ³³ *Ibid.*, 6.
- ³⁴ Elliot Eisner, "What Do the Arts Teach?" from Chancellor's Lecture Series at Vanderbilt University, 29 September 2006..
- ³⁵ Barzun, note 19 above, 113.
- ³⁶ Jim Collins, *Good to Great* (New York, N.Y.: HarperCollins, 2001).
- ³⁷ *Ibid.*, 164-5.
- ³⁸ *Ibid.*, 178.
- ³⁹ Virginia Heffernan, "Web Guitar Wizard Revealed at Last," *New York Times*, 27 August 2006.
- ⁴⁰ Peter Robles, in Heffernan, note 39 above.
- ⁴¹ Barzun, note 19 above, 116.
- ⁴² H. L. Mencken, "Music and Sin," in *Words on Music*, ed. Jack Sullivan (Athens, Ohio: Ohio University Press, 1990), 360-1.

MANAGEMENT: NON-TENURED POSITIONS FOR CORE FACULTY

CONTINGENT FACULTY APPOINTMENTS IN SCHOOLS OF MUSIC: EMERGING MODELS EVEN IN TRADITIONAL PLACES

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Traditional assumptions in schools of music presume that contingent or contract faculty arrangements seem more viable in urban settings. Universities and colleges can anticipate a ready pool of highly qualified prospective employees, at least among the applied faculty. DePaul University strikes me as the quintessential example:

- I. Chicago is a huge community, rich with magnificent performers.
 - a. Professional classical music organizations:
 - (1) Chicago Symphony Orchestra, Chicago Civic Orchestra, Music of the Baroque, and so on.
 - (2) Chicago Lyric Opera (and its orchestra)
 - b. Professional jazz performers
 - c. Professional commercial music industry, including recording, jingles, and so on.
- II. A critical mass of local conservatories and universities producing young, highly qualified musicians with advanced degrees and/or ABDs seeking employment “in their backyards.”
 - a. DePaul University; Northwestern University; Roosevelt University; University of Chicago (composition, history, and theory)

Similarly, traditional assumptions in schools of music presume that options to retain contingent or contract faculty may be less viable in more remote, rural, land-grant settings. These universities and colleges cannot expect to find a substantial pool of highly qualified prospective employees in sufficient numbers to attend to the range of applied, academic, and ensemble assignments in the school. This is particularly problematic if, for example, the school offers advanced degrees through the doctorate.

The University of Nebraska, Lincoln, is a microcosm for the evolution of contingent faculty arrangements for music and dance instruction.

- A. History of lecturer, senior lecturer, and artist-in-residence arrangements.
 1. Athletic (marching) band faculty appointments (full time)
 - a. Associate director of bands/director of athletic bands
 - b. Assistant director of bands
 2. Spousal hires

- a. Piano (two at 0.75 FTE)
 - (1) Piano and arts entrepreneurship
 - (2) Piano and advising
- b. Voice
- 3. Part-time appointments
 - a. Tuba/euphonium
 - b. Dance (four, including ballet, modern, and social/ballroom)
 - c. Guitar and jazz combos
 - d. Voice (one-semester appointment this fall)
 - e. Music education
- 4. Other full-time appointments
 - a. Chiara String Quartet (chamber music and applied)
 - (1) Appointments are structured symbiotically.
 - (2) Load assignment favors creative activities.
 - (3) Three-year term, with possible renewal of appointment
 - b. History/literature (general education)
 - (1) History of Rock; History of American Jazz
 - c. Interim appointments
 - (1) Theory (searching tenure-track)
 - (2) Bassoon (searching tenure-track)
 - (3) Music education (searching “professor of practice”)

B. Critical role of systematic evaluation for contingent faculty.

The literature identifies certain predictable concerns with such appointments. Without the security of tenure, contingent faculty may be reluctant to voice unpopular views for fear of reprisal.¹ Part-time faculty may lack the incentives to mentor students outside class.² The rise of contingent appointments may mitigate against collegiality by creating a real or perceived caste system.³ The disposition of contingent faculty to avoid writing assignments to save grading time (they don’t pay me enough. . .).⁴ Contingent faculty may be tempted to inflate grades in order to boost student evaluations.⁵ Articulating expectations for performance and applying rigorous faculty evaluation processes to contingent faculty help to manage these concerns.

C. The pending approval of “professor of practice” appointments may serve as a way to provide career advancement arrangements at University of Nebraska, Lincoln (UNL). Everything that follows is *not finalized*, but rather pending.

Draft Language for New Contingent Faculty at UNL

(See <http://www.nebraska.edu/board/Agenda-9-06.pdf> at page 91)

Lecturer Criteria

- At least 0.5 FTE
- Contract length—one to two years
- Renewable

- Benefits eligible
- All units have to define minimum qualifications; that is, degree, experience equivalent, and so on.
- Normally entire apportionment in instruction: may include classroom teaching, student supervision, advising, lab instruction and/or management, instructional program coordination. All units must define standard for full-time appointments, particularly in number of classes.
- [NB: lack of standardization at UNL in terms of relationship between course load as a percentage of FTE.]
- Outside promotion track, but may apply for openings in promotion track as they are available/advertised

Assistant Professor of Practice

- 1 FTE position normally, but at least 0.5
- Appointment length—one to three years
- Renewable
- Benefits eligible
- Terminal degree or equivalent professional experience required. Units must define professional experience equivalence.
- Majority apportionment must be in instructional activities and practice. Must be above normal apportionment in teaching assigned to faculty on tenure track in the unit.
- Other responsibilities, assigned at the discretion of the department/college, could include apportionment in service and/or professional development, and/or minimal requirements to meet academic qualification for accreditation.
- Demonstrated success in academic or professional instruction

Associate Professor of Practice

- 1 FTE position normally, but at least 0.5
- Appointment length—one to four years
- Renewable
- Benefits eligible
- Terminal degree or equivalent professional experience required. Units must define professional experience equivalence
- Majority apportionment must be in instructional activities and practice. Must be above normal apportionment in teaching assigned to faculty on tenure track in the unit.
- Other responsibilities, assigned at the discretion of the department/college, could include apportionment in service and/or professional development, and/or minimal requirements to meet academic qualification for accreditation.
- Evidence of contributions to advancing learning in the field
- Excellence in academic or professional instruction, evidenced, for example, by student evaluations, portfolio, peer review, student learning outcomes.

- Evidence of leadership in instructional activity that has had significant impact on the department, college, or university.

Professor of Practice

- 1 FTE position normally, but at least 0.5
- Appointment length—one to five years
- Renewable
- Benefits eligible
- Terminal degree or equivalent professional experience
- Majority apportionment must be in instructional activities and practice. Must be above normal apportionment in teaching assigned to faculty on tenure track in the unit.
- Other responsibilities, assigned at the discretion of the department/college, could include apportionment in service and/or professional development, and/or minimal requirements to meet academic qualification for accreditation.
- Evidence of contributions to advancing learning in the field
- Excellence in academic or professional instruction, evidenced, for example, by student evaluations, portfolio, peer review, student learning outcomes
- Very high performance standard
- Minimum expectation is for national visibility for candidate's instructional activities and/or practice, achievable through, for example:
 - leadership in professional organizations
 - instructional methods and/or materials disseminated nationally
 - grant funding for instructional activities/innovation.

Principles for the Management of Contingent Faculty

1. The music executive can be the most important agent for inclusion and ownership among contingent faculty, but this happens deliberately, not serendipitously.
2. The music executive must make clear what is expected of contingent faculty, and likewise must align compensation with expectations.
3. The music executive must make every effort to ensure that the contingent faculty members have realistic and shared expectations about the future of this job in this place (for example, whether this position can evolve to a tenure-earning position and, if so, will the incumbent move directly to the position or will a national search be required?).
4. The music executive should make certain that contingent faculty members are evaluated in some systematic way.
5. It probably is unwise to utilize contingent faculty to deliver most of the core music instruction.
6. Contingent faculty should be treated ethically and not abused. If the contingent faculty position constitutes the primary source of employment, then the university (employer) has some responsibility to extend access to benefits, for example.

Endnotes

- ¹ Tamara Holub, "Contract Faculty in Higher Education." ERIC Digest 2003, ED 482556 2003-00-00.
² Ibid.
³ Ibid.
⁴ Ross Miller, "Use of Part-Time Faculty in Higher Education: Numbers and Impact." ERIC Document (September 2001), ED 469 020.
⁵ Ibid.

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EFFECTIVE AND ETHICAL TREATMENT OF CONTINGENT FACULTY

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The American Association of University Professors (AAUP) is paying attention these days to "contingent" appointments (defined as appointments of off-tenure-track faculty members, whether full- or part-time, compensated on a per-course basis or on salary basis, that include a wide variety of titles such as "adjuncts," "lecturers," "instructors" and "visiting professors." AAUP points out its use of the term *contingent* intentionally calls attention to the tenuous relationship between academic institutions and the part- or full-time non-tenure-track faculty members who teach in them.¹

Although AAUP recommends that no more than 15 percent of faculty members in a university or no more than 25 percent of faculty members in an individual department should fall into this category,² present practice shows something entirely different. Since the early 1990s, three of four new positions in U.S. universities have been contingent. Since the early 1990s, the majority of full-time faculty members hired were off-tenure-track. Also, 28 percent of full-time faculty members are off-tenure-track.³ The message is that contingent faculty members play a major role throughout today's universities, not just in music.

In 2003, AAUP issued a draft policy statement on the overuse and abuse of part-time and non-tenure track faculty, practices that, in its words, "threaten the quality and stability of higher education today."⁴ Its statement, "Contingent Appointments and the Academic Profession" makes recommendations in two predictable areas: (1) increasing the proportion of faculty appointments that are on the tenure line, and (2) improving job security and due process protections for those with contingent appointments.

Of course, the ability to strengthen our music curricula with a wide variety of professional specialists is well known and accepted and is not in question here. Our concern is whether we are using these faculty members effectively and how they are treated. What do we expect these contingent faculty members to do, realizing that our expectations will, of necessity, be quite different for each position and person?

In thinking through our relationship with contingent core faculty, I have comments in these six areas: hiring, expectations, socialization, support, status and future, and evaluation.

Hiring

It is important that, as much as possible, these faculty members go through the same processes that tenure-track faculty members do. This enables you to find the best available faculty members and gives them credibility with their colleagues. Faculty members must be involved in the process, which should include the standard interviews and auditions as appropriate.

Expectations

It is essential for us to think through in detail and write down exactly what we really need from each individual—that is, of course, a job description. It would probably be even more effective if we would then share it with the faculty member, in person, allowing significant time for discussion and questions. It is also important to share these expectations with the entire faculty or with others in the program area so that a general understanding exists throughout the organization of what is expected. It is our responsibility to protect these faculty members and our program quality from unspoken expectations on the part of both parties.

Do we expect them just to teach that class or that lesson? Or do we also expect:

- Time on campus to talk with students
- Official advising
- Recruitment
- Program development
- Program coordination
- Coordination of the work of or with other faculty
- Planning meetings
- Attendance at student performances

It is important that we explain as well as possible the expected student achievement levels. We cannot take these for granted.

There are many possibilities, but the issue is that we must take the time to analyze carefully each position and define completely and exactly what we expect. If we are going to expect these non-tenure-track faculty members to do more than just show up for class, we need to be ready to support this with payment. We must clearly delineate how the pay corresponds to specific duties.

Socialization

Faculty members will always be more effective—will take ownership—if they feel they are a part of the program, faculty, family, and community of scholars in the unit. We cannot allow them to feel like outsiders even for a moment. This includes substantial time up-front:

- Informing them of what your program is about—its history and goals
- Introducing them to the faculty and staff
- Inviting them to social events of the faculty
- Showing them the facility, providing keys
- Listing them in phone books

Most important, make sure they are included in the communication flow:

- Including them in memo distribution lists, and so on.
- Defining their role in faculty meetings. Defining if they “may attend” or if they are “expected” to attend.
- Making sure they have a nameplate for their doors.
- Defining for them who can tell them what to do, their boss. My experience is that all tenure-track faculty members will consider themselves able to provide this “service” to them.
- Providing them with someone to talk to regularly—a mentor—who can help them anticipate problems.

Support

Make sure they have what they need to function effectively:

- A space
- Desk, phone, and a chair would also be nice
- Mailbox
- Access to secretarial help
- Computer
- And most important—parking support as appropriate

Status and Future

Make sure non-tenure-track faculty members have an accurate understanding of their status and future. Many would love to have a tenure-track position, and my experience is that many will gradually come to expect it from you unless you make it very clear otherwise. We will find ourselves in an ethical dilemma if we allow them to imagine things that we know are not possible.

Recent proposals from AAUP specifically update its stance on adjunct faculty. The proposals recommend more protection for part-timers who have taught for at least three terms over three years. Such faculty members should be told whether they will be reappointed no later than one month before their current appointment expires.⁵ The proposals go on to say that part-time faculty members who have taught at least twelve courses in seven years should be given “comprehensive review” with an eye toward determining whether they should be given part-time tenure.⁶

Evaluate

Evaluate a non-tenure-track faculty member just as you would a tenure-track faculty member. The important area of classroom visits is the most often overlooked. We find ourselves with detailed evaluation processes for tenure-track faculty members that we must do. It is too easy to just overlook contingent faculty members.

It is important to maintain good relationships. If you have to let them go, they need at least to feel that they were treated fairly. They will remain in the area and talk about you for the next three decades.

Finally

Our goal is to make sure that students consistently receive a strong education, regardless of the status of the faculty member. I urge you to think through a core contingent faculty position as if it were tenure-track. We all know the benefits that contingent faculty offer us, but we need to be sure not to abuse the system or the faculty.

Endnotes

¹ "Contingent Appointments and the Academic Profession," *AAUP Policy Documents and Reports*, Sept/Oct. 2003, www.Aaup2.org/statements/SpchState/Statements/contingent.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ "AAUP Proposes New Institutional Regulation on Part-Time Appointments,"

AAUP Joint Committee Recommendation, September 2006, www.Aaup2.org/issues/contingent/parttimerir.

⁶ Ibid.

PREVENTING HEARING LOSS

PREVENTING HEARING LOSS

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Faculty members and students in schools of music spend major portions of their time in environments (for example, practice rooms, rehearsal rooms, and teaching studios) with sound levels that may put them at risk of noise-induced hearing loss (NIHL). NIHL is caused by exposure to loud sound levels, typically for prolonged and/or repeated periods of time. NIHL is characterized by a sharp decrease in hearing sensitivity between 3,000 and 6,000 Hz, called a noise notch, with a return to better sensitivity at the frequencies above the notch. The National Institute of Occupational Safety and Health (NIOSH) defines acoustic overexposure with a time/intensity tradeoff. NIOSH recommendations state that 85 decibels (dB) is a sound level sufficient to warrant a hearing protection program. Its recommendations suggest that an individual may be exposed to 85 dB for eight hours without risk to hearing damage, which is equal to a 100 percent dose of noise for that day. For every three decibels increase in intensity, the time allowed for exposure is cut in half. Anything over a 100 percent dose per day exceeds the NIOSH guidelines for noise exposure and may put someone at risk for noise-induced hearing loss. The following studies were undertaken with music students and faculty members to determine the amount of noise exposure musicians were experiencing in their daily routines.

Sound Levels Experienced by Student Musicians in Practice Rooms and Measurement of Student Hearing Thresholds

Initial concern about sound levels experienced by student musicians led us to measure sound levels in the student practice rooms. These rooms are relatively new and have been constructed with sound-absorbing panels. Results indicated that sound levels in the practice rooms for all instrument groups exceeded the 85 dB at which a hearing protection program would be mandated by industry. Means for some students were above 94 dB, which would be a safe level for less than one hour per day. Some students received approximately 36 percent of allowable exposure in fifty minutes; this does not include normal daily practice of two hours per day or ensemble rehearsal time.

We measured student hearing thresholds on a volunteer basis for three years. Consistent findings are that 52 percent of students have a least a mild notch in their hearing sensitivity at 6,000 Hz, with a maximum notch depth of 45 dB. More students have notches in the right ear than the left ear; only 13.5 percent have bilateral notches. Over the three years, the number of students with notches at 4,000 Hz has risen

dramatically, from 2 percent the first year to 30 percent the third year. Of students who volunteered more than one year, half had noise notches and half experienced a decrease in hearing sensitivity between years. Noise exposure, outside of music-study activities, does not appear to differ between the students with and without NIHL.

This appears to be an excellent example of an interaction between inherent susceptibility through genomic and environmental influences. In the third year, we asked students to indicate their family history of hearing loss. We found, for example, that seven of ten trumpet players with a notch have a family history of hearing loss while two of three who do not have a notch do not have such a family history. All cello and bass players with notches have a family history, while all without do not.

The next study, for which pilot data is now being collected, will examine the genetic bases of NIHL in music students. Personal measurements of students' sound level exposure will be recorded and DNA will be collected by cheek swabs. Music students are an ideal population for a genetic study. They are young and have relatively limited exposure to outside noise or chemicals. There is no confounding variable with aging effects on hearing as there are in industrial populations. Exposure to music is intermittent and not as severe as industrial noise exposure, and it has been found to cause less threshold shift than industrial noise.¹ This means that students who are showing signs of NIHL may be particularly susceptible. Several genes may be involved and may interact. The long-term goal of the project is to personalize preventive hearing health care.

Sound Levels Experienced by Students in Concert Bands

Considering students' practice room experiences and hearing thresholds heightened our interest in the other activities music majors experienced either daily or weekly. A project was undertaken to collect data from students participating in concert bands—specifically to determine the doses of noise students were receiving while participating in band and whether students' chosen instrument and location within the rehearsal space made a difference in their noise exposure.

Subjects were forty-five undergraduate and graduate students participating in three university bands. Subjects played various instruments within the ensembles and were measured with personal noise dosimeters (doseBadges) across one typical week of rehearsals. Group A ($n = 16$) contained fifty-nine members and rehearsed four days each week for fifty minutes each day. Subjects in Group A experienced between 26 and 235 percent of the maximum allowable dose of noise,² with the highest doses of noise occurring in the brass sections (trumpet, horn, six trombones, tuba). Group B ($n = 14$) contained sixty-eight members and rehearsed two days each week for seventy-five minutes each day. Subjects in Group B experienced between a 47 and 296 percent dose of noise, with the highest doses of noise occurring in the alto saxophone, trumpet, horn, and trombone sections. Group C ($n = 15$) contained 76 members and also rehearsed two days each week for seventy-five minutes each day. Subjects in Group C experienced between a 35 and 168 percent dose of noise, with the highest doses of noise occurring in the bassoon, trumpet, and trombone sections.

Sound Levels Experienced by High School Marching Band Members during Band Camp

A pilot study was undertaken to determine whether students participating in a high school marching band were at risk for noise-induced hearing loss during a typical, five-day summer band camp. Although the following data were collected using high school students, it may be reasonable to assume that college and university marching band sound levels would be as high or higher. Of the approximately one hundred members of the marching band, sixteen subjects participated in the pilot study, wearing personal noise dosimeters (doseBadges). The marching band met for five days from 8 A.M. to 6 P.M. for indoor and outdoor rehearsals, with breaks for water and lunch. Subjects were measured for two days of this five-day experience.

After a preliminary descriptive analysis, results indicate that on the first day of data collection, fifteen of sixteen subjects experienced noise doses in excess of 500 percent. On the second day of data collection, fifteen of sixteen subjects experienced noise doses in excess of 300 percent. Specifically, a student playing the snare drum experienced the highest levels of noise on both days—at 3,925 percent on day one and 1,866 percent on day two. A color guard member experienced the lowest levels of noise on both days at 27 percent on day one and 23 percent on day two. Data from the other fourteen subjects ranged from a 504 to a 2,302 percent exposure during day one and from 316 to 1,341 percent exposure during day two.

Sound-Level Exposure of Public School Music Teachers

Many undergraduate music majors choose to become schoolteachers. As wonderful and fulfilling a profession as teaching is, teachers may be at risk for NIHL as a result of their teaching activities. To determine whether these teachers are at risk of NIHL, a study involving nineteen music teachers at the elementary, middle, and high school level was conducted. The teachers wore a personal sound dosimeter (doseBadge) for two days, which recorded the average sound level of exposure and reported a daily sound dose percentage.

Daily sound doses ranged from 6 percent to 261 percent of the allowable maximum. Elementary teachers experienced sound exposure resulting in doses from 6 percent to 26 percent. Middle school choral/general teachers experienced sound exposure resulting in doses from 16 percent to 133 percent. One of the teachers used drumming to teach the curriculum, which produced the greatest sound-level averages in this group. High school choral teachers experienced sound exposure resulting in doses from 18 percent to 134 percent. Upon further investigation, the dose of 134 percent was reported to be an unusually loud day, and not experienced on a regular basis. Middle school instrumental teachers experienced sound exposure resulting in doses from 31 percent to 207 percent. In this group, the low doses were unusual, with the median exposure being 143 percent. High school instrumental teachers experienced sound exposure resulting in doses from 101 percent to 261 percent. Clearly, some of these music teachers are at risk of NIHL because of their chosen profession. Sound treatment of the rooms in which they teach may reduce sound exposure. The use of earplugs would definitely reduce exposure. In fact, use of earplugs with the least amount of noise reduction commercially available (9 dB) would result in less than a 100 percent dose for all participants in this study.

Sound-level Exposure of University Music Performance Teachers

An acute sense of hearing is essential for music teachers while teaching individual lessons and classes, rehearsing, and performing. Although these teachers are likely to enjoy their jobs, it is likely that some of them are at risk for NIHL as the result of teaching activities and job-related responsibilities. Thirty-seven studio teachers, conductors, and accompanists wore doseBadges for two days to determine whether they experienced sound levels that placed them at risk for NIHL. Daily sound doses ranged from 2 percent to 727 percent. Group averages revealed that accompanists and teachers of brass, percussion, jazz conducting, voice, woodwinds, and two staff accompanists are at risk for NIHL. Sound levels for individuals indicated that all brass teachers are at risk, whereas percussion teachers, jazz conductors, and accompanists have a 50 percent chance of being at risk for NIHL. Woodwind and voice teachers have a 33 percent and 42 percent risk of NIHL, respectively. According to measurements of two days, teaching groups including instrumental conducting, choral conducting, strings, and keyboards were not at risk for NIHL. The use of earplugs with the least amount of noise reduction commercially available (9 dB) would result in less than 100 percent dose for all participants in this study.

Conclusions

Because hearing health is of the utmost importance to musicians and music teachers, education for hearing conservation is needed. Two practical strategies that individuals can use to reduce sound exposure are maintaining the greatest distance possible from sound sources while still being an effective musician and teacher and, when appropriate, allowing for rest periods from intense sounds. Maintaining distance from loud sounds and scheduling rest periods will allow musicians and music teachers to reduce their sound exposure, thereby reducing their risk for noise-induced hearing loss. Among the university performance teachers, for example, one faculty member reported that when students came in for their lesson, they tended to move closer and closer to the performance teacher. By the end of the day, the student and the teacher were much closer together in the room, thereby exposing the performance teacher to greater levels of sound. Adding tape to the floor to indicate where music stands, chairs, and other equipment must remain may help teachers prevent noise exposure from this type of situation.

Another practical strategy includes using wall treatments such as sound panels or heavy curtains in the studios, practice rooms, and rehearsal spaces. Consider using sound-absorbing panels made of thick fabric and batting, heavy velvet drapes, or even tapestries to absorb excess sound. Remember that these panels and drapery must remain unadorned with photographs, papers, framed diplomas, and the like in order to be effective.

Lastly, musicians and music teachers should consider the use of earplugs. Although the use of earplugs is not particularly appealing to musicians and music teachers, it remains the most efficient and customizable form of hearing protection available.

Currently, many schools offer inexpensive (\$0.15–\$0.25) foam earplugs for use in rehearsal rooms. Inserted properly, these earplugs offer approximately 29 dB reduction. Because foam earplugs reduce high frequencies to the extent that timbre perception is affected greatly, they are an option best suited for drumming and drum set musicians. For further prevention of hearing loss, foam earplugs are must for all musicians during use of loud

machines and when near intense impact sounds (for example, lawnmowers, vacuum cleaners, leaf blowers, hammering).

Another inexpensive (\$12) type of earplug is the Etymotic ETY-PLUGS, also known as ER-20s. When fully inserted, these earplugs offer approximately 20 dB reduction. What makes these different from the foam earplugs is that they are designed to attenuate frequencies in a way similar to that of the auditory canal. This design results in timbre perception much more acceptable than when using foam earplugs.

Of all earplugs, the most accurate and true timbre perception is experienced with custom musician's earplugs. Because these earplugs are made for each individual, an ear mold made at the office of a hearing professional is required. The cost of these earplugs (including the ear mold) is approximately \$120. Compared to the cost of a music instrument, private instruction, and college tuition, this option remains relatively inexpensive. Other than providing close to a flat response (attenuation near that of unplugged ear), users of this plug have the option of purchasing more than one set of filters, thus having the option of changing the amount of dB reduction. At the time of this writing, Etymotic Research produces 9 dB, 15 dB, and 25 dB filters for custom musician's earplugs, which would be sufficient for nearly any musical situation.

Hearing protection is an issue that must be addressed at all levels of music instruction. As musicians and music teachers, our livelihood can depend on our ability to hear. An even more critical issue is that our quality of life will be reduced if the protection of hearing is not addressed in an effective manner. Whether the argument is focused on timbre perception or monetary cost of hearing protection, the answers are that there is no acceptable amount of hearing loss for musicians, nor can they buy back their ability to hear and enjoy the music they so love to create.

Endnotes

¹ H. Strasser, H. Irle, and R. Legler, "Temporary Hearing Threshold Shifts and Restitution after Energy Equivalent Exposure," *Noise and Health* 20 (2003): 75-84.

² According to NIOSH, the maximum (100 percent) allowable dose of noise is 85 decibels for eight hours.

COMMUNITY/JUNIOR COLLEGES

INCREASING FRESHMAN RETENTION: METHODS FOR SUCCESS

KEVIN DOBREFF

Grand Rapids Community College

I. Initial Contact

a. Arts Outreach

- i. The public's first exposure to the music department is often through the Suzuki string program.
- ii. Once the families have established a pattern of coming to the community college for music instruction, it is a natural step for the older student to continue.

b. Dual Enrollment

- i. High schools in Grand Rapids and surrounding areas either do not offer a remedial theory course or it is watered down for the general student.
- ii. Students interested in "testing the waters" can dual enroll for the musicianship course that meets their immediate needs.
- iii. This allows the student to begin the college level theory sequence right away as a true freshman.

c. Audition workshop

- iv. Most incoming music students are not prepared for the rigorous auditions that they will face at the university level.
- v. The Audition Workshop is open to all interested high school juniors and seniors as well as our current students.
- vi. We offer the workshop as a service to all students, not just those who have applied to Grand Rapids Community College (GRCC).
- vii. Students have the opportunity to learn about the various aspects of the audition and observe presentations of excellent and sub-par auditions.
- viii. Sample Music Theory Pre-test
- ix. Sample Piano Placement Audition
- x. Alumni Panel
- xi. Presentations by alumni who are working in the various music related careers
 1. Music Educator
 2. Recording Engineer

- 3. Performer
- 4. Retail
- 5. Piano Technician
- xii. Presentation by representatives of the career pathways and guidance department

d. Web Site

- xiii. Interested students may choose to access our curriculum guides and course descriptions on line.

II. Second Contact—Formal Meeting and Audition

a. Meeting with the department chair

- xiv. Music Theory Pretest (also available online)
- xv. Piano Placement
- xvi. Discuss curriculum options
- xvii. Plan the two- or three-year schedule
- xviii. Formulate a first semester schedule
- xix. Discuss transfer options

c. Summer Auditions For Applied Placement

- i. Voice Majors—Group Vocal Techniques
- ii. Guitar Majors—Classical Guitar I
- iii. All Other Majors—MU 143 (pre-college)

III. Course Options for Remedial Students

b. Remedial Courses

- i. MU 100—Basic Music Theory (also available on line)
- ii. MU 169—Introduction to Piano
- iii. MU 099—Basic Musicianship (currently in the development stage)
- iv. MU 107—Introduction to Music Listening
 - 1. Recommended for those students with no previous musical experience

IV. Maintaining Ongoing Contact

c. Music Interpretation Meeting

- i. First Meeting of Performance Class
- ii. Faculty Panel *Inquisition*

d. On-line registration

- i. Restricted access to music courses that require prerequisites.

e. Academic Advising

- i. Students assigned to faculty advisor in their applied area.

- ii. Students are unable to register for any course in sequence without permission of their faculty advisor
 - 1. This forces us to inquire into the student's current success in the prerequisite class.

NEW DIMENSIONS

MUSIC AND THE ALLIED ARTS: PREPARING YOUNG MUSICIANS FOR THE MULTIMEDIA FUTURE

DOUGLAS LOWRY
College-Conservatory of Music
University of Cincinnati

The genesis for this essay came about because of some observed trends in:

- the kinds of students we attract to our institutions;
- technology, and the immense impact it has had on music creation;
- how non-music multimedia technology has profoundly influenced and empowered the artistic aspirations of our students, thus expanding their definition of what music is—that is, as musicians, their aesthetic appetites are in some cases expanding beyond merely musical fulfillment;
- how the interactive domain in music—music with dance, theater, film in all its forms—is transforming behavioral attitudes about not just the *music* our students want to make, but the *way* they want to make this music;
- new content delivery systems and modes that have turned so much of what we do and how we do on its head, radically altering cultural behavior and, in turn, affecting music—how it is consumed, how it is experienced.

Practically, and against this backdrop, one cannot avoid noticing the upward trend in the numbers of students our departments and schools and conservatories of music are turning out, presumably to occupy employment based on business and aesthetic models that may no longer be valid. Yet we continue to behave as if they are.

How the Culture Behaves

Some have argued that while technology has become almost ruthlessly efficient, it has also fed our insatiable urge for convenience, thus contributing to things like shortened attention spans, thus leading to the demise of things like the “long form.” (As an aside, this “attention span” and its effect on the “long form” is not a phenomenon unique to music. Years ago, in the 1990s, Lewis Lapham, then editor of *Harper’s*, steered the magazine away from long pieces and replaced it with smaller ones. The *New Yorker* went through a similar phase. Critics argued that the magazines were pandering. Other cynics argued that writers were finally being forced to get to the point. Others didn’t seem to care.)

As for the long form (and some of music’s are very long: for example, Mahler’s Eighth and some of the endless “avoidance” cadences in Chopin), it might be that we *do*

like the long form, and that our students like it, but that we have all become culturally ADD. Maybe the popularity of Adderall, the most frequently used focusing stimulant for our students, is an indication that they actually do like the long form, but they just need some outside help.

Then again, our students may be enduring the long form because their professors say they have to. That speculation aside, it seems useful to offer some perspectives on how music is perceived and experienced as a singular, captive art form, as opposed to how we experience it in the context of other theatrical modes, be they dance, film, theater, television, or a combination thereof.

I would like to underscore that I am defining multimedia very broadly; that is, any “allied art” that is conceived concentrically with music in any context like dance, drama, or a mixed medium, like opera or film or the visual digital domain.

Where and How Does Multimedia Fit into the World of Classical Music?

We are struggling with some perceptions, one being that audiences for classical music—symphony orchestras, for example—are shrinking. Now I, like you, probably tire of us hammering away at the poor old symphony orchestra, as if it is the only artifact suffering from a perceived diminishing interest in western European art music. Although all crimes have victims and perpetrators, some would say that we have flogged the symphony orchestra quite enough.

However, the orchestra is one of our most conspicuous and hallowed musical institutions. As such, it cannot be denied that in most of our music schools, a job in an orchestra is an aspiration for many students and their faculty, and our curricula reflect that.

Moreover, by virtue of its girth in terms of resources—the sheer quantity of generated programming, new music composed for it, and the amounts of money we continue to invest in capital projects and endowments to sustain it—be it Frank Gehry’s Disney Hall in Los Angeles, or what must be the contemplated fifth acoustical re-treatment of Alice Tully Hall, or the raises that will be expected in the next big orchestra contract—the symphony orchestra *is* a useful discussion object, and not for purely economic reasons. What ails the symphony orchestra perhaps ails much of the dominant activity in the art music world, from music education to composition to theory to musicology to chamber music—and theater and dance as well. For those who interact with the theater world, do not think for a moment that this is just a “classical music” thing; that is, that the audience is “graying.”

Before we look at the symphony orchestra, though, we need to look inward. “We” as in those of us in this room who presumably are charged not only with establishing and maintaining baseline standards for educational content and performance but also with the responsibility for ensuring that we have something twenty or thirty years down the road for which to *maintain* standards.

I must confess that we—that is, music schools in the United States—live inside one of the weirder inverse economic proportions, strangely immune to the pressures that torque most markets. I speak of the applications front. Many if not most of our better schools and conservatories have for some time enjoyed 5 to 10 to 15 percent increases in

applications for our traditional music programs, all depending on how Pinocchio—our deans, directors, chairs and admissions officers are feeling.

This inverse relationship rears its head, of course, at the back end where supply vastly exceeds demand, at least “demand” as has been defined for traditional sources of employment. Some argue, and I think there is some merit to this, that to reduce the issue down merely to a perverse relationship between supply and demand is simplistic; that the real reason so many students want to get into our schools in these traditional disciplines has nothing to do with market realities but instead with the sheer power and sway of great music and all that goes into embracing and learning and performing and analyzing it. And that to merely argue “crisis” based on the market is really a question of which market—the market of musical aspirants, or the market at the end of the line.

We would argue that we are in the market of the “musical aspirants,” which is another way of saying, with a tinge of academic purity, that the “other market” is not our problem, in spite of our efforts to staff career placement offices and to create more wholesome and meaningful musicians who can fulfill a good purpose in society.

But when we compare the load-in statistics—that is, the numbers of students we take in—then factor in the nice healthy retention rates that our presidents and provosts want so that national collegiate rankings, whatever they are, will not get thrashed, then look at what we churn out, we are producing a lot of students for not very much employment possibility at the end of the line. Rightly or wrongly, these economics are real.

I am aware that the symphony is not the only place where our graduates seek employment, but I would argue that other destination points share the same characteristics, since they were bred in the same culture. So, focusing on the symphony orchestra as one of our bigger employment aspirations, allow me to cite some statistics, all extracted and extrapolated from our very own HEADS data by a graduate assistant of mine in the arts administration program at the College-Conservatory of Music at the University of Cincinnati, Brandon VanWaeyenberghe.¹

- Enrollment for music majors in the United States increased 12 percent over the period from 1994 to 2004.
- Enrollment for performance degrees (BM, MM, DMA) increased 17 percent, with numbers remaining steady in the areas of Music Education and doubling in music business.
- In the past ten years, music schools have graduated enough instrumentalists to fill the number of spots in the top fifty orchestras six times over. That is, 24,000 graduates for 4,200 jobs, assuming they were all open.
- But they weren't. Job openings in the top fifty orchestras are estimated to number between 100 and 250 in any given year.
- The job market remained stagnant through the late 1990s and is now in a state of decline as musicians hold onto positions longer.
- Needless to say, no one in this climate of declining ticket sales nationally has raised their hand to predict a bull market in labor demand.
- Yet the labor force—what we are turning out—is growing with every school year.
- Moreover, and this is where it gets very sensitive, the economic expectations of those graduates, should they get into a symphony orchestra, exceed and have for

some time exceeded the capacity of the business model to sustain those compensation inclines.

Now we, the leadership of the United States' some 650-plus music departments and schools and conservatories, and that includes me, are complicit this. As the statistics bear out, we have not been exactly forceful in slowing down the labor supply, and I have no reason to believe that next year we will not have even *more* students in the pipeline just because some of us have "seen the light." We will again assert that we are in the market of the musical aspirant.

The purpose of this exposé is not to offer up a solution to that dilemma—that is, what ails the symphony—but to try and get to a deeper level of observation, one that does not merely address the symptoms of economic impact but probes for the less visible cultural undercurrent. To get there, it might be helpful to examine studies that were intended, in fact, to discuss the symptoms of the symphony orchestra's ailments. At least one such study may have unwittingly stumbled onto the signal cultural trend that we do not want to face. This is a trend that bears direct relation to the multimedia issue. It is, in fact, *the* multimedia issue.

Many of you may have received a copy of a Knight Foundation report entitled, *The Search for Shining Eyes: Audiences, Leadership and Change in the Symphony Orchestra Field*.² The Knight Foundation invested \$13 million over a period of ten years—1994 to 2004—roughly the same period as that reflected in the statistics I recently cited. Its premise was to identify significant lessons for funders and for orchestras. That is, if you are a foundation or philanthropist, what is the premise for your investment? And for orchestras, what are artistic directors and administrators doing to better the field? I found some of the report's observations inspiring and others delusional.

I am going to summarize and paraphrase, from the bottom up, the nine "lessons learned" from the end of the Knight report study:

- Do more research on those who do not attend your concerts.
- Participatory music programs (students being involved in choruses or orchestras at an early age) do correlate with attendance and ticket buying.
- Audience education initiatives that orchestras engineered tended to be used most frequently by people who were already buying tickets.
- Free programming and outreach do not turn people into ticket buyers.
- There is no single bullet to solve these problems.
- All components of the orchestra need to work together.
- Orchestras that are not relevant to their communities are increasingly endangered.
- The mission of the orchestra needs to be clear, focused, and achievable.
- Number one on their list, and, for me, is perhaps the most insightful: *The problems of orchestras stem not from the music they play but from the delivery systems they employ*.³

This dicey little paragraph goes on to say, "More than 60 percent of Americans have had some connection with classical music broadly defined ... and fully one-third of these individuals fit this music comfortably into their lives at home and in automobiles. Unfortunately, only a small fraction attends orchestra programs in concert halls." The

distinguished Frederick Starr addressed the American Symphony Orchestra League in 1998 and said, "The problem is not the music."

This "lesson," and the one about relevancy, is terribly revealing. As regards the "community," I would encourage us all to *broaden* the definition of the community and make sure it includes that mass of intelligent, well-informed, artistically curious and music-hungry people who simply are spending their time "elsewhere." This "lesson" reflects a concern that some pundits have registered: programming and events at museums and concert halls sometimes appear to take the ambitions and preferences of the profession into *first* account, for it is they who know best, and then comes the intelligent and curious but nevertheless unwashed and less informed public, the ones who are adrift. Forget, of course, the guy on the street.

The point is, I suspect, that we do not have the courage to ask the people who don't care "why they don't care." Moreover, music was intended to be a public art, and I, like many, concern myself with propagating art forms—some ensembles, for example—whose performance life is acted out entirely within the context of the academy and not in the performing world. So who is benefiting there?

As for relevance, we all know this is something we are loath to talk about in the academy. If you want to elicit an edgy, volatile silence in your next full faculty meeting, ask them if what we are all doing is relevant. After one or two of your faculty clowns shout out that everything we do *is* irrelevant and everyone laughs and the laughter dies down, that is when the silence gets very uncomfortable.

But for me, the really interesting "lesson learned" from the Knight report was their number one: "*The problems of orchestras stem not from the music they play but from the delivery systems they employ.*"⁴ Which leads to the following: *shifts in cultural behavior patterns have affected the context in which music is transmitted.* This means, in my view, that music's relevance in the culture is dependent in part on the modes in which the culture prefers to experience music; that is, the delivery systems employed. Which leads quite directly to this multimedia issue.

Furthermore, there are some inevitable Darwinian principles at work here that we may not wish to face: art forms evolve and inevitably change. No one can argue that we live in an intensified multimedia environment. But I think it impossible that a fragile art form like ours, a self-contained aural medium, cannot and will not be affected by this. And these phenomena, these behavior patterns shaped by technology, are also affecting us, that audience of the professionals.

For starters, we spend a lot of time in front of the television. Now there are many among us who say, "I don't watch television," but if you are spending three or four hours a day in front of a computer screen being tantalized by e-mails or ordering from Amazon.com or looking at YouTube or checking up what your students are posting on MySpace.com or, in a fit of jealousy, Googling that colleague over at Indiana or USC who got that ridiculous article published and what were the editors of that journal thinking, please be advised it's all pixels anyway, or will be in 2009, when there will be no more analog TV signals in the United States. So you may as well bite the bullet and go out to Costco this holiday season and get one of those big flat-screen digitals.

The transforming moment in this revolution was, in my opinion, when the computer screen became a themed environment, a staged setting, *visual and aural theater*. You see, most of our living and working spaces are themed environments, some

more tasteful than others. An element of set design is always involved—cars, offices, kitchens, hotel rooms like this, even concert halls. It just took the computer screen a little while to catch up. While the old word processing machines may have been nothing more than a keyboard and a monstrous metal enclosure, and the old IBM Selectric or, for the Luddites, the Smith-Corona, all might have been dull theater to sit in front of (but satisfying nevertheless), Bill Gates knew that efficiency needed an engagement boost. He and his ilk *themed* this environment in the same way you do your living room or study or office. So the computer is now theater. The screens are in color and the icons and pop-ups are spiffy, and the clumsy graphics will in a few years all look just as slick as TV or film.

More directly and potently, your computer screen, via the Internet, is the largest theatrical stage the world has ever known. Google, e-mail, Websites are enticing in part because they are interactive; if not entertaining, then engaging; pleasant, elective; also addicting.

It started out as something that would make our lives more efficient. Perhaps it did, even when it was not interesting visually and when only the scientists were using the Web to access and process information. But for every person I run into who says they never “doodle” on their computer and only do worthwhile business for the express purpose of being “more efficient,” I know I have just encountered a certifiable liar. And in a few short years, with the oncoming advent of HDTV, you will not need your TV at home. You can watch it all day on your computer, in your office, when you are supposed to be writing all those promotion letters or departmental plans for your provost.

So how has this affected music? Peter Gouzouasis, in the May/June 2006 issue of *Arts Education Policy Review*, stated, “As the artist employs varied media to achieve expression, there is a continued push toward the development of new media to stretch the limits of imagination.”⁵ Though his main thrust is to posit that “[t]he role of art is to liberate humans from the mechanical status that they impose on themselves by merely using and adapting to technologies,”⁶ he also cites our venerable Marshall McLuhan, who said, “Without the artist’s intervention, man merely *adapts* to his technologies.”⁷

It is the Internet and its attendant technologies that have manifested most fully one of McLuhan’s principal statements: “In the 21st century, humans have created a communications and information environment that embraces all technologies and cultures *in an inclusive experience*.”⁸ (Emphasis mine.)

This presaged the multimedia world, the inevitable, which is now here, but which is now interactively igniting an accelerated evolution of our storied art forms. And maybe this is the harrowing reality we just do not want to look at: all art forms evolve . . . into something else. Or, they liberate themselves from the present context and take up a new life in another one. In fact, no art form exists today that did not transform from some other previous version, just as concert music, as a singular, enclosed sonic experience, arose out of the religious and theatrical context of the church. But to get there, it took collective creativity, and it may be taking collective creativity to get back, which leads us to another cultural behavior phenomenon.

Collaboration, Not Just “Making Music Together”

Last year I was asked to make a presentation to forty of Procter and Gamble’s top marketing “officers” from around the world. They wanted a talk on how performing arts

educational institutions achieve and maintain excellence. I deployed arts metaphors. At the end of the presentation, I asked if there were behaviors that the corporate culture expected in this day and age as opposed to, say, twenty years ago. The answer was, “collaboration.” They did not mean “working together,” they meant crossdisciplinary thinking and feeling. They meant that “marketing” had to intuit the language of sales, “finance” had to intuit management; that creating and composing a corporate life meant acting it out by psychologically and creatively *synergizing*.

I referenced to the P&G marketing folks a music improvisation course we have at the University of Cincinnati for classically trained musicians—many of your schools have this—whose basic tenets include, among others, getting into the hearts and minds of each other in the process of actually *creating* music; looking at the performer as composer; learning how to perform music by *composing* it. I am hearing great interest in this being expressed by a new kind of student who is smitten by the possibility of creatively composing as a group. After having practiced scales and etudes and concerti and sonatas, after learning technique before learning how to express, these students are taken by this notion that one must become a composer *before* one becomes a performer; taken by a process that requires *in-tuning*, not just playing in tune, an activity that runs counter to the layering of skills and accrual of technique *before* one becomes expressive. This is an abundantly creative, connective process, and a revolutionary one for classically trained musicians, whereby one heightens awareness with other characters in the drama, learns how to listen deeply by not just listening, but by creating and then learning when to pull back, all through a process of composing, then performing, so that the composed drama of the *group* becomes paramount. “Improv” theater does this. Music created in this way means responding deeply to the creative intentions of those around them. The results can be exhilarating, and can, in the end, transform how one then approaches performing a string quartet, previously composed.

My point is that these are the very same kinds of students who are coming to our schools and saying, “I want my violin degree and all that goes with it, but I don’t want to play in a symphony orchestra or a string quartet or teach at a university.” They are willing to dive in and create whole new definitions of ensembles and do not have a clue if these they are sustainable. But they are creating and making music in new ways and evolving the delivery system as we speak, as well as challenging some of the basic principles by which we teach them, thereby casting music in new contexts. They are not quibbling with the content question, although one might argue they should. However, it is the context that they find a little disynchronous with the world in which they are now living.

On the Darwinian front, there are myriad examples all around us of how certain forms morph into different contexts. I like to use the Cirque du Soleil model. In the late 1980s, Cirque du Soleil was dismissed as a glossy kind of Barnum and Bailey. But Cirque made an art form out of the circus, with unbelievably sophisticated integrations of created sound design, dance, set design, staging, lighting design, theatrics, and, yes, elements of the circus, but you cannot call it a circus. It is theater, a theatrical experience. Its very conceptualization and creation requires such a deeply collaborative mindset in which the lighting designer weighs in to the composer who weighs in to the choreographer, and on and on.

Which brings me to my final point. We are encountering a mindset where students imagine a creative, performing, and scholarly life for themselves extending beyond the traditional borders of their music curriculum, *as it is presently defined*.

Let me give you an example. We have a doctoral student in composition at Cincinnati who is composing an opera. Her concept began by coinciding efforts to compose the work *and* imagine a visual form for her dramatic conception. She was composing visually and musically, not simultaneously, but they were synergistic, in form and purpose and content and impulse. But she needed to learn some visual software to accomplish this. She learned:

- iMovie—basic movie editing software
- iPhoto—not film editing software, but it allows still slide photos to be incorporated throughout the text, and allows the designer, the student, to perform special effects and give the photos movement
- Flash—some simple animation software that although it is used for cartoon sequencing, allows her to do her own abstract imaging
- Jitter—electronic music software that allows her to conceive and write her own musical patches and also to do real-time video processing
- Final Cut Pro and Premiere—high-end advanced video editing software
- And, of course, Logic for her electronic musical components

When I asked her if her conceived visual component would be something that would be worked into the set designer's concept, she replied, "No, it will be the reverse. The set designer will work around my preformed visual projection."

In other words, the composer at that point immediately enriched the work by not limiting her creative process to the musical. But the visual was not merely an add-on, it was integrated. For her, the visual was inextricably linked to the musical—inseparable, as it were.

I guess what I am suggesting is that the music of tomorrow, or maybe today, seeks to experience music beyond the merely aural, kinesthetic, cognitive, or effective level. And although I will submit that many if not most of our students do not share this kind of multimedia fervor—although I also suspect that far more do than any of us are willing to acknowledge—I will also argue that whether those numbers are large or small, the art form is evolving in these cases.

Back to Peter Gouzouasis' quote from the beginning: "As the artist employs varied media to achieve expression, there is a continued push toward the development of new media to stretch the limits of the imagination." I would edit this by adding one word: "As the *musical* artist employs varied media to achieve expression, there is a continued push toward the development of new media to stretch the limits of the imagination."

Sometimes these new forms are just different versions of multimedia: Steve Reich's *The Cave*, the works of Louie Andriessen, the brilliant multimedia artist Bill Viola, be it the artist doing the design or the artist doing the conception, it might just be that the next Richard Wagner is among us, one of our students. I believe that were Wagner alive and well today, he would be living in Hollywood making films, still transforming opera, but the portal would not be the stage, but the screen. Or, for all we

know, it would be an interactive video game, with the viewers having six different ways they can ride the Valkyries.

Composers are working as sound designers in theater and taking that realm to new levels, creating an art out of sound design. And sound designers are learning from composers. Our theater and costume designers, as well as our composers and enterprising performers and scholars, are working with design programs. Some of us with e-media programs are trying diligently to create synergies between the exploding e-media technologies and theater, design, and production, for those opportunities are truly astounding. Even others among us are insisting that our students have e-portfolios before they graduate. But the future of even the Internet is right around the corner. Your Website will, in a few years, not be static. With the advent of HDTV, you will now not only be able to have your own website, you will be able to have your own mini-TV station, and command your content, and evolve your art, performance, and scholarship. Many of our faculty scholars are doing some astonishing work in media, particularly its impact on music. Yet I would like to think that the scales will be rebalanced at some point, should we be futuristic enough, so that our scholars also study the impact of music on *media*. Something tells me, though, that we are a wee bit behind, and it is because we are still holding firm to some principles that may not matter so much in the future.

Now as to what to do about it, well, that has to do with curriculum. And I acknowledge that there will always be a problem, from the practical standpoint, that we are, in higher music education, already trying to do too much. The information age has brought this upon us, to the extent that what we now consider the “base of knowledge” for, say, a bachelor’s degree, is several times over what it used to be twenty years ago, or even ten.

We also have university initiatives, state board of regents’ initiatives, general education referenda, directives from the provost, mandates for integrated learning, not to mention the constant tension between a liberal arts education and a “professional” degree. Of course, there is always one small problem, and it is the number four, which is the general term limit for any baccalaureate degree.

And as for essential collaborations with dance and drama and technical theater and e-media, I also acknowledge that many of our schools are stand-alone music units and do not have, like I do, under one roof and one deanship, programs in dance, drama, technical theater, or e-media. But many of you do have these disciplines elsewhere on your campuses. From the simple practical standpoint, regular collaborations can occur between composers and dance departments, composition and sound design, performers and designers, performers and dancers, performers and actors—the cross-pollinations are quite extraordinary. But there will be among us some imaginative academic programmers who will figure out unique, tailor-made experiences that bind some or all of these together for our students, or maybe even create degree programs for the music student *in* multimedia.

In closing, cultural behavior patterns are changing as we sit. And it seems to me that they suggest a trend of music becoming enriched in its creation by other art forms; they suggest that music’s creation and performance are more collaborative and integrative in their invention; that music becomes vital as an integral *part* of another experience, as opposed to a singular, captive experience in and of itself.

I do not know if the concert hall will be replaced by another more relevant context. Some would suggest that it already has. Or, as the Knight report said, although I highly doubt this is what it meant, another “delivery system.” But I’m pretty sure that this is what Marshall McLuhan meant when he said, “The medium is the message.”

Maybe it is a bit of a simplification, but so much of our western European music tradition grew up in the garden of the religious service and therefore was greatly affected by the joints, beams, and trusses of the great cathedrals, and by the religious rituals themselves, the visuals and the incense included. Then instrumental concert music moved out of the church, some singing moved into the opera house, and each became singular self-enclosed experiences, stripped of many of its visual symbols and theatrical elements. That was not a bad thing, for look at what this reaped.

But maybe music is liberating itself from the Romantic “tortured-artist syndrome,” the lone poet pouring out the individual and unique conception in the private room of his or her own mind. Maybe music is rejoining the world, going back to theater, not losing its individual power and identity, but reintegrating itself into something different and exciting and relevant, in spite of the obstructions the professionals and the “audience of the professionals” are putting up. There is a self-preservationist streak in what we do and how we do it, in our institutions and their exhibited behaviors. But if we hold fast to our behaviors, and the stream we are floating on forks, I do not want to be floating on the one that withers to a trickle; then when the water dries up, I’m angrily shaking my fist at the heavens and saying, “The culture just doesn’t get us.” Great music is relying on us to ensure its robust survival.

Just something to think about as we collectively mount capital campaigns for another twenty or thirty concert halls.

Endnotes

¹ Brandon VanWaeyenberghe, *Musical Chairs: A Study of the Supply and Demand of Orchestra Positions* (Master’s Thesis, Arts Administration, University of Cincinnati, June 2004).

² Thomas Wolf, *The Search for Shining Eyes: Audiences, Leadership and Change in the Symphony Orchestra Field* (Miami, Florida: The John S. and James L. Knight Foundation, September 2006).

³ Ibid, 49.

⁴ Ibid.

⁵ Peter Gouzouasis, “Technology as Arts-Based Education: Does the Desktop Reflect the Arts?” *Arts Education Policy Review* (May/June 2002): 4.

⁶ Ibid., 5.

⁷ M. McLuhan and E. McLuhan, *Laws of Media: the New Science* (Toronto: University of Toronto Press, 1988).

⁸ M. McLuhan and H. Parker, *Through the Vanishing Point: Space in Poetry and Painting* (New York: Harper and Row, 1968).

THE ROLE OF MUSIC SCHOOLS IN THE FACE OF MULTIMEDIA ART FORMS

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University of Southern California

Music as a part of multimedia artwork is certainly not a new topic. Throughout history, music has been combined with other “media” to produce operas, musicals, pageants, worship services, and movies. But things have changed. Never before in our history has music been so combined with other media as the standard. Our current students have never lived in a time without MTV, video games, or multimedia Websites. There are now many more opportunities for music to be involved in multimedia than ever before.

So this begs the question. What is the role of a music school in educating students for this new landscape? It seems we have three options. The first would be to continue to educate musicians as we have before, somewhat oblivious to the relationship to other art forms. The second would be to adapt to the times by creating degree programs that would develop multimedia artists. The third option would be to educate musicians who understand how to work within a multimedia environment.

Ignoring the fear of being seen as simply “finding the easiest way out,” I would like to advocate that the third option makes the most sense for a school of music. While on the surface it may seem that this would be the easiest path, you will see that we have not created any type of strong philosophical or theoretical basis on which to base this course of study.

I trust we are all familiar with curricula that address the first option, educating musicians, so I would like to focus my attention on options two and three, educating the multimedia artist and educating musicians who can work within a multimedia environment.

Educating the Multimedia Creator

An entire subject of multimedia literacy revolves around the question of what it means to be literate in multimedia. At the University of Southern California (USC), an entire institute examines this question. Starting in the fall, designated sections of General Education courses will be “multimedia intensive.” The concept is much like the old “reading intensive” courses of days past. I am sure most of you have something similar going on at your universities. Students will learn to create multimedia as an important part of the learning process. For these students, there will be mini courses in protocols, Final Cut Pro, and live recording.

I, like everyone else, am struggling with where music schools fit into this model. The examples I have seen so far seem, by and large, to have music as a supporter of the content, not as integral to the content. I am sure we can do more with these future multimedia creators, but so far my experience has been that these multimedia-savvy students are rarely musicians, and even if they are, they rarely approach the project from a musical perspective, or even from an artistic perspective. Surely we have some

responsibility for educating the musical part of this model, but where we fit in I have not really seen yet.

By and large I think these students are coming from the visual perspective. Our role is to provide them with the instruction on how to utilize music, but not necessarily make them into musicians.

The Musician Who Can Work Collaboratively with Other Artists

This is the most important option, and seems to be getting the least amount of attention. This option works on the assumption that when music is combined with other art forms, it changes; think quantum mechanics for music. Unfortunately, many people equate this “change” with becoming “supportive” or “background.” Discussions of this topic are often riddled with value judgments such as “dumbing down.” This does us no good.

In true *artistic* multimedia, the different art forms stay true to themselves but combine to create something new and different. But we, as a profession, have not looked at how music changes when it is combined with other arts, despite some excellent books on the topic.

Those of you who may have read my publications know that I have advocated for years that we would be much more effective as teachers if we started our academic study of music *not* with the actual music (analyzing scores), but instead with the way the human brain is wired to process music. This approach would have the added value of allowing us to completely ignore Schoenberg. I would like to address this issue for the rest of my time here; what happens from a psychological standpoint when experiencing multimedia and what that means for the corresponding study of music.

Sensory Input and the Brain

The brain is an amazing organ that can simultaneously process an astonishing amount of information. This information can come to us from any or all of the five senses—hearing, seeing, touching, tasting, or smelling. The deepest and most meaningful experiences are often those that involved multiple sense modes, or all sense modes. However, there is a limit to the amount of information that the brain can take in.

When there is too much input, the brain has a mechanism for selecting which information is the most important for the task at hand. It then focuses attention to those areas that are the most crucial. This is called *sensory blocking*, or a subset of that which has more meaning for us called *selective attention*.

In music education this has long been known. For example, when a student is reading music, the actual reading (visual) and touch (motor skills) takes up so much of the brain’s capacity that other senses (smell, taste, and even hearing) are put on the back burner. Let’s examine this. A student playing an instrument only has to “monitor” the skills of sitting upright, smelling, and tasting. As long as everything is “normal,” very little attention is allotted to those skills. But if an unusual smell, or taste, or a broken chair enter the picture, attention is diverted to that sense. The result would probably be enough to cause either a mistake to be made in the playing or even the student simply stopping to concentrate on what is new.

This is OK, until we get to “hearing.” Students often do (or do they *have* to?) shut off their attention to the actual sound of what they are playing because the act of reading and playing take so much attention. We have all seen this when a student whom we know can hear well continues to play a B-natural in the key of F. A student listening and not playing would certainly hear this mistake. The profession knows what to do in these cases. When it comes to teaching people how to perform, we have the pedagogy down.

But what we as schools have not truly examined is how multimedia artworks affect how our students perceive music and how the music *must* change to be a balanced part of the artwork. On a very obvious and popular level, we can see how this works by looking at MTV. When visuals and music were combined for everyday consumption in the early 1980s, it was not unlike the revolution of talkies coming to the motion pictures. During that transition era, many motion picture stars could not make the transition to talkies and just faded away. But other actors either figured out how to make it work for them or figured out ways to adapt their acting to take advantage of the new technology.

So too with music. Many of the most popular groups of the 1970s could not succeed musically with the new videos. I believe that much of the music was too dense, active, and complex. But a new crop of musicians—Madonna, the Cars, Prince, and especially REM—created music with the upcoming visuals in mind. The music itself became cleaner, less complex, and even somewhat repetitive.

But what this music lacked in musical complexity was balanced by the visual. The two locked together in a balanced whole. So, even at this pop music level, music changed when it became multimedia. But what about art music? There is no reason to believe the same brain functions do not apply. There is a reason that much of the minimalist properties fit perfectly with the needs of multimedia. Is it any wonder that Phillip Glass’s music (or copies of his music) is used for film scores? And serious composers are now combining multimedia. The Los Angeles Philharmonic now regularly programs music with film or puppets or enhanced lighting.

But far too often, new media is simply added to existing music. Sometimes it works, sometimes it doesn’t, but it is rarely totally integrated. In the current issue of *Scientific American Mind* magazine, there is a very interesting article on “The Neurology of Aesthetics.”¹ This article looks at our aesthetic response from the brain’s perspective. One of its conclusions is that for the brain, “less is more.” The authors describe how an artwork that is cleverly contrived to be simple will allow the mind to allocate its attention to where it is needed and not to where it is not needed.

Implications for our Schools

So, what this means to us as educators is that the study of multimedia art needs to be undertaken. It is not enough simply to study music and then let someone else make it into multimedia. Instead, music itself, or at least the most successful music, changes when it is to be part of a multimedia art form. Maybe it becomes more complex, simpler, or just different. But the whole aesthetic becomes different. I believe we, as musicians, are the most appropriate to develop an aesthetic of multimedia. When we have figured this out, it should become a basic part of what is taught, probably as part of our music core. This is where we need to start in our music schools. It begins with a theory of music

in multimedia. From there it progresses to the study of music in multimedia, to pedagogy of creating and performing music in multimedia.

This is different from learning to create multimedia. In multimedia creation, one person is expected to be the master of visual and aural arts. I believe one art form will always win out in this model, and it will far too often be the visual art. If we work to create these artists within our schools, we will lose our focus. Instead, we need to educate musicians who understand music's role and power in multimedia and then equip them with the skills to work collaboratively with artists from other disciplines. This will result in high-quality multimedia art. And that should be our main goal in this field.

Endnotes

¹ Vilayanur S. Ramachandran and Diane Rogers-Ramachandran, "The Neurology of Aesthetics," *Scientific American Mind* (October/November 2006)" 16–18.

MEETING OF REGION ONE: COLLEGE-COMMUNITY ORCHESTRAS THAT WORK

THORNTON SCHOOL OF MUSIC,
UNIVERSITY OF SOUTHERN CALIFORNIA—
LOS ANGELES PHILHARMONIC

ROBERT CUTIETTA
University of Southern California

Ongoing Annual Events:

- Thornton choirs sing with the Los Angeles Philharmonic.
- The Los Angeles Philharmonic hosts the Thornton Symphony in a concert in Disney Hall as part of its community series.
- The Los Angeles Philharmonic hosts the Thornton Contemporary Music Ensemble as part of its contemporary music series.
- Master classes are given by guest artists who are with the Philharmonic.

What these do:

These are great musical experiences for our students. Just as important, however, the administrations of the two organizations work together in an on-going relationship. This leads the special events below.

Special Partnerships:

- Synergy Project (2002)

What it was:

This project brought together the Los Angeles Philharmonic and the University of Southern California (USC) Thornton School of Music musicians to create a new orchestra composed of 50 percent Philharmonic and 50 percent Thornton students in alternating stands. This orchestra played for a series of workshops for young composers and conductors (four of each) under the guidance of Philharmonic Music Director Esa-Pekka Salonen and Associate Philharmonic Conductor Miguel Harth-Bedoya. The week of workshops and rehearsals culminated in a public concert of the new works, performed by this orchestra, on the USC campus.

What it did:

Besides the obvious educational value for our student musicians, composers, and conductors, this project proved that we could collaborate with the Los Angeles Philharmonic, the American Symphony Orchestra League, and the American Music Center to create something larger than the individual parts. It was from this relationship that the upcoming events grew.

- Co-Production of a Thomas Adès opera (2006)

What it is:

Next week (November 2006), as part of composer Thomas Adès's residency with the Philharmonic, he will be conducting a coproduction of his opera "Powder Her Face." The coproduction is between the Los Angeles Philharmonic and the USC Thornton School.

The orchestra will be composed of Los Angeles Philharmonic musicians performing side by side with Thornton musicians. The singers will be Thornton students; the conductor will be the composer, Thomas Adès. This coproduction is advertised by both institutions as a coproduction and as part of their regular series.

What it does:

This gives our composition, vocal arts, opera, and orchestral students the opportunity to work side by side with professional musicians. It also forces them to live up to the demands of preparing a performance that will be a part of a professional orchestra's season. For the Philharmonic, it was a way to expand the breadth of Adès residency with the Philharmonic and add dramatic variety to its season.

What Is in Our Future?

- 2007: Synergy-type event with young composers, conductors, and a 50/50 orchestra.
- 2007: Combined outreach program and radio show for young musicians.
- 2010: Talk is underway for planning a Synergy II.

Why this partnership works:

1. There is something in it for both parties.
2. The two organizations have similar structures, goals, and aspirations.
3. The two organizations stay true to their missions.

What will make a partnership work:

- The large concepts and structure of these partnerships are fairly easy to arrange. The difficulty is in the details. Be sure to have in writing how each organization will be listed. Work out seemingly little things such as whether it is a coproduction or collaborative project, or whatever.
- Arrange for the counterparts within the two organizations to meet: the publicity people, the production staff, and the artistic staff.
- Be very clear on who is responsible for what. This refers not only to financial issues but production and publicity issues as well.
- Plan a minimum of a year in advance for any partnership.

THE MILLIKIN-DECATUR SYMPHONY ORCHESTRA

MICHAEL LUXNER
Millikin University

Decatur, Illinois, a downstate manufacturing and agricultural center with a population of about ninety thousand, has a documented history of community symphonic activity dating from 1914. Millikin University, a small private undergraduate institution with a thriving School of Music of 320 majors, has had a curricular orchestra since shortly after its founding in 1901.

Attempts at orchestral town/gown cooperation marked most of the last century and took various forms. In the 1930s, Jose Echaniz, artist-in-residence at Millikin, assumed the podium of the Decatur Symphony but alienated the volunteer musicians (many of whom were veterans of the silent-film era theatre orchestra) by insisting on classical repertoire, and the symphony folded. The name "Millikin-Decatur Symphony Orchestra" dates from the late 1940s, when Millikin began inviting townspeople into the university orchestra.

The current structure was formalized with the founding of the *Symphony Orchestra Guild of Decatur* in 1974. The guild is an independent nonprofit organization that supports the orchestra as governed by Millikin University through funding, audience building, and broad-based activities in music education.

Organizational Structure—Key Elements

- The orchestra is a program of the Millikin University School of Music. The music director/conductor is a full-time member of the faculty (1/2 load).
- The orchestra is curricular, fulfilling the large-ensemble requirement for Millikin students of orchestral stringed instruments, and it is open to wind/brass/percussion students through placement by performance faculty who serve as principals.
- Guild support, through an annual grant to the university and its own activities, "professionalizes" the orchestra and its image:
 - All non-student players paid a per-service rate at parity with the fully professional orchestras in the region
 - Nationally known guest artists
 - High-quality program books and publications
 - Elegant receptions and social events

Orchestra Operation

- The ensemble comprises students and professionals in roughly equal numbers.
- The principal of each section is the university teacher of that instrument.
- Each stand of strings has one freelance professional and one student.
- Wind/brass/percussion sections are chosen by faculty principals from the studios.
- Personnel management, working conditions, and library operations follow standards and practices typical of a fully professional per-service orchestra.

Who Does What?

- The orchestra budget, controlled by the music director, pays musicians' wages and travel, soloists' fees, music purchase and rental, memberships (ASOL, etc.), miscellaneous production expenses, and student assistants.
- Infrastructure costs are absorbed by the overall operating budgets of the School of Music, College of Fine Arts, and/or university: these include office, phone, shipping, library storage, insurance, press releases, concert recordings, and, most significantly, the concert hall and its operating systems and staffs—box office, technical services, and front of house.
- The Symphony Guild sells season tickets, publishes the program book, and sponsors receptions.

Symphony Guild Education Programs

The Symphony Guild education programs:

- Support the local Youth Symphony Orchestra, in partnership with Millikin and the Decatur Public School District;
- Fund audition-based scholarships for private lessons and summer programs;
- Sponsor professional chamber ensemble residencies in schools.

Curricular Benefits

- Students rehearse and perform demanding repertoire under professional conditions, alongside their teachers.
- Compacted rehearsal cycles for Millikin-Decatur Symphony Orchestra concerts leave ample time to maintain a second ensemble, comprising students only and operating concurrently. This ensemble rehearses and performs separate repertoire and occasionally tours.

Best of Both Worlds

- “Professional” orchestra resources and opportunities: American Symphony Orchestra League, grant eligibility, collaboration with major artists, broadcast concerts, and other media exposure.
- “Student” orchestra resources and opportunities: Concerto/Aria Competition (student soloists on Millikin-Decatur Symphony Orchestra concerts); collaboration with student choral ensembles and opera and theatre departments; and the bottom line: integrity in programming, free of market-driven “competition for the entertainment dollar.”

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UNIVERSITY OF REDLANDS—REDLANDS SYMPHONY ORCHESTRA

JON ROBERTSON

Redlands Symphony Orchestra and Lynn University

ANDREW GLENDENING

University of Redlands

Edward C. Tritt, an adjunct at the Redlands University School of Music, founded the Redlands Symphony Orchestra (RSO) in 1950. RSO, which was formerly known as the College Community Orchestra, has had close ties to the University of Redlands from its beginning. In 1974, a board of directors was given responsibility for the management of the symphony, and formation of the Redlands Winter Concert Association was encouraged in order to provide students and townspeople with opportunities for cultural events—a function earlier performed by the university itself. The Redlands Winter Concert Association functioned as a community concert organization, booking four to six attractions each season, and selling season subscriptions. The Memorial Chapel was made available by the university as a venue for the concerts, and it is still used to this day.

The Redlands Winter Concert Association became an independent non-profit 501(c)(3) organization in 1983, and its name was changed in 1985 to The Redlands Symphony Association (RSA). The personnel of the orchestra have changed over time from an unpaid mix of faculty, students, and townspeople to a professional ensemble enhanced by highly qualified music students from the University of Redlands School of Music. Faculty members continue to hold the principal chairs.

Benefits to the School of Music:

- Qualified students can gain significant professional experience performing with the RSO. Typically three to eleven students perform per concert.
- The Student Concerto Competition winner is featured on a regular season concert.
- The combination of orchestra work and studio teacher at the university makes an attractive package for adjunct faculty. Principal players (music faculty) are also featured soloists.
- The School of Music and the RSA recently cooperated on a tenure-track search for an orchestra conductor for the university orchestra who has also become the assistant conductor of the RSO. This joint effort greatly enhanced the pool of applicants and has strengthened both organizations.
- University of Redlands students in general are admitted to the RSO concerts free of charge.
- Students have significant opportunities to intern in the RSA office. Recently, MBA students have taken on a number of market research projects for the RSA.

Services Provided to the Redlands Symphony Association by the University of Redlands (Gift-in-Kind)

- Use of the Memorial Chapel for performances and rehearsals
- Office space for the Symphony Association, including utilities and regular maintenance
- Use of other campus facilities, including Orton Center and the Casa Loma Room, with priority scheduling privileges
- Storage of equipment and instruments
- Use of university-owned equipment and instruments
- Accounting services including cashier services; cash deposits; credit card transactions (the university pays merchant discount fee); accounts payable (including check preparation and distribution); maintenance of revenue and expense records and general ledger; collection of data for filing of independent contractors' 1099s at year end and Franchise Tax Board withholding at source; monthly reports and year end compliance filings
- Payroll services and human resources/personnel support services
- Investment services, including investment of operating surplus funds and endowment funds (invested with the university's endowment)
- Preparation of state and federal tax returns (including 990 and 990T). Technical advice regarding compliance with state and federal tax laws. Coordination of tax return audits
- Insurance coverage including general liability, Directors and Officers, property damage, and personal injury
- Access to the university's worker's compensation program
- Access and use of other university services including telephone system, duplicating/printing services, office services, and mail services
- Assignment of a financial analyst to assist with budget and financial planning and to provide monthly, quarterly, and annual financial reports
- Counsel regarding fundraising strategies and planning
- Technology, equipment, and support services
- Legal services (varies depending on specific issues)
- Management agreement for services of executive director and office manager, allowing these staff members access to benefit programs including medical, dental, and retirement programs (The Symphony Association pays all compensation costs)
- Access to the university tuition remission program (four years of free tuition)

Governance

From the Bylaws of the Redlands Symphony Association:

Purpose: The Purpose of this Association shall be to provide quality musical concerts, to promote musical education of students of the University of Redlands and to encourage musical enrichment of young people and adults in the local community, and where other opportunities exist.

Three directors shall represent the University of Redlands.

1. The Director of the School of Music shall be a permanent member of the Board.
2. There shall be an ongoing Representative of the financial department of the University to serve as treasurer of the Association (Currently this is Senior Vice President for Finance.)
3. There shall be a Board member designated by the President of the University.

The treasurer and director of the School of Music are two of the seven members of the Executive Committee. The director serves on the Concert Committee and the treasurer on the Finance Committee.

The following is excerpted from the 2004-2007 Master Agreement between the RSA and the AFM Local 47 (used with permission of the RSA Board and the Player's Committee.)

ARTICLE III DEFINITIONS

Students: A student who is properly enrolled full-time at the University of Redlands School of Music and registered for private music lessons may play in the Redlands Symphony without compensation and without being considered a member of the bargaining unit under the following conditions: 1) The student must have played and passed an audition conducted in accordance with the applicable provisions of Article V before a committee consisting of the Director of the School of Music together with an Auditioning Committee established as provided in Article V, Section B; 2) The student shall serve as a Substitute or Extra at the discretion of the section Principal with the concurrence of the Music Director and the Director of the School of Music.

ARTICLE VIII FACULTY MUSICIANS

A. Special Status: The parties recognize that a special relationship exists between the Employer and the University of Redlands. Accordingly, faculty members of the University of Redlands School of Music shall be granted priority status within the structure of the orchestra provided that they strictly meet and adhere to the conditions set forth in this Article.

B. Priority Right: A full-time or adjunct applied faculty member at the School of Music who is the primary teacher of an orchestral instrument shall have a priority right to qualify for the Principal position for that instrument within the orchestra, even if exercise of such right should displace a Regular Musician— including a Tenured Musician—currently holding that position. This right shall in each case be subject to the approval of the Music Director and the Director of the University of Redlands School of Music.

C. Exercise of Right: The priority right granted by this Article shall apply only to a faculty member who gives notice to the Employer of intent to exercise that right by April 30 of the second spring semester of employment. A faculty member who fails to give such notice in a timely manner shall forfeit any and all claims to that priority right thereafter. A faculty member who exercises the priority right and obtains a Principal position shall retain the priority right to that position only so long as the faculty member retains the faculty position at the School of Music. Should the member cease to be employed in that faculty position, status in the Principal position shall yield to a Tenured Principal who has been displaced by the exercise of the faculty member's priority right.

D. Audition Requirement: The right of the faculty member actually to assume the Principal position in question shall be subject to that faculty member successfully completing an audition conducted in accordance with the applicable provisions of Article V before a committee consisting of the Director of the School of Music together with an Auditioning Committee established as

provided in Article V, Section B.

E. Status of Displaced Principal: When a faculty member has given notice of intent to exercise the priority right and the Music Director and the Director of the School of Music have agreed, a Regular Musician currently holding the affected Principal position shall be advised of the potential displacement by Certified Mail with a copy to the Local as soon as possible, but in no case later than thirty days after the Employer receives notice of the faculty member's intent. Should the faculty member fail to audition successfully for the position, the displaced Musician shall immediately be restored to the position, including Tenured status or in the same position on the Tenure track as the Musician would have held had the priority right not been exercised. If the faculty member auditions successfully, that faculty member shall assume the Principal position at the expiration of the affected Principal's then current individual contract. A displaced Tenured Principal shall have the first right to employment within the section, and shall be considered to be on an indefinite Leave of Absence from the Principal position. The Displaced Tenured Principal shall immediately resume the Principal position with retention of full Tenured status if the faculty member ceases to hold the position for any reason whatsoever.

F. Applicability of Other Provisions: Except specifically otherwise set forth in this Article, a faculty member who obtains a Principal Position through exercise of the priority right granted in this Article shall be subject to the same probationary, Tenure, dismissal, and Leave-of-Absence provisions of this Agreement as any other member of the orchestra.

What Makes It Work?

- Constant communication is critical.
- Real support and strong administrative engagement from the university—both from the senior vice president for finance and administration and the director of the School of Music
- Common realistic goals and values: high-quality performances benefit both organizations

MEETING OF REGION TWO

CREATIVE CONNECTIONS: MUSIC IN GENERAL EDUCATION

CREATIVE CONNECTIONS: MUSIC IN GENERAL EDUCATION

FAUN TANENBAUM TIEDGE
Linfield College

In today's panel presentation, we will explore the issues in making a case for music in general education. We will examine the various roles played by music in general education in different curricula. We will show how employing music in general education enhances student engagement, how music in general education can support the mission of a program or institution, and how creative connections in the curriculum offer new opportunities in integrative learning and collaborative projects.

Many of us will recall the courses that were traditionally offered for music in general education. The list typically included an introductory music appreciation class, beginning class piano in the piano lab, and a basic music theory class on the elements of music. Over the years, the landscape has changed significantly for music in general education in the liberal arts college setting through university and professional conservatory programs. The landscape has become a soundscape. Students are increasingly connected to the role of music in their lives, the context of music making, and the significance of the power of music in the world around us. They have more personal choice and more music to experience in the fusion of our musical world. The case for music in general education has grown stronger. Our responsibility is to choose effective courses that will integrate music with other curricula in a meaningful way.

Music degree programs continue to add content and courses to meet new accreditation requirements, offering new opportunities to provide continuity across the curriculum. In measuring student engagement and learning results, making connections in the curriculum is increasingly important. One of the goals that music in general education may fulfill is the encouragement of integrative thinking and innovative ways to help students achieve lifelong learning skills through their experiences in studying music. Courses with music in general education should appeal to both music majors and non-majors. Music majors often experience a new awareness of personal creativity when they take a course outside of the core curriculum that features music in the context of general education. These classes inspire music students to think differently about music and consequently to bring back new perspectives to the core curriculum. Further, studying the music curriculum in the larger context of its institution also encourages new ways to look at the traditional music curriculum and fosters interdisciplinary communication across college disciplines. In music, we ask our students to treasure the past while embracing the future. Connecting to broader college studies helps keep the music curriculum relevant in a rapidly changing world.

At Linfield College, we have a general education requirement that spans the arts and humanities, natural sciences, and social-behavioral sciences. It includes five areas of inquiry: The Vital Past; Ultimate Questions; Individuals, Systems, and Societies; The Natural World; and Images and Arts. It is not difficult to see how music may connect in all of these areas, showing the relevance of music in the broader college curriculum. The mission of the college advances a vision connecting “Learning, life, and community.” Global and multicultural awareness and experiential learning are emphasized. Many classes that stem from studying music in culture—such as music history, world music, American music, and jazz—clearly support the mission statement and emphasis because music exists in every part of life. Guiding students to “tune in” to this fact and watching them discover the many connections to their studies is one of the fulfilling goals that music in general education offers.

Music in general education calls for an awareness of multidisciplinary possibilities. It is very exciting to explore connections between music, theatre, art, and dance with literature, science, politics, and economics, for example, to find the shared denominators. In encouraging discussions across the curriculum, we can investigate the collaborative history of our disciplines while paving new paths for future discourse. We can play in new combinations. We can improvise. We can challenge students to find new ways to express themselves and to gain experience through new collaborations.

What should we teach in general education and who should teach these classes? General-education courses are often delegated to the “new guy” on the faculty, often an adjunct instructor. It would be interesting to compare how many programs feature seasoned full-time professors for the large-enrollment general-studies courses. If possible, students should be exposed to both ends of the teaching spectrum, the generalist and the specialist. Also, our best tenured professors may find renewed interest in their work through the enthusiasm that general students share in these courses. A statement from the Association of American Colleges and Universities shows that general-education goals are typically assigned to one group of faculty, thereby assuring a “fragmented” education. However, it is better for students “to experience their general education and major as integrated and coherent.”¹ This suggests that we can fulfill many of our students’ general education requirements through classes that are an integrated part of the music curriculum. We can bring more new students to music through general-education offerings. And we can encourage discussions amongst faculty across disciplines.

It may be noted that many general-education courses in music are at the introductory level. It is also worthwhile to consider music in general education for upper-level courses. Is there untapped potential in recognizing some of what we are already doing, but not giving credit for in general education? Upper-level general-education courses with music offer creative opportunities in interdisciplinary studies. Many classes that teach music in context may fall into this category, such as a class on popular music or folk song that also teaches history and politics. One pioneering strategy is to offer upper-level courses that build on the skills from the introductory level and fulfill requirements in more than one area. For example, a course in music and literature, or music and economics, could count towards the music major (perhaps as a required elective) and also fulfill a General Education college requirement. Applied Voice, a class

in art song that emphasizes performance and a final project requiring reading, research, and writing skills, could also earn credit in history, literature, or language. Music majors and non-majors could collaborate on producing an art song recital. By code sharing, this type of course could be cross-indexed with other departments. Critics of this approach state that at the upper level, most students are focused in the special areas of their major and do not have room in their schedules for broader enrichment classes. However, upper-level general-education classes would challenge the culture that supports the need to get all of the required general-education courses “out of the way as soon as possible” (as we often hear students say), and provide a more in-depth experience that connects learning goals later in their studies. At the upper level, it may be possible to design integrated capstone experiences for the major, double major, or major/minor combination that go beyond the traditional solutions.

Courses in general education bear the responsibility of helping to sustain musico-cultural literacy. Building new audiences and embracing new music is a central goal of this curriculum. In a previous paper that I gave this year at the annual meeting of the College Music Society, “Across the Curriculum: Milestones to Capstones,” I discussed some features of how we might choose what we teach.² These initiatives apply to general education music classes as well. A brief summary:

The music must be memorable and of interest to a wide body of students. In addition to the art music repertoire, we need to include world music, jazz, and new music. With these works, we should be able to:

1. Teach the context, function, and history where this work may represent many more of its time and place and genre.
2. Show that the work could be reinterpreted, and not necessarily have to be played as written. In a way, all of the music from previous centuries is performed as a “cover tune” after its first performance. This is one way that music transcends time and place. A musical work may become more relevant for new audiences in its flexibility. It is not a coincidence that Bach’s music worked for Moog synthesizer compositions, that Beethoven’s Fifth Symphony was popularized in a disco version, that Eddie Daniels plays a jazz version of Vivaldi’s “Four Seasons,” or that the monks of Solemnes recorded the CD “Chant” for popular release.
3. Discover the potential for multimedia presentation. Many new audiences come to art music by hearing the music first in a soundtrack for film, dance, or theatre. New audiences and music students find music more memorable when it has a visual component.
4. Address the need for more students to understand and make a commitment to new music performed in new contexts. What if we stopped playing the music of the past and only performed the music of living composers? How would this change how we teach our students? We should be more willing to clear the stage to make room for new music. The atmosphere or context of general education classes is sometimes the most conducive environment for new ideas. This is an especially exciting part of teaching these classes.

I envision a course called *Improvisation: Across the Curriculum*. This course could be team-taught with alternative approaches and options for creative assignments and applications, and it could be open to students from various disciplines. Although team-teaching is both expensive and more time-consuming, it often provides a very compelling and dynamic forum for exchange. Courses with music include the opportunity to teach and measure skills that are relevant to several disciplines. Creating new courses in general education inspires us to keep our curriculum up-to-date and offers new opportunities for meaningful student assessment in the understanding of shared

educational goals and new directions for faculty development and the scholarship of teaching. We can coordinate with other parts of our institutions to keep up with new trends and initiatives from pedagogy to accreditation. In all of our courses, we can ask students to take more responsibility for what they need to know. We can recognize the value of student input by also listening to what they want to know.

Ways in which music in general education is directly tied to increased enrollment, budget, and visibility are sometimes underestimated. More courses that connect to other areas of the institution bring relevance to music as an integral part of the institution. This often helps with funding for classroom needs, for more space, for technology, and for staffing. Also, courses with music enhance appreciation for and engagement with the arts and help to build new audiences. Strong interest continues in more participatory classes for the non-major. A recently completed study found that 74 percent of ticket-buying audiences have played an instrument or sung in a chorus.³ This may be the stronger link to building audiences—learning to listen by learning to play. When I taught at Northwestern University, I directed the Early Music Ensemble. The ensemble was open to all students with the one requirement that all singers would learn to play an instrument (such as a recorder, crumhorn, sackbut, or viol), and all instrumentalists would join in the singing of madrigals and motets. A lively group of over thirty enthusiastic students from various concentrations joined together in making old music new again.

Our commitment to areas of the music curriculum that intersect with general education makes a lasting impression when musico-cultural literacy becomes a musico-cultural legacy. Through music in general-education classes, we can provide a cultural education with global perspectives. We can teach music traditions and be part of creating new ones. We can cultivate a new community of music lovers and music-makers with shared goals and values. The future of music and music study lies in preserving the past traditions while shaping our tools to contribute to music with newly shifting boundaries in an ever-changing world. Let general education be a catalyst, a motivation for finding new ways for students to make connections and new discoveries with music. Let's encourage learning goals that stretch students in new directions and keep music integrated in their studies and relevant for their futures wherever they may lead.

Endnotes

¹ Elizabeth A. Zinser and Carol Geary Schneider, "Our Students' Best Work: A Framework for Accountability Worthy of Our Mission" (Washington, D.C.: Association of American Colleges and Universities, 2004), 11.

² Faun Tanenbaum Tiedge, "Across the Curriculum: Milestones to Capstones," paper given at the national meeting of the College Music Society, San Antonio, Texas, 14-17 September 2006.

³ Thomas Wolf for the John S. and James L. Knight Foundation, *The Search for Shining Eyes: Audiences, Leadership and Change in the Symphony Orchestra Field* (Miami: Knight Foundation, 2006), 33.

MEETING OF REGION THREE

ETHICS, HONESTY AND INTEGRITY: MAINTAINING HIGH STANDARDS, STRIVING FOR EXCELLENCE, AND AVOIDING INCARCERATION

PROFESSIONAL ETHICS AND THE MUSIC EXECUTIVE

DAVID G. WOODS
University of Connecticut

When Michael Wilder called me, in late summer, to consider presenting this paper on ethics, honesty, and integrity as related to administration in higher education in the twenty-first century, the University of Connecticut was adopting a newly revised Code of Conduct and Code of Ethics.¹ The university had just opened a new Ethics Compliance Office and had hired three new ethics compliance officers. The current governor of the state of Connecticut also had recently initiated an Office of Ethics for the state of Connecticut. The sensitivity in our state for ethics compliance emerges from a period of questionable conduct by state officials. Governor John Rowland was convicted of accepting gifts from state contractors and was incarcerated for a period of time. The environment regarding ethics in the state of Connecticut is quite sensitive even today. At every turn, we refer to the Ethics Regulations and Policies, and every decision that we make as administrators must be carefully reviewed in accordance with the State Code of Conduct and the State Ethics Standards.

It is my honor today to share with you the interpretation of the National Association of Schools of Music Code of Ethics, and how it applies to our decision making and strategic planning for our units in Music and in Fine Arts. I would also like to explore with you various federal laws and statutes that relate to ethics and to our decision-making process. Those laws include:

- The Family Educational Rights and Privacy Act (FERPA);
- The Freedom of Information Act (FOIA);
- The Gramm-Leach Bliley Act (GLBA); and
- The Health Insurance Portability and Accountability Act (HIPA).

In addition, I would like to explore with you the Fourth Amendment to the United States Constitution. Within the context of this paper, I would like to review ethics laws that particularly relate to gifts, outside employment, financial benefit, contracts, appearance fees, and political activities.

In 1667, Henry More stated, "Ethics is the art of living well and happily."² A code of ethics in our field is not meant to be so restrictive that we are unable to create an environment of spontaneity and artistic creativity. It is a structure or a code that allows us to live well and happily, understanding our obligation to each other, to the institution,

and to the government. Blaise Pascal, in 1670, stated, "Our whole dignity consists in thought. Let us endeavor, then, to think well: this is the principle of ethics."³ Most codes of ethics and standards of conduct rely on thinking well: that is to say, in making decisions that are common sense, that are fair and equitable, and that have the best interest of students and faculty always at the forefront.

The NASM Code of Ethics

As administrators and executives, we are faced daily with decisions that must be in compliance not only with state and federal ethical standards, but with the Code of Ethics of our own association. The National Association of Schools of Music has adopted a Code of Ethics with eleven specific articles that appear in the *NASM Handbook*.⁴ The ethical standards, as adopted by NASM, provide a framework for us in our decision making and in our relationships with each other. For the purpose of this session on ethical standards for music executives, I would like to expand several components of the NASM Code of Ethics.

First, the association clearly states that each institution shall impress upon its faculty and staff the importance of personal and professional integrity.⁵ *There it is—the umbrella for our actions, for curriculum development, and for our decisions.* The Code of Ethics also clearly states that we have a responsibility to respect the legal rights and human dignity of all individuals.⁶ Under these global ethical standards, we have adapted ethical policies that relate to the honesty and clarity of our brochures, publications, advertisements, and information. All published references to our goals, to objectives, and to occupational opportunities must be clearly substantiated. We are also urged, in our Code of Ethics, not to discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services.⁷

The NASM Code of Ethics also clearly defines May 1 as the important date for faculty and student recruitment. The acceptance of financial aid, or the signing of a declaration of intent to attend a given institution shall not be binding, if signed before May 1. However, after May 1, as we all know, the offering institution cannot offer admission with talent-based financial aid until the music executive of the school the student previously agreed to attend has given approval.

The May 1 deadline also applies to full time academic appointments. After May 1, an offer for an appointment to take effect in the next academic year should not be made unless the administrative head (usually the music executive) of the offering college, school, or institute has previously determined that the date at which the appointment is to take effect is agreeable to the administrative head of the school, college, or institute the candidate will be leaving. This process has been effective and manageable. Only once in my career as an arts administrator has another administrator refused to allow a faculty member to accept an appointment after May 1.

NASM encourages institutions to resolve alleged violations themselves. However, if the alleged violation cannot be resolved, then a detailed letter can be filed with the NASM executive director. Our Code of Ethics basically helps us provide a structure of personal and professional integrity at all times, whether it is in the area of publication, student recruitment, student financial aid, or academic appointments. Without question,

those of us in this room follow those ethical standards and contribute to the well-being of our profession.

Federal Laws Governing Ethics

Federal laws governing ethics also provide structures for our decision making and policy development in our home institutions. The four federal statutes that I will review today are related specifically to the Fourth Amendment to the United States Constitution:

The right of the people to be secure in their persons, houses, papers, and effects against unreasonable searches and seizures shall not be violated and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched and the persons or things to be seized.⁸

Family Education Rights and Privacy Act

Those of us in higher education have dealt with the Family Education Rights and Privacy Act of 1974, commonly known as FERPA,⁹ a federal law that protects the privacy of student education records. Students have specific protected rights regarding the release of such records, and FERPA requires that institutions adhere strictly to these guidelines. Therefore, it is imperative that the faculty and staff have a working knowledge of FERPA guidelines before releasing educational records. FERPA, as you know, gives students the following rights regarding educational records:

1. The right to access educational records kept by the school;
2. The right to demand educational records be disclosed only with student consent;
3. The right to amend educational records; and
4. The right to file complaints against the school for disclosing educational records in violation of FERPA.¹⁰

Students have a right to know about the purpose, content, and location of the information kept as a part of their educational records. They also have a right to expect that information in their educational records will be kept confidential, unless they give permission to the school to disclose such information. The educational records that we are discussing under FERPA include written documents, student advising folders, computer media, microfilm and microfiche, video or audio tapes, CDs, film, DVDs, and photographs. It is important for us as administrators to realize that faculty notes, data compilation, and administrative records kept exclusively by the maker of the records and not accessible or revealed to anyone else, are not considered educational records, and therefore fall outside of the FERPA disclosure guidelines. These notes and records should not be kept in student advising folders.

Under FERPA, nondirectory information is defined as Social Security numbers, student identification numbers, race, ethnicity and/or nationality, gender, transcripts, and grade reports. Institutions do not need prior written consent to disclose nondirectory information when the health and safety of the student is at issue; when complying with a

judicial order or a subpoena; or when, as a result of a crime of violence, the school holds a disciplinary hearing.

As administrators, we should always seek written consent from the student before disseminating educational records to third parties, including parents. I was involved this past summer in a situation where parents contacted my office and demanded to discuss jury results, jury notes, and grades without the knowledge of the student. The university attorney advised us that we could not discuss this without the consent of the student and without the presence of the student.

Freedom of Information Act

The second federal statute that impacts our decision making is the Freedom of Information Act (FOIA).¹¹ This statute, as you know, is a public disclosure law that permits the open records of public agencies and public meetings. There again, in our positions at state institutions, particularly, we must maintain public disclosure regarding our professional activities.

Several years ago at the University of Connecticut, we received a National Endowment for the Arts (NEA) grant for an international architectural competition. The final three architects—Zaha Hadid, Mack Scogan, and Frank Gehry—presented their models and plans, and the jury met after the presentations to make a final decision. During the discussions, a reporter entered the room and was asked to leave by the representative from the NEA. The reporter stated, and rightly so, that she had a right to attend this meeting under FOIA. University attorneys decided later that she was correct.

FOIA provides that upon request from any person, a federal agency must release any agency record, unless that record falls within one of the nine statutory exemptions and three exclusions. FOIA binds only federal agencies and covers records in the possession and control of federal agencies. In the case of the NEA competition, the statute covered the information that was being produced by the competition because of federal support.

Gramm-Leach Bliley Act (Financial Services Modernization Act)

The third federal statute appropriate and applicable to this discussion today is the Gramm-Leach-Bliley Act (GLBA). This is also known as the Financial Services Modernization Act of 1999.¹² Essentially, this act requires that banks, brokerage companies, and insurance companies must securely store personal financial information. Second, they must advise consumers of their policies on sharing personal financial information. Third, they must give consumers the option to opt out of some sharing of personal financial information. GLBA protects our own financial records and the financial records of our faculty and our students. Although salaries at public institutions are considered public knowledge, our personal financial records are protected under the privacy rights. These privacy rights, of course, apply to the families of our students, as well as to the faculty members we work with on a daily basis. GLBA provides privacy safeguards for financial records.

Health Insurance Portability and Accountability Act

Finally, the Health Insurance Portability and Accountability Act of 1996¹³ (HIPA) protects the privacy of individual identifiable health information. It is essentially a set of national standards for the protection of certain health information. Every time you go to a doctor, you have to sit down for five minutes and sign the HIPA forms, but the act does insure that individuals' health information is properly protected, while allowing the flow of health information to provide and promote high-quality health care and to protect the public's health and well-being. This privacy statute regarding health issues relates to us when we deal specifically with faculty or student health issues. How much information, as administrators, are we allowed to share regarding the health of a student, or the health or death of a faculty member? The rights of those individuals are covered by HIPA, and the individual must authorize the disclosure of protected health information.

This fall semester, the director of orchestral activities at the University of Connecticut had a brain aneurysm, and was eventually taken off life support. The information that I was allowed to share with faculty and students was quite limited, and because the individual who had the aneurysm was unable to consent to the distribution of the information about his health, it had to come from his wife, who eventually agreed that I could share the information with faculty and staff on a limited basis. I, therefore, caution executives that they need to get clear authorization before any health or medical information is shared regarding staff, faculty, or students.

Our Responsibility as Administrators and Executives in Music

As administrators and executives in music, we have a broad responsibility to the Code of Ethics of our profession, as well as compliance with federal statutes and laws, including the Family Educational Rights and Privacy Act, the Freedom of Information Act, the Gramm-Leach-Bliley Act, and the Health Insurance Portability and Accountability Act, all emerging from the Fourth Amendment to the United States Constitution.

In each state represented in this room today, a state code of ethics determines the limitations of your actions and decisions as administrators in your state. Private institutions often have their own codes of ethics. Many states differ in their application of their code of ethics. For the purpose of this session, I would like to extract several sensitive and important components that are usually included in codes of ethics.

First, most states have a conflict of interest policy that covers the acceptance or solicitation of any gift or gratuity from any person or organization seeking or having a business relationship with his or her department or school. In the state of Connecticut, the prohibited items are luncheon and/or dinner payments valued at over \$50 from any one donor in a calendar year, golfing fees and/or fees for other social events, and bottles of liquor. Social gifts among coworkers for birthdays, holidays, and special occasions are permitted, provided they are reasonable in value. Gifts between supervisors and subordinates must be valued at under \$100.

This particular conflict of interest policy was formally introduced to our university in May. Until then, I often had lunch with an elderly chief executive of a major pharmaceutical company in the state of Connecticut. This individual has given millions

of dollars to the School of Fine Arts. I am no longer allowed, under the statute, to have lunch with him, or even to discuss his gifts and endowments to the school.

Second, many codes limit or prohibit visits to vendor sites, both in-state and out-of-state. However, if these visits are for educational purposes, or for specific technical training, they are permissible in the state of Connecticut. For example, we recently received a generous gift from the Portell Foundation in New Milford, Connecticut, for a new Steinway D piano. We had to have prior travel authorization in order to go to the Steinway studios in New York City and to select the piano.

Third, state statutes often prohibit employees from allowing personal business obligations to take precedence over responsibilities to the university. This would include assigning textbooks written by the faculty member teaching a course on the campus.

Fourth, most institutions restrict faculty members from accepting or seeking employment with or without compensation from any consultant, contractor, appraiser, or any other organization or individual under contract or agreement with the university.

Fifth, an employee of the university is prohibited from accepting a fee or honorarium for a published article or appearance or for the participation at an event in his or her official capacity. However, if an employee is performing duties in his or her official capacity, the acceptance of necessary expenses is permitted. In other words, under Connecticut law, Don Casey cannot accept the \$50,000 stipend that Michael Wilder offered him to participate in this session today. We are simply not allowed to accept fees or honoraria while representing our particular office or institutions.

Sixth, no employee of the university shall show, either through word or action, any preferential attitude or treatment to any person, group, fellow employees, or other entities in the performance of his/her official duties.

Seventh, no employee shall use his or her official authority directly or indirectly to coerce, command, or require another state employee to improperly obtain an appointment for any individual to a position within the state service.

Eighth, professional employees in the state of Connecticut are not prohibited from seeking political office, as long as it is not done on state time or uses state equipment. However, we may not hold two government positions simultaneously. Therefore, any employee in our state who accepts an elective state office must resign or take a leave of absence from his or her position with the university.

Ninth, no employee of the university is allowed to engage in partisan political activities while on state time.

And finally, no employee of the university may accept outside employment that will impair his or her independence of judgment with regard to his or her state duties, or that would encourage the disclosure of confidential information gained in state service. The dean of the specific school or college at the University of Connecticut must approve all consulting and outside employment.

As stated earlier in this paper, state regulations and ethics policies vary from one state to another. The conflict of interest issues that I have related, however, are common practices found in state laws throughout the country.

In addition to NASM ethical standards, federal statutes regarding ethics, and state ethics codes, most institutions of higher education have core value statements or ethical codes that govern and guide the conduct of those in the university community. Most of these documents refer to the core values of honesty, integrity, respect, professionalism,

and knowledge as applied to the traditional triad of academic responsibilities: teaching, research, and service. University employees have a legal responsibility to comply with applicable university policies, as well as with the state and federal laws and regulations that I discussed earlier in this paper.

Although there is a clear understanding of academic freedom within higher education today, standards of conduct are clearly delineated regarding scholarly integrity, human research, animal research, laboratory safety, and research support. The compliance standards often include the proper collection and recording of research data, responsibilities for accurate publications and presentations, and the integrity not to interfere with the research conducted by students or faculty colleagues. In addition, research principles and standards often include the compliance with federal and state laws and regulations and the protection of human subjects.

Research support funds should be used only for their designated purposes. Many institutions, including my own, have found discrepancies and code violations in this area.

Campus-wide standards often include the encouragement and respect of diversity within the university environment, and they prohibit discrimination on the basis of age, race, national origin, religion, disabilities, sex, or any other characteristics protected by law in any activity or operation of the institution.

As stated previously, most university guidelines set forth regulatory standards for participation in outside activities that create actual conflict of interest or the acceptance of gifts from vendors, lobbyists, or other persons or entities doing business with the university. These regulatory standards also provide policies regarding the secondary employment that will impair the performance of official state duties or the disclosure of confidential information.

The regulatory standards often prohibit the use of state resources for personal or non-university use. This is now particularly true in the area of technology. Our faculty members and staff members are clearly prohibited from using computers for personal business. I am personally careful to use my home computer instead of my office computer for personal research purposes, the purchase of items, or making reservations for personal travel. Telecommunication networks are university resources that are provided to employees, students, and volunteers to allow them to transact the business of the university. We are responsible for the appropriate use of these resources.

As I stated earlier in this presentation, the University of Connecticut has established an Office of Audit, Compliance, and Ethics. To oversee its compliance in internal audit programs, a report line or hotline has been made available to students and faculty who observe noncompliance with applicable laws, regulations, policies, and procedures.

The climate in the state of Connecticut is extremely sensitive at this moment regarding compliance with ethical standards, policies, and codes. These codes are particularly strict regarding extra compensation above the base annual salary of either nine-, ten-, or eleven-month appointments received by a faculty member. No member of our faculty may receive extra compensation from university sources, including grants and contracts, for work that is directly related to his or her university responsibilities. Of course, faculty members may receive additional compensation during the summer break, and for teaching during the winter break, but there is a maximum compensation limitation for faculty and administrators.

Summary

In summary, ethics policies, codes, and statutes are designed to provide a structure for decision making, and for the operation of an institution. They really lead to “the art of living well and happily.”¹⁴

Our own NASM Code of Ethics provides guidelines for integrity, conflict of interest, transfer of students, and academic appointments. NASM provides guidelines for professional integrity and the respect of the legal rights and human dignity of all individuals.

Federal laws governing ethical standards are also applicable to our administrative responsibilities and tasks. Emerging from the Fourth Amendment to the United States Constitution, the statutes that protect our privacy and the privacy of our students and faculty include: the Family Educational Rights and Privacy Act, the Freedom of Information Act, the Gramm-Leach-Bliley Act, and the Health Insurance Portability and Accountability Act. Knowledge of these federal statutes is essential as we work with students, parents, and faculty, and as our lives are increasingly filled with e-mail messages, which, at the present time, are not protected by privacy statutes. Furthermore, we must comply with state ethics laws governing gifts, outside employment, financial benefit, appearance fees, and political activity.

Our universities often have codes of conduct that present core values for research, discrimination, legal standards, external compensation, and physical property.

It is our responsibility as administrators to educate our faculty and our students to ethical standards and to integrity. We must work cooperatively with our faculty and our staff members in the development of a positive acceptance of ethical standards. As Blaise Pascal said, “...to think well: this is the principle of ethics.”¹⁵ It is our responsibility to encourage and guide faculty and students to think well, to think ethically, and to have the highest ethical standards possible in the classroom, on the podium, after hours, and certainly in creative activity and research. We, as executives, must be committed to a high level of personal integrity at all times, and we must encourage similar commitment to that integrity among staff, faculty, students, and our patrons.

Thomas Jefferson, in a 1790 letter to the Duchesse D’Auville, stated “I have but one system of ethics for men and for nations—to be grateful, to be faithful to all engagements and under all circumstances, to be open and generous, promoting in the long run even the interests of both.”¹⁶ To be grateful, to be faithful, to be open and generous—that is the one system of ethics for all of us.

And, as Mark Twain once stated, “Always do right. This will gratify some and astonish the rest.”¹⁷

Endnotes

¹ University of Connecticut, “Code of Ethics” and “Code of Conduct” w.audit.uconn.edu/doc/codeofconduct.pdf, www.audit.uconn.edu/doc/codeofethics.pdf.

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- ³ Blaise Pascal *Pensées*, English (London: Printed for Jacob Tonson, 1688).
- ⁴ National Association of Schools of Music, *Handbook 2005-2006* (Reston, Virginia: NASM, 2006).
- ⁵ National Association of Schools of Music Code of Ethics, Article I, 2005. In NASM *Handbook*, see note 4 above.
- ⁶ *Ibid.*, Article II.
- ⁷ *Ibid.*, Article I, section 2.
- ⁸ U.S. Constitution, Fourth Amendment.
- ⁹ 20 U.S.C. § 1232g; 34 CFR Part 99. US Department of Education – FERPA, <http://www.ed.gov/policy/gen/guid/fpco/ferpa/index.html>
- ¹⁰ *Ibid.*
- ¹¹ U.S. Department of Justice, Freedom of Information Act, <http://www.usdoj.gov/oip/index.html>
- ¹² Gramm-Leach-Bliley Act (Library of Congress, Government Printing Office) http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=106_cong_bills&docid=f:s900enr.txt.pdf
- ¹³ Health Insurance Portability and Accountability Act of 1996 (Library of Congress, Government Printing Office), http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=104_cong_public_laws&docid=f:publ191.104.pdf
- ¹⁴ More, see note 1 above.
- ¹⁵ Pascal, see note 2 above.
- ¹⁶ Thomas Jefferson, Letter to the Duchesse D’Auville, published in *The Works of Thomas Jefferson*, vol. 6, Federal Edition (New York and London: G.P. Putnam’s Sons, 1905).
- ¹⁷ Mark Twain, Note to the Young People’s Society, Greenpoint Presbyterian Church, 1901. <http://marktwainhouse.org/themuseum/quotcs.shtml>

MEETING OF REGION FIVE

OCCUPATIONAL RISKS OF PIANISTS AND MUSICIANS

THE MEDICAL PROBLEMS OF MUSICIANS: AN OVERVIEW

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Public Perceptions and Misconceptions

Let's face it, not many kids are sent home from school because they hurt themselves in music class! The point is this: the public perceives music as a safe endeavor, and for many it is a leisure activity. Indeed, some people might want to send their son or daughter into the music profession to keep them out of harm's way. For many of us, to the contrary, music is not a leisure activity. It is a demanding profession and carries risks for significant occupational harm. That harm comes in many forms, including physical, neurological, and psychosocial. The pitfalls related to any of these can significantly impede a musician's career.

Indeed, some like to compare musicians to athletes. While, in many ways, athletes are quite the opposite of musicians, there are many valid similarities, especially in the areas of goals and professional responsibilities. First, both musicians and athletes are highly motivated, self-driven individuals. Second, they are both keenly interested in their profession and will go to extreme measures to attain excellence. Third, both groups are prone to overuse and injury from the practice of their craft. And, perhaps most importantly, both musicians and athletes are prone to denial and will often continue to practice or perform in spite of pain, injury, or deficit.

The History of Performing Arts Medicine

The history of performing arts medicine is sporadic, but it has grown exponentially over the past twenty-five years. In ancient times, both Hippocrates and Galen described the physiology of the human voice.¹ In 1713, the first publication to summarize the occupational diseases of musicians appeared. The title was "Diseases of Musical Tradesmen," by Bernardino Ramazzini. In 1922, Kurt Singer, a noted German neurologist and musician, wrote the first textbook devoted to musicians' health problems.² The early 1980s brought an explosion of interest in the neurologic problems of skilled musicians. This spur in interest occurred when both Leon Fleisher and Gary Graffman, two high-profile pianists, went public with their similar maladies. Although these types of injuries had occurred for decades, professional musicians are often unwilling to admit to a potentially defeating problem. To their credit, both Fleisher and Graffman openly discussed their difficulties at the Aspen Music Festival, and an article appeared in *The New York Times* detailing Graffman's troubles.³

Today, there are annual symposia on the medical problems of performing artists. These were spearheaded in part by Dr. Alice Brandfonbrener, who now runs the Performing Artists Medical Specialty at The Rehab Institute of Chicago. Since 1986, the Performing Arts Medical Association has published a quarterly journal, *Medical Problems of Performing Artists*, and we now have a textbook, already in its second edition.⁴

Historically, the first recorded death from music trauma occurred in 1687, when Jean Baptiste Lully drove a heavy wooden conducting staff into his foot. The resulting infection and gangrene caused his demise some three months later. Lully left these words on his death bed “bisogna morire peccatore,” (sinner, you must die!) We can only hope that the sin he alludes to had little to do with his choice of career, and more a reflection of his personal lifestyle!

Palpable Hazards

“Danger Music” was a real and fortunately short-lived movement from the 1960s. It involved intentional threat of harm either to the performers or audience! Robert Ashley was one of its founders and survivors. Aside from music that seeks to intentionally harm, there are forms of musical expression that we can all agree are dangerous. Certainly dancers fit this category. They are riddled with numerous musculoskeletal difficulties, including muscle strains and stress fractures. Marching bands also rank amongst the music forms that most would agree are dangerous. In the 1993 season, 53 percent of marching band members at the University of Michigan sought medical attention for injuries that mostly occurred during practice.

Problems Affecting Pianists

Pianists as a group have so many problems that books are written about them. Indeed, Camille Saint-Saëns, in his “Carnival of the Animals,” ranked “pianists” with the zoo animals. Not many would consider piano playing to be particularly dangerous, but Philip Entremont once almost had his legs crushed by a piano during a concerto performance when the legs fell off the piano! Most would agree that a piano falling from any height would cause significant harm to an unsuspecting victim. Indeed, the Danger Music folks might have missed an opportunity here.

Broken down by numbers, nearly 80 percent of all pianists will at some time develop a musculoskeletal problem significant enough to impede a performance. Of the 80 percent, about one-fifth will develop a nerve entrapment syndrome, and less than 5 percent will develop a focal dystonia, a serious neurologic difficulty that can abruptly end a career.

Most of the musculoskeletal problems arise from overuse. The term *overuse* encompasses many things. The medical definition of overuse is *stressing tissues beyond their biological tolerance limitations*. What that translates to in reality is that a musician will have generalized pain but will lack a specific focus, like an isolated tendon or muscle. If tissues are further stressed, a more specific tendonitis might ensue. In contrast, a musician will develop an inflammation of specific tendons or muscles. The tissues are typically tender and swollen. Ice; anti-inflammatory medications; and, most important,

rest are the mainstays of treatment. Rarely, if the warning signs of overuse and tendonitis are not heeded, a tendon or muscle rupture can occur. The take-home message is clear—if *something hurts, stop whatever is causing it, and modify your practice regimen.*

Lumbosacral problems resulting in low back pain and sometimes neurologic problems are far too common. While a rigidly straight back with thighs and legs at ninety-degree angles may seem prim and proper, it can cause low back problems. Sitting looser and with the upper legs at a down sloping angle will achieve a better lumbar curve and center of gravity. Many ergonomic benches are available.

Between 15 and 20 percent of injured pianists develop a specific nerve entrapment. The three main nerves that provide both motor function and sensory input are the radial, median, and ulnar nerves. These long large nerves can be injured, compressed, or compromised anywhere along their length. Pianists are prone to nerve entrapment syndromes due to enlargement of the forearm muscles and frequent flexion and extension of the elbow. When a musician seeks medical care for a nerve compression, it is often possible to pinpoint the exact nerve and location on physical exam. Sometimes electrodiagnostic studies are needed.

The two main entrapment syndromes that affect pianists are compression of the median nerve, causing *carpal tunnel syndrome* and, less commonly, compression of the ulnar nerve, causing *cubital tunnel syndrome*. Carpal tunnel syndrome tends to occur early in a career and often from a genetic predisposition. Initial conservative care includes splinting and anti-inflammatory medications. Sometimes surgical release is needed, and these surgeries are very effective and routine. Cubital tunnel syndrome tends to occur in more experienced pianists. Since the ulnar nerve provides input to nearly all the muscles located in the hand, this syndrome can be very consequential. Surgical treatments for cubital tunnel release are less routine.

The Focal Dystonias

Of all the potential maladies afflicting musicians, the *focal dystonias* affect the smallest percentage of individuals. They are, however, the most devastating because they tend to strike more experienced musicians, sometimes leaving them unable to perform. Like some diabolical thief, they tend to rob highly physically proficient individuals of the very skill they worked so hard to attain. The historic analog was writers' cramp, which left many writers' pens muted. For pianists, the muscles controlling the right hand fourth and fifth fingers are most often affected. By definition, a *focal dystonia is any involuntary contraction of a muscle or group of muscles that is task-specific*. These tend to worsen as one performs the task that causes it. For more than a century, it was speculated that this problem is central and not peripheral. The source of the problem lies in the brain, but its effect is on the muscles. Indeed, this cause-and-effect relationship is now proven.

Gary Graffman began as a child prodigy. His career essentially ended in his mid-twenties, with the onset of his focal dystonia. He can pinpoint the onset to a particular performance on a suboptimal instrument. Leon Fleisher was and still is one of the superstars of classical music. Like Graffman, Fleisher developed his dystonia at the peak of his career and it left him unable to perform for nearly twenty years. Fortunately, he is back to performing and recording, but this required intensive treatment.

How is it that focal dystonias in pianists so universally affect the fourth and fifth fingers of the right hand? The answer to that question requires another question: Why is there so much stress on the right hand, particularly the fourth and fifth fingers? The problem here is multifaceted. First, a great majority of Western music is homophonic—that is, the melody lines are on top. Certainly, the titanic piano concerti (Tchaikovsky, Rachmaninov, Prokofiev) are mostly homophonic. Second, keyboard instruments changed drastically over the centuries, but the keyboard itself did not. Third, the natural order related to the physics of sound gives higher pitches less volume. Last, there is a mechanical disadvantage to the fifth finger side of the hand. These factors are further explained below.

The early keyboard instruments precluded the use of the thumbs. The piano was invented in 1709, some three to four centuries after the earliest harpsichords and clavichords were in use. The early keyboards were light and originally intended for the use of a few fingers on each hand. The keyboard on the modern grand piano, by contrast, has much wider range, is connected to much longer and thicker strings, but has the same essential key size as its early precursors.

The order of pitches on the keyboard is for gradually higher sounds toward the right. This places the emphasis for most melody lines on the right hand. Unavoidable physical laws demand that higher pitches are carried by shorter strings, which necessarily produce less volume. The shape of the modern grand piano also places a shorter sounding-chamber beneath these strings. The result of these factors is for an asymmetrical demand on the right hand, especially the fourth and fifth fingers. To make matters worse, in the standard horizontal playing position, the hands are maximally pronated: this factor does not allow the outer portion of the hand to attain any height above the keyboard without using the arms or the elbows.

Indeed, the asymmetric emphasis for more stress on the outer part of the right hand is deep-seated in most pianists. In fact, pianists are trained this way. One of the most popular piano method books contains these words of advice in its primer book:

If you look at the inside of your piano you will notice that the left hand has the advantage of longer, thicker wires . . . if you play with equal strength, you will not get an equal tonal result. The left hand will drown out the right hand . . . to bring out the melody, emphasize the right hand notes.⁵

Pointing this out is not meant as a criticism of that advice.

So what does all this mean? Clearly there is stress on the right hand fourth and fifth fingers, but what makes them mutinous to their owners? The exact cause of focal dystonias is far from understood, but the *recruitment theory* shows some promise and serves as a model for better understanding this problem. The recruitment theory states that a dystonia may begin as an unrecognized ulnar nerve entrapment. Recall that the ulnar nerve controls nearly all of the muscles within the hand, including those for fine motor skills. Because the pianist has developed such highly specialized skills, the areas within the brain responsible for carrying out those skills are also very highly developed. If the unsuspecting pianist who develops an ulnar nerve compression continues to push his or her practice limits (recall the denial factor earlier in this discussion), the hand will *recruit* any available method to achieve the desired goal. That means that muscles not controlled by the ulnar nerve start to intervene. Now here things get really interesting.

Because there are such highly developed areas of interplay within the brain between the intent of the performer, the sensory *input* from the keyboard, and the muscles used to carry out the desired function, allowing recruited muscles to carry out a function previously reserved for a particular set of muscles results in overstimulation from the brain. It is like opening Pandora's Box, with irreversible consequences.

Many of us were taught in high school psychology about the *homunculus* (Latin for "little human"). The *homunculus* is the map that can be drawn on the surface of the brain showing areas for various sensory and muscle function. The resulting map looks like a distorted person, hence its catchy name. We now know that this map is somewhat different for each individual. Imaging studies showing brain activity, for example, reveal increased mapping for the fingertips in persons who read Braille. The same is true for the left hand in an experienced violinist. We can assume, therefore, that in an experienced pianist there is increased mapping for the right hand fourth and fifth fingers. There are literally millions of microscopic connections, each with various degrees of feedback and control in these complex, highly developed areas. Using the recruitment theory as a model, one can begin to see how the brain might lose its control over intricate skills. The result is overstimulation from the brain, and muscles simply contract.

All musicians can suffer from focal dystonias. The body area affected nearly universally represents the most intricate skill. Virtually any muscle can be targeted. String instrumentalists, for example, get dystonias of the left hand. Wind and brass players get dystonias of the lips and tongue, while singers get dystonias of the muscles controlling the vocal cords.

Treatments for focal dystonias are problematic at best. The source of the problem is in the microcircuitry of the brain—not a hospitable place for the surgeon. Pharmacologic therapy includes antiseizure medications, antispasmodics, and paralytic agents, each with very limited success rates. The most widely accepted pharmaceutical treatment is the injection of Botox. This temporarily relaxes the muscles and allows a few days to months of relief. Leon Fleisher has adopted this method, together with a number of non-pharmacologic approaches, included focused massage therapy.

Fortunately, there are number of useful compromises. First, a surprisingly large body of piano literature has been written just for the left hand. This is due largely to the influence of Paul Wittgenstein, a concert pianist who lost his right arm during World War I. Wittgenstein commissioned many well-known composers to write piano concertos for the left hand only. Some of the better-known examples are Ravel's Concerto for the Left Hand, Prokofiev's Fourth Piano Concerto, and the recently rediscovered Hindemith Concerto.

Second, in many situations rest and modification of practice habits can alleviate the problem. Fleisher promotes stretching and warm-up exercises to keep the muscles loose and avoid the pitfalls of overuse and dystonias. He has also reworked the fingering of many of his two-handed pieces to allow a greater role for the left hand.

Finally, it may be possible to restructure the keyboard to allow a more ergonomic function of the right hand. Various modifications have been attempted in the past, but all have met with resistance. One of the best ergonomic designs came from Paul von Janko at the turn of the twentieth century. The design appears complex, but it has many advantages over the standard keyboard. Janko himself demonstrated Beethoven Sonatas

on his design. Resurrecting Janko's keyboard and considering other ergonomic adaptations should be considered.

Problems Affecting String Performers

Violinists, cellists, violists, and bass players suffer from a surprisingly similar percentage to pianists of musculoskeletal problems as pianists. These include overuse, tendonitis, nerve entrapments, and the dreaded dystonias. The musculoskeletal problems of string players tend to involve the upper shoulders and neck, but the arms and wrists are also affected. Because the fingerboard is used by the left hand, most dystonias for string players involve the left-hand fingers.

Yehudi Menuhin was not only a great performer and music educator; he also did much to promote a proper playing position. His violin shoulder rest was the first of its kind, and can still be purchased today. While we will never know for sure, many have speculated that Menuhin suffered from a focal dystonia.

A very common problem amongst violinists is known to dermatologists as *violin neck*, but many violinists refer to the condition as *violin hickey*. The result is an unsightly rash on the left side of the neck. The cause is often from mechanical irritation, but resistant cases are sometimes the result of an allergy to the metal, varnish, or wood components of the instrument. Many dermatologic creams can help, but their overuse on the neck can cause even more problems. The best treatment is prevention, either through proper positioning, or a barrier fabric. The best barriers absorb sweat and provide a friction-free, allergen-free surface. Many violinists use a clean cotton handkerchief.

Cellists sometimes develop back and arm tendonitis as a result of their seating position. Many cellists have adopted a modified seating approach to alleviate these problems. David Finckel of The Emerson Quartet changed his seating position several years ago to avoid emerging physical problems. He now plays with his cello less upright and more angled to the floor. His seating style appears more reclined than upright. According to Finckel, "I had to make a change, or I wouldn't be playing today."

Problems Affecting Woodwind and Brass Performers

Woodwind and brass players also suffer from musculoskeletal disorders. These result primarily from supporting their instrument. Most problems involve the upper extremities and shoulders. Fortunately, there are newer, more ergonomic designs for mouthpieces and instrument necks that allow for better positioning. Support straps and stands are available for most instruments, even for the clarinet.

Other medical issues for wind players include focal dystonias of the lips and tongue and problems related to barometrics and pressure. Like players of other instruments, the dystonias are less common, but are also the most devastating. Likewise, treatments for the condition are riddled with difficulty.

Not surprisingly, brass players have problems with their lips and oral cavity. A brass player can rupture the fibers of the *orbicularis oris* muscle, which surrounds the lips and provides reinforcement against the pressures within the mouth. Muscle rupture tends to occur in trumpet and French horn players, owing to the smaller mouthpiece and

higher pressures. The condition that ensues is affectionately referred to as *Satchmo Syndrome*. Surgical treatment is almost always required for a cure.

Intraoral pressures while playing a wind instrument can exceed 200 mmHg; that compares to only 6 mmHg needed for everyday speech. Prolonged exposure to such pressures can cause other problems than ruptured oral muscles. Wind players have a relatively high incidence of pneumothorax (collapsed lung). Occasionally, the fluid-filled chamber of the inner ear can rupture from prolonged pressure resulting in a *perilymph fistula*. I once evaluated a high school student who developed sudden dizziness, vomiting, and hearing loss while playing her French horn. She was diagnosed with this condition and fortunately recovered full function after several months.

Playing any wind instrument requires closing off the upper palate to the back of the throat. This directs air pressure out the oral cavity and not through the nose. A condition known as *velopharyngeal incompetence* results in incomplete posterior airway closure. It results from long-term exposure to high intraoral pressures. When this occurs, playing is virtually impossible, since air is redirected out the nose. Teflon injections have been used with success to treat this problem.

Problems Affecting Harpists

Like all musicians, harpists develop their own set of musculoskeletal issues. In addition, they develop thick, calloused finger pads. While these are advantageous in some ways, they can become inflamed and painful. Nearly every harpist has been limited to some degree by this problem. Harpists are also affected by their need for frequent tuning. Wrist and elbow overuse often ensues. More recently designed tuning wrenches with ergonomic features are often useful.

Medical Problems Affecting Vocalists

Singers are no different from other instrumentalists. Their instrument is contained in their throat. While this may be convenient, inexpensive, and portable, it is also subject to many problems. Certainly singers suffer from overuse. The resulting inflammation of the musculature of the throat, and the vocal cords themselves, can be problematic. One consequence of frequent vocal overuse is the development of vocal cord nodules. Fortunately most resolve with rest, but sometimes surgical intervention is needed. Two famous cases involved Rod Stewart and Julie Andrews.

Hearing Loss

Surprisingly, classical and rock musicians suffer about the same degree of hearing loss. A recent study even suggests that classical musicians are affected more. This seeming imbalance has many causes. First, many rock musicians are aware of the hazards to their hearing. There is an organization devoted to its cause known as H.E.A.R. (Hearing Education, and Awareness for Rockers). It recommends specific hearing filters and other ways to avoid hearing damage. Second, aside from volume, the total time of exposure affects the risk for hearing damage. As a generalization, classical musicians practice for many more hours than rock musicians do (with many exceptions, to be sure).

Finally, symphony orchestras are loud. A recent study showed that the fortissimo sections can exceed 120 decibels, well over the threshold for causing damage.

Not unexpectedly, violinists showed a greater high-frequency hearing loss in the left ear, compared to the right. The same was true for French horn instrumentalists. This asymmetrical loss is due to the holding position for these instruments. Owing to their intense volumes, brass players and percussionists show more hearing loss than most other players. Some patterns of hearing loss amongst orchestra players have less to do with what they play, than where they sit. Those seated directly in front of the brass showed nearly equal damage to the brass players themselves. Bassoonists take the most second-hand harm, while cellists show the least.

Visual Aspects of Musicianship

Typical bifocals do not work for most musicians. Unlike most occupations, musicians deal with unusual fixed visual distances. Special bifocals can be constructed to allow focused vision at the music stand and for the conductor. For most orchestra members, the top lens is for distance vision (the conductor) and the bottom lens is for an intermediate distance (the music stand). Violinists, who need to see their fingers, sometimes need a lens area for near vision. Some harpists use angled bifocals to allow near vision on the strings, and an intermediate distance for the stand.

Psychosocial Aspects of Musicians

Stage fright is alive and well and can ruin performances. The best remedy for stage anxiety is frequent live performing and solid preparation. The most established pharmacologic treatment is a low dose beta-blocker taken a few hours before performing. These medications are typically given to control high blood pressure. They work by inhibiting the receptors responsible for the *fight or flight* response. As such, they keep the heart from racing and help to eliminate nervous tremors. Other well-known established remedies include eating turkey for its tryptophan—an amino acid that many believe has a calming effect. Focused distractions, including juggling prior to a performance, show some benefit. *Green rooms* are used to calm nerves prior to going on stage. They are called green rooms for a reason. Typically, the carpet, furniture and drapes of waiting rooms in auditoriums are green. While there may be little scientific data to support their benefit, the use of these rooms is well established. One can imagine that the use of a red room might have an unnerving effect!

The professional musician is also faced with a high level of self-demands. It is no secret that musicians, composers, artists, and writers have a higher preponderance toward depression and bipolarism than the general population. Scientific data support this reality. Aside from self-demands and professional expectations, the musician also faces pressure from peers and from critics. The outcome from this mix of circumstances can be disastrous, and there are numerous famous examples. A case in point is Sergei Rachmaninov, who did not compose for nearly two years following public criticism of his first symphony. One critic likened it to one of the Seven Plagues of Egypt. Rachmaninov finally rebuilt his confidence to compose after undergoing psychotherapy.

His next composition, the famous Second Piano Concerto, is dedicated to his therapist, Nikolai Dahl.

Leonard Bernstein said, "Depressed composers don't write sad music, they just don't write music."⁶ Indeed, the life and compositions of Robert Schumann illustrate this. Schumann suffered from unmistakable bipolar disorder, with clear phasic alterations of severe depression and mania. The dates of his opus numbers have been recorded and matched to his biphasic moods. During his most depressed periods, he did not compose. In contrast, during his pre-manic phases, his compositions flowed. His later manic phases became progressively more dysfunctional. While he started numerous compositions during these times, they were never completed. His life eventually succumbed to self-starvation in the asylum where he was voluntarily committed.

Conclusion

The music profession carries a wide assortment of potential occupational risks. These include musculoskeletal, neurological, and psychosocial difficulties. Improved public understanding and more research efforts can result in newer ways to avoid and alleviate these difficulties.

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MEETING OF REGION SEVEN

CROSSING OVER TO THE DARK SIDE: FROM FACULTY MEMBER TO ADMINISTRATOR

YOU'RE IN CHARGE—NOW WHAT?

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When I first served as an assistant department chair over twenty years ago, I remember thinking, “I wonder how musicians who have trained to be excellent performers and scholars prepare for a middle management position that requires great writing skills, business math expertise, a high level of diplomacy, and the talent to handle multiple simultaneous crises.” Part of the reason we are here today was born out of my own frustrations, mistakes, experiences, and “aha!” moments of serving first as a faculty member, an assistant chair, an acting chair, a head coming from within the faculty, and an outside head in a new department. It is always easier to develop twenty-twenty hindsight, and it is always tempting to offer helpful suggestions, criticisms, and comments to those in charge. The fact is, once you “cross over to the dark side” and become an administrator, those voices make an abrupt diminuendo.

With the help of my colleagues, Kitty Jarjisian, interim dean of the Cleveland Institute of Music, and Dan Dressen, department chair at St. Olaf College, we hope to share some ideas, strategies, and suggestions for leaders that may help us all realize that there still is an “us” (the administrators) when we move away from only being “them” (the faculty).

Most of what I have to share comes from a small reading list. The most useful resource for me is a book published in 2005 titled *You're in Charge—Now What? The Eight Point Plan* by Thomas J. Neff and James M. Citrin with Catherine Fredman.¹ The authors have developed an eight-point plan of key actions that can help leaders define the reality of their situations, build a solid leadership foundation, and continue momentum as they move forward. Neff, Citrin, and Fredman see this plan as a pyramid that can help define the first hundred days in a new position and help a leader move through and beyond those first 1,200 hours. Let us look at their eight points.

Point 1: Prepare Yourself during the Countdown

Fitness. There are few things more distressing than seeing a friend who has been a picture of good health and fitness become lax about exercise and diet after the intensity of starting a new job. Do not put off getting and staying in shape. An exercise regimen and time for healthy meals and snacks is mandatory. You will need the emotional equilibrium and physical stamina that you will gain.

Learning. If you came from the inside the organization that you now lead, pretend that you are an outsider. What things about your institution and organization do you need to know? Take some time to see what you might evaluate as an outsider. If you are an outsider, you will have to do this and, realistically, you began this process during the interview. Try to develop a view that is not tainted by your familiarity with routine operations if you arrive from “inside.”

Finding smart observers. Ask questions of the long-time invested faculty members and the new hires. What are their priorities for accomplishments for themselves, for the organization, for you? Your staff has important insights. They often really know what does and does not fly. Do not neglect to include them in discussions and ask them questions.

Assessing what you need to know. For some tasks, you may need a teacher; for others, you may need a partner. Whatever the tasks, you will need a sounding board, because sooner or later the first “hot potato” will land in your lap. So, find and assemble your “brain trust,” your advisors, your network, so you will have a group of talented people whose support, wisdom, and power you can draw on.

Draft a 100-Day Agenda. Use the 1,200 hours that make up your first hundred days to plan, get grounded, start building relationships, and establishing priorities. You do not have to do everything at once.

While it is tempting to become obsessively focused on a new job, you must look for and maintain balance between your family and your job. You can always get a new job, but you cannot always get a new family, nor should you want to. You may be on an adrenaline high, but your spouse and kids are the ones who see you as mentally distracted. These folks are your “lifelines,” and they have made a big change in order to support you as you begin a new position.

Point 2: Align Your Expectations

Ask yourself as you begin: “What is the underlying objective of this appointment?” Be sure to ask the boss and your constituents to define their expectations of you. Be ready to share your expectations of yourself with them. Be prepared to introduce yourself with five important questions:

1. *Who am I?* [Why did I take this position and what am I planning?]
2. *What is my background?* [How am I suited to serve this music unit and make a difference in it?]
3. *Why did I come here?* [This is a question that you may be asking yourself daily in the early days of a new job!]
4. *What do I hope to accomplish?* [What are my long- and short-term goals?]
5. *How do I hope to work together?* [What will I do to be a facilitator, a cheerleader, a motivator, a team builder?]

Our authors, Neff, Citrin, and Fredman, point out that those first meetings with all your constituents are made under their *Lens of Self-Interest*.² People want to know: “Will this leader be good or bad for me?” “What will it take for me to find out?” “What rules have changed and are those changes some I can live with?” As you begin a position, you cannot possibly have all the answers. So pause, take a deep breath, promise to get back to the questioner after you have done your research, and do so. This will buy you a lot of credibility.

Remember that you have two ears and one mouth to allow you to listen twice as much as you talk. Practice active listening. People know when you are truly listening to them. They appreciate it and will grow to trust you more easily. Be sure to ask questions of all parties at all levels—the higher-ups, your peers, your staff, your students, your alumni, your townspeople. Share what you discover with your organization in memos and presentations.

Point 3. Shape Your Team

You are now driving the bus. You have found a map and have completed your itinerary (your hundred-day agenda). Now, you need to get the right folks on the bus with you, and then be sure that they are in the right seats and that they are all facing the same direction. This analogy comes directly from Jim Collins’ indispensable book *Good to Great*,³ a book we all should read and reread. Stephen Covey, in his book, *The Seven Habits of Highly Effective People*⁴ suggests that you ask: “First who, then what?” Surround yourself positively. Assemble people with diverse backgrounds, shared passions and expectations, and complementary skills. Remember the whole is greater than the parts, so avoid making key personnel changes immediately. It is fine to think quickly, but act thoughtfully. Your predecessor still has power. Acknowledge and embrace his/ her ideas that will help you build a strong sense of community within your organization.

Point 4. Craft Your Strategic Agenda

While you do have to deliver the goods during the first hundred days, you do not have to accomplish everything in one semester. So, limit your themes and priorities. It is far more effective to deliver two projects that the entire unit feels are important than to list a set of ten items, none of which can be accomplished in the short run. Work with your team to develop team ownership of priorities. “When one of us wins, all of us win. Everyone counts here, and everyone counts the same.” These shared mantras build synergy. It is far better to underpromise and overdeliver than it is to overpromise and underdeliver. Pick an early project that can be accomplished through team effort and get it done. Look for obvious flaws and fix them quickly. Circulate the good news on these accomplishments widely. Remember that your agenda is a work in progress. You do not have to be a perfectionist.

Point 5. Start Transforming Culture

Learning to understand the present organizational culture of the unit you lead is essential, and you will need some time to develop this skill. If you determine that the culture “ain’t broke,” do not fix it. Most organizations can accept certain changes, but major changes are more difficult to accept than small ones. Sentences that start with “Well, we’ve always done it this way,” are sentences that will reveal either what you may want to consider changing or sacred cows that you should not touch. Listen and observe. Be gentle. You are the transplanted organ within the body of the organization. The inability to assimilate and contribute leads to organ rejection. We do not want that to happen to us. You will need to gauge the unit’s tolerance, get plenty of feedback, and adapt successfully.

Point 6. Manage Your Boss

While your job is to accomplish certain goals, it is also to make sure that the boss looks good and stays out of trouble. Figure out why your boss is motivated for you to accomplish certain tasks. What is his/her agenda? Give the boss feedback and be sure to be on top of the details. Find out quickly how the boss wants you to communicate. Does the boss prefer e-mail or a phone call or a personal visit? Be certain to communicate regularly in a preferred manner.

Point 7. Communicate

Know your audiences and tailor communications to them. Many of your patrons will not have e-mail. They appreciate thank-you notes or a phone call. Students could care less about thank-you notes but expect you to e-mail and use online technology. Audiences depend on both the phone information event line and your Website. Know to whom you are communicating.

Your organization has a secret code. You will need to figure it out and adapt to it. An example of this is the “Monday Morning Memo.” During an early evaluation with a dean, I was shocked to discover that faculty and staff were unhappy that I had not sent them weekly “Monday Morning Memos”—sort of a fireside chat via e-mail discussing the week’s events, people’s accomplishments, meeting reminders, obligatory deadlines, and so on. I had just found and implemented a comprehensive online calendar for all performance venues and all classroom scheduling that was interactive and viewable by all constituents. I was really pleased with the calendar, and I assumed that it could replace the Monday Morning Memo. It did not. Once I discovered what the organization’s expectations for me were, I was happy to sit down on Sunday night, look at the calendar, prepare the memo, and send it out on Monday. I needed to ask, and I did not. That was my mistake. Good communication requires continuous give and take while asking lots of questions.

Point 8. Avoid Common Pitfalls

Our authors point to the book, *Why CEOs Fail* by David Dotlich and Peter Cairo, which outlines four characteristics that are often responsible for leadership failures. Those characteristics are: arrogance, excessive caution, volatility, and melodrama. In examining those characteristics individually, we need to remember that in terms of:

1. *Arrogance*: One person cannot possibly know it all, all the time.
2. *Excessive Caution*: Keep moving forward; slow and steady wins the race.
3. *Volatility*: Seek to respond to concerns rather than react to them.
4. *Melodrama*: There is no such thing as a musical emergency.⁵

Now that we have examined some strategies for new administrators, let us look at Neff, Citrin, and Fredman's "Top Ten Traps for New Leaders" and how to avoid them.⁶ They are:

1. ***Setting unrealistic or unsustainable expectations.*** You want to do something so much that you overcommit and overpromise.

2. ***Either making rash decisions or suffering from analysis paralysis.*** Your own caution can cause the very failure that you seek to avoid. Trust your judgment, but seek input and feedback from your team.

3. ***Being a know-it-all.*** Even if you have been a part of the department or school as a faculty member, assemble a team and seek input. Act as if you know nothing while seeking information. Spend your time listening, not talking.

4. ***Failing to let go of your past identity.*** Avoid get stuck in your or your predecessor's past histories. Do not get trapped into adapting someone else's budget. You'll need several months to assess assumptions, and budgets are products of assumptions.

5. ***Sporting the emperor's new clothes.*** The higher up you go in an organization, the less likely other people are to give you the straight scoop. Many people are reluctant to pass along bad news; the leader is often the last to know what is going on. Do not parade around in the "emperor's new clothes." Find your trusted support network.

6. ***Stifling dissent.*** If you smother dissent, you cut yourself off from the chance to see and correct problems as they arise. You certainly do not need to fan the flames, but evidence of smoke is a good indicator that you need to take action.

7. ***Succumbing to the "savior" syndrome.*** Trying to do an administrative job alone is a serious trap. You need the valuable information and feedback that your team can provide you. You may be able to lead, but ultimately, it is the people on your team who have to deliver.

8. ***Misreading the true sources of power.*** Good leaders develop sensitivity to the unwritten rules of the organization, empathy that author Daniel Goleman popularized with the term "emotional intelligence."⁷ This skill is the ability to accurately diagnose where the true source of power lies in any organization.

9. *Picking the wrong battles.* If you have set a strategic agenda in the first hundred days, you have identified the right priorities. One of the major traps is for a new leader to select the wrong priorities. Think General Custer here. He is an extreme example of a leader who did not prioritize well or read the true sources of power. Put goodwill in the bank wherever possible. This applies to people, not just problems. You may want to focus on getting your bottom people up and out, but you must remember to focus on motivating, retaining, and developing your top people.

10. *“Dissing” your predecessor.* Do not forget that most people you are now supervising once worked for the former boss and probably still have some degree of loyalty to him/her. If the former boss is “still in the building,” it is doubly difficult. When you say, “I think we need to change these things,” remember that your predecessor hears “You are saying I did not do it right, aren’t you?”

Now What?

Now that you are leading, have a hundred-day agenda, have assembled your team, and are communicating well, what’s next? Here’s a short list:

- *Be a piece of the rock:* Demonstrate character and integrity. Do you what say you will do. Be firm and predictable
- *Build it; they will come:* Develop your competence and earn trust and respect.
- *Listen and ask:* Be a receiver, not a broadcaster.
- *To keep leading, keep learning:* Be a teachable leader and seek lessons from others.
- *Light another candle with yours:* Generously share your skills.

Remember, even if you have succumbed to the “dark side” of administration, your experience as a faculty member will help ground you as a facilitator and advocate for all those you now represent. Good luck!

Endnotes

¹ Thomas J. Neff, James M. Citrin, with Catherine Fredman, *You’re In Charge— Now What? The Eight Point Plan* (New York: Crown Business, 2005).

² *Ibid.*, page 50.

³ Jim Collins, *Good to Great* (New York: HarperCollins Press, 2001).

⁴ Stephen Covey, *The Seven Habits of Highly Effective People* (New York: Simon and Schuster, 1989).

⁵ Thomas J. Neff, James M. Citrin, with Catherine Fredman, *You’re In Charge— Now What? The Eight Point Plan* (New York: Crown Business, 2005), pages 234-35.

⁶ Neff, Citrin, with Fredman, see note 1 above, [pp.232-259]

⁷ Daniel Goleman, Richard Boyatzis, and Annie McKee, *Primal Leadership: Learning to Lead with Emotional Intelligence* (Boston: Harvard Business School Press, 2002).

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MEETING OF REGION EIGHT

A SYSTEMATIC WAY OF TRIMMING THE REQUIRED HOURS IN THE DEGREE

A SYSTEMATIC WAY OF TRIMMING THE REQUIRED HOURS IN THE DEGREE

MARY DAVE BLACKMAN
East Tennessee State University

The State of Tennessee has two separate systems of higher education. The University of Tennessee (UT) system includes the three campuses of the University of Tennessee and their affiliated institutes and centers. The Tennessee Board of Regents (TBR) system includes six comprehensive universities, thirteen community colleges, and several technology centers. Each system has its own rules, regulations, and policies. There are also a number of private colleges and universities with their own governing agencies.

The issue of reducing degree programs to 120 or 124 hours has affected public institutions more than private ones, although some private schools also have such limits. The logic behind the reductions is different, as well. The TBR mandated a common general education core of forty-one semester hours for its member institutions beginning in 2004. TBR's logic was that a student in its system should be able to transfer to any other institution within the system without losing general education credits or being required to take additional general education courses. The buzzword seems to be "seamless transition." At the same time, TBR set a deadline of 2006 for conversion of all undergraduate programs to 120 credits. The logic behind this decision, of course, was money: students should be able to get through college in four years, saving both them and the institutions time and money. The UT system is now working toward the same goal. The institution of a lottery scholarship program was further incentive for all schools, since lottery scholarships only pay for the first 120 credits. And let us not forget that our reduction to 120 meant a reduction to 60 credits for our community college partners, with more than two-thirds of that already committed to general education.

For performance and other non-music education degree programs, it is often easier to get to the 120-credit mark. In fact, some programs were already in that range prior to the mandates. Music education programs, of course, were all well above the 120-credit limit. Most were in the 130-140 hour range, which meant that significant changes had to be made to get the curricula down to 120 hours. For some institutions, the change in general education meant *additional* hours, which complicated the problem even more. Add to all this the fact that individual colleges of education make the decisions about certification requirements in their own institutions, and you have a significant challenge.

So, how was it done? Frankly, we have tried a variety of things, including "hidden" requirements, zero-credit options, and added requirements for certification. Most of my colleagues told me that they sat down with the NASM guidelines and the

Tennessee Department of Education certification requirements and tried to figure out ways to make it work. Then we took those ideas to the faculty for review and approval. It is important to note that most of us had a relatively short deadline to meet and that much of the work had to be done at the beginning of the fall semester—as though we did not have anything else to do! The resulting program revisions were then submitted through the myriad of committees and boards for approval at the state level. Some of the revised programs have not been through NASM review yet, and we are already seeing that some solutions will not be approved, especially those with hidden requirements.

I know you all came here today looking for options, so I will share with you some of the strategies adopted in Tennessee. These are in no particular order, but perhaps one of these ideas will strike a chord with you.

- Since NASM no longer requires familiarity with band/orchestra instruments for vocal music education, those courses can be deleted *if* your state has no such certification requirement. If you have not already deleted the fretted instruments requirement, that can be done as well.
- For instrumental music education majors, NASM and state certification requirements (at least in Tennessee) require competency, not coursework, in band/orchestra instruments. Giving students the opportunity to demonstrate competency outside of a credit-bearing course can reduce the number of courses a student has to take, although I would not recommend just deleting those courses from the curriculum. You might safely assume that students would have some competency in their own performance area (brass, woodwinds, percussion, strings) and that they be required to take courses in the other three areas if they cannot already meet the competencies.
- Ensembles may be offered for zero credit (depending on your school's policies). Although there are schools that are requiring more ensemble participation than credits—and how NASM will view that has not been determined—this would not be my first recommendation as a way to reduce required credits. I do see it as a viable option for students who want to take more ensembles but without adding to their credit load or adversely affecting their lottery scholarship possibilities. Since the lottery scholarship covers *attempted* hours, a zero-credit course would not apply to the 120-hour limit.
- If you have a heavy foreign language requirement in a degree program (which might well be a factor for schools with BA instead of BM programs), you might require proficiency at the second semester level, with the third/fourth semester as degree requirements. If you require two languages, you might use the second language as the requirement. Since Tennessee's high school graduation requirements include two years of foreign language, we know that all in-state students are supposed to come to college with some proficiency. The students who will have problems are those from high school systems that do not require foreign language and those who took something other than

Italian, French, or German, the three languages required by most vocal programs.

- Reducing the credits awarded for some courses is always an option, although it may not be particularly fair to students. Since a good bit of what we do in music is a laboratory-like experience (ensembles, lessons, conducting, aural skills), credits can be awarded in the same way as science lab credits. This may be a two-to-one or three-to-one ratio in many schools—and do we ever hear anyone complain about how biology lab gets fewer credits than contact hours?
- For most schools, this is not an option, but East Tennessee State had the unique situation of having the football program eliminated at about the same time as the 120-hour requirement came into being. Marching band was a two-credit course required for three years, so six credits were immediately released. We changed our marching band methods course to include a semester of internship with a local high school, which has given students a far more realistic training than simply being in marching band. It has also created some goodwill with local band directors as they get a “free” assistant from us. You might be able to reduce the number of years of marching band *required* for music education majors, although band directors are usually quite reluctant to buy into that idea.
- There may be music courses that can be counted as general education (GE). That does not work in the TBR because of the way general education is structured (and at least one institution had two semesters of theory covered in GE), but you may be able to get a music history course in the arts core. The downside to this is that you will have to offer the course for non-majors, which may have implications for faculty load and which will change what it is possible to teach in such a course.

Now, what about those College of Education (COE) requirements? Tennessee may be in a unique situation because each individual COE determines the course requirements for certification at its institution. Certification competencies are state-mandated, but the credit loads are local. Relationships with COE faculty and administration are critical. Turf wars abound and no one wants to give up their “pet” course. As far as I am concerned, there are some things that I *want* the COE to teach, among them reading and dealing with exceptional learners. I do not, however, see why music education majors should have to take a technology class from the COE (where they famously used to learn to operate an overhead projector and to create bulletin boards!) when they learn to use Powerpoint, Auralia, Word, Finale, and SmartMusic in the music department. Negotiating that concession from your COE could net a few hours. The COE at East Tennessee State did make a fairly conscientious effort to reduce its requirements, eliminating adolescent psychology (keeping developmental psychology) and reducing the credits for a couple of courses. Students pursuing K-12 or secondary certification now earn a degree in their discipline with a minor in teacher education. Since music does not

require a minor, that certification is not technically a part of the 120-hour program, although we do have ten to eleven credits of electives built in, which students can use to meet some of the seventeen hours of certification requirements. Student teaching is a separate requirement. This system allows us to build a stronger music education curriculum, but with the structure of a five-year program. One effect we are already seeing is that students are completing the music education degree *without* the certification block. Their reasons are varied: some plan to go directly to graduate school and want to certify after they finish their master's; some change their minds about public school teaching but do not want to change to a performance track; some take advantage of a master's program offered at a local (not NASM-accredited) college that offers certification. They then have a master's—which equals higher salary—and certification, all in about the same length of time as the certification would have taken as an undergraduate program. (Students do not take into account the fact that tuition at the private institution is significantly higher and that they are not really saving any time.) There may be a significant impact on student credit hour production in the College of Education if many secondary education majors start taking this route to certification. Perhaps that will be the impetus colleges of education need to take another look at their requirements.

A SYSTEMATIC WAY OF TRIMMING THE REQUIRED HOURS IN THE DEGREE

M. SCOTT MCBRIDE
Morehead State University

Like my colleagues on this panel, I came to know a little something about this topic from previous experience. In my case, in 1996, while chair of the Department of Music at the University of West Georgia, I joined with my music administrator colleagues in the University System of Georgia to implement a change in the academic calendar from the quarter system to the semester system. In looking back on this experience, this time period proved beneficial for the music executives throughout the state to work as a team not only to address the challenges associated with the task, but also to allow the group to speak with one voice to both local upper administrations and the state Board of Regent's office.

Like most major initiatives, this change in the academic calendar came with a laundry list of dos and don'ts.

A few of the "dos" stated that thou shalt:

1. reinvent the general education core curriculum using system-wide program outcomes;
2. ensure that the general education curriculum totals forty-two semester hours;
3. redesign academic programs rather than convert existing programs to the new calendar;
4. ensure seamless transition for students to and from other Georgia two- and four-year institutions.

Some of the "don'ts" clarified that thou shalt not:

1. allow undergraduate programs to exceed 120 semester hours;
2. allow courses in the major or minor to double as general education courses (or visa versa);
3. include hidden credit hours within any degree program or offer partial-credit courses.

Though the initiative included additional directives associated with the semester system change, this set of dos and don'ts were the overriding forces that challenged each institution within the University System of Georgia as it worked to "reinvent" its programs. By now, you have probably already done the resulting math associated with the directives. Forty-two semester hours of general education (GE), plus 50 percent of the studies in music (that's 42 + 60)—totals 102 hours in the GE and music components. That leaves only 18 hours for the professional education component within the bachelor of music in music education program, which probably includes 12 hours of student teaching, leaving an unlikely 6 hours for the remaining professional education component. Though one may choose to include student teaching in the music component and as a music education course, no matter how you slice and dice the various

components, it seems impossible to develop a degree program of integrity with such draconian limitations.

Fortunately, there was also a “maybe” included among the list of dos and don’ts from the system office. The Board of Regents indicated that it would consider issuing a waiver to the 120-credit-hour limit, provided that a compelling case could be made for doing so. This is where the collective efforts of the state’s music executives were used to the most effect. We made our case for the waiver by referencing a survey conducted by the Florida Board of Regents in August 1995. The survey, titled *Hours to Graduation: A National Survey of Credit Hours Required for Baccalaureate Degrees*,¹ reflected national norms for credit hours required for baccalaureate music degree programs (the report’s data summary of the required semester hours for bachelor of music degree programs is cited below). By arguing our desire to provide our graduates with a nationally competitive degree that corresponds to national norms and patterns of excellence while meeting the standards of NASM, NCATE, and the Georgia Professional Standards Commission (PSC), and by citing the supporting data gathered by the Florida counterpart of the Georgia Board of Regents, an effective argument was made and a waiver was granted for programs in Music Education to range between 128 and 132 semester hours.

Survey of Public Universities and Colleges—Semester Credit Hours Required to Complete Baccalaureate Degree: Education and Visual and Performing Arts²

Music Degree Title	No. of Schools Offering Program	Minimum	Maximum	Mean	Median
*Music Teacher Ed.	46	120	158	131.5	130.0
Music, General	60	120	152	125.2	124.0
Music Hist. & Apprec.	22	120	151	127.4	125.0
Music Performance	44	120	155	128.1	126.0
Music Composition	31	120	163	128.1	126.0
Musicology	2	120	148	134.0	134.0
Opera Production	4	122	134	127.3	128.0
Jazz Studies	10	120	155	132.9	132.0
Music/Music Theory	21	120	142	126.9	126.0
Music Technology	1	128	128	128	128.0

* Several universities indicated that education programs (especially secondary programs) required additional hours and/or a fifth year for certification, or a minor for marketability.³

Since the Music Education program presented the greatest challenge to program reduction, the waiver produced a collective sigh of relief and a realistic framework from which to proceed.

As daunting as the challenge can be to limit the size of programs, it also presents opportunities that should not be missed. For instance, a top-down directive, like that in Georgia, forces those who despise change to reexamine the series courses that they have been teaching for decades, along with their accompanying dog-eared syllabi. It also empowers the change agents in the music unit to direct their passionate energies toward the redesign of programs and courses. But perhaps most important of all, it challenges the entire faculty to reexamine how the curriculum can be reinvented to effectively connect a compartmentalized—and often departmentalized—curriculum. Though our most enlightened colleagues are experts at making such connections between the subsets of our

art, they are often required to do so against the inertia of the imaginary walls of the divisional structures. In the end, such an exercise, regardless of the motivations for its undertaking, can provide a beneficial cleansing of the buildup of courses within the curriculum.

With these underpinnings, the first and probably most important step is to conduct an in-depth study of the problem. Far too many important decisions are made using the anecdotal references and the agenda-driven opinions of those who speak the loudest, no matter how well informed or uninformed their opinion is. Therefore, it is prudent for faculty not only to become intimately familiar with all applicable accreditation and professional standards; it is important that they consult the research regarding the teaching and learning of music in and across their sub-disciplines and examine best practices for each. This knowledge-building work is especially important for faculty members who teach core music courses as their second or third area of responsibility. That is, the oboe teacher who teaches music theory as a secondary area of responsibility may not be familiar with current research and professional practices in music theory pedagogy.

Additionally, the study of the problem would be quite incomplete without determining the effectiveness of various components of the current program. Therefore, the study should include the use of student assessment data to glean insight into patterns of student achievement and program effectiveness.

This data, along with input from all stakeholders, should be used to conduct a SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis. This activity, normally used in strategic planning, is most effective when it involves faculty, students, alumni, and other well-placed external stakeholders (that is, respected master teachers in the P-12 schools who regularly work with student teachers). These individuals should be organized into small subgroups representing each area of study within the department and should convene on key questions pertaining to the perceived strengths and weaknesses of the current curriculum while identifying programmatic opportunities and threats. A comparison of the data gathered in this activity provides insight into the collective thinking of all stakeholders and can reveal an emergence of recurring themes. An examination of the themes that emerge from the SWOT analysis—coupled with the study of assessment data, related research, best practices, and applicable standards—should provide sufficient fuel to focus the agenda for curricular revision. Finally, the results of the study must be compiled and aligned by the common factors that form a basis for the development of specific learning outcomes.

Efforts to truncate the curriculum should include an examination of the courses that usually constitute the professional education component. The key focus should be on identifying the common learning outcomes that appear in both the professional education and music education courses. If common outcomes are identified, stake claim to those outcomes that are, or can be, most effectively and appropriately incorporated into the music education component. In addition to this strategy, it is helpful to determine the size of the professional education course component within all other teacher education programs. Through this exercise,

one may discover that selected teacher education programs may require fewer professional education courses than does music. This result, if it occurs at all, is most likely to occur among the other P-12 programs (visual arts, foreign languages, and health and physical education). By combining these two strategies, it is possible to make a compelling argument for reducing the size of the professional education component of the curriculum. Yet, no matter how effective the argument, the results may be more firmly tied to the quality of the personal and professional relationships between individuals in both the music and professional education units.

Now the hard part! In my opinion, any successful reduction in the total size of the music degree program must also require that courses constituting the traditional canon of music offerings must be put in play. This is usually an area where lively discussions ensue and strong personal biases are expressed. Each believes that his or her subset of the degree program is more important than another's. Nevertheless, the faculty must consider options of combining sub-areas of the curriculum, reconsider aspects of the comprehensive musicianship model, and think imaginatively about interdisciplinary approaches. In the end, achieving palatable results requires leaders who are skilled negotiators and effective facilitators and a faculty that is committed to creating the best curricular options of students.

Along with the aforementioned strategies, determine if there are opportunities to include required music courses in the general education curriculum. Since most general education curricula require study of global perspectives, the arts and humanities, and digital technology, courses in Western music literature, world music survey, and music technology may find a home outside the music component and in the general education core. For instance, at Morehead State, one course in music history, the music computer course, and the senior recital are currently part of the general education component.

In closing, when faced with the challenge of shrinking the size of the music degree, one should seek to turn the task into an opportunity for improvement, thus making the task worthy of our effort and intellect. After all, what can more valuable than recentering our work on what our students need to know, understand, and be able to do?

Endnotes

¹ Gita Wijesinghe Pitter et al., "Hours to Graduation: A National Survey of Credit Hours Required for Baccalaureate Degrees," Paper presented at the Association for Institutional Research 36th Annual Forum, Albuquerque, New Mexico, 5-8 May 1996.

² Ibid., 21 and 27.

³ Ibid., 21.

OPEN FORUM: SMALLER MUSIC UNITS

THE NUMBERS GAME—BUILDING THE PROGRAM

COLLABORATING TO BUILD A PROGRAM MAXIMIZING RESOURCES OF A SMALL MUSIC UNIT

JANET BROWN
Augustana College

Three major points need to be considered when collaborating with other entities to build a unit's program: (1) identify the needs of the department; (2) identify other entities in the community, region, or state that have the same need; and (3) develop collaborative support to build the program, maximizing the resources of each partner.

Identifying the Need

In order for the Augustana College Music Department to be competitive, it needed to provide excellent ensembles and academic programs in four areas: Keyboard, Choral, Band, and Orchestra. The department believed that it was competitive in the first three areas, but the orchestra program nearly died in the early 1990s. It struggled without much priority within the department and without substantial support or scholarship opportunities from the college. Because of the lack of focus on orchestra, the number of string players at Augustana had dwindled.

Identifying a Community Partner

Augustana has had a strong partnership with the South Dakota Symphony Orchestra (SDSO) since its origin as the Augustana College Community Orchestra. There was, however, a joint problem—the lack of string players in the Sioux Falls Area. SDSO pays violinists to come from Minneapolis, Fargo, Omaha, and the like to perform with the orchestra, so, in order to improve this situation, the chair of the Augustana Music Department created a partnership with the artistic director and the executive director of SDSO.

Developing Collaborative Support Maximizing Resources

Both Augustana College and the South Dakota Symphony Orchestra contribute some of their resources to the program and reap benefits from it.

- Augustana provides free teaching space to a new Suzuki violin instructor who was recruited by SDSO and who performs with the orchestra. In return, the orchestra is providing string players for the college's Concerto Area performance in the spring.

- Augustana has also resurrected the Augustana College Community Orchestra and has found a patron who is paying for music and for a student to serve as personnel manager.
- A \$20,000 grant submitted by Augustana in partnership with SDSO is being administered. It provides eighteen small scholarships to music students and pays for the Dakota Wind Quintet and Dakota String Quartet master classes with college students.
- An important opportunity to leverage funds developed when the SDSO raised funds to hire a second professional string quartet that would be a teaching quartet. Augustana has offered to pay a percentage of the cost of each quartet member if this quartet would be the Augustana String Quartet, a resident professional quartet that would recruit and teach for the college. The commitment to this would be for five years.
- Students audition for a scholarship through Augustana and a chair in the SDSO at the same time in the spring of each year.
- SDSO is in the discussion stages of hiring an assistant conductor. This could happen in the next three or four years. Discussions have now begun about how the college and the orchestra can share this position. The assistant conductor would serve as the Augustana Orchestra conductor and would recruit for the college, build the orchestra, and work with the quartet.

Joint Fundraising is *Very* Helpful

Comparing development lists with the SDSO has uncovered several potential donors who are supportive of both Augustana and the orchestra. Each year the Augustana choir performs with the SDSO, and that concert is used as an event to identify donors and discuss programming issues. Donations are already being received, and a public fundraiser effort will soon be announced for the String Quartet. The chair of the department at Augustana serves on the Board of Directors of the SDSO, thereby facilitating communication and even more opportunities for partnerships.

WHEN A MAJOR BECOMES A MINOR: THE IMPORTANCE OF THE MUSIC MINOR TO THE SURVIVAL OF THE SMALL MUSIC PROGRAM

MATTHEW H. JAMES
Walla Walla College

I am the chair of the music department at Walla Walla College (to be known as *Walla Walla University* after September 1, 2007), a small church-affiliated college in southeastern Washington state. My department has for some years had a limited supply of music majors, but it has had, during the same period, a flourishing supply of music minors. Although largely disregarded by NASM, these minors have contributed greatly to the health and survival of our department.

Over my academic career I have observed the functionality of the music minor from several perspectives. I wish to make nine brief points about this subject.

1. A review of how NASM counts majors in a music unit

As member institutions, we all know that NASM membership includes a requirement for a minimum number of music majors, and it is the total of these majors—and not minors—that we depend on to sustain us in meeting this requirement. But at what point are prospective students counted as majors, and at what point are they definitely considered minors? Is a countable major only established when a student actually registers with the records office as a declared music major? Or is this status governed by some other criteria?

With this in mind, I feel it would be good to begin with a review of the rules concerning the minimum number of music majors required to maintain NASM accreditation. This information can be found on page 53 of the 2006 online edition of the *NASM Handbook* and reads as follows:

B. SIZE AND SCOPE

An institution shall not be considered for Membership unless there is in residence at each senior college and graduate school, if applicable, a **minimum of twenty-five candidates** for the curriculum or composite curricula on the basis of which the school is applying for Membership. In undergraduate institutions where students declare majors at sophomore or junior level, students may be counted as music majors if (1) they have indicated that they are potential music majors and (2) they are taking musicianship and other courses necessary to complete a music major . . .

Member institutions with enrollments falling below the minimum requirements for three consecutive years shall be subject to review under “Commission Policies for Institutions Reporting Enrollments Lower than NASM Minimums.”¹

2. The variety of programs offering music minors with other majors

One reason I have heard regarding why music minors are not a greater concern for NASM is because there is such enormous variety in the kinds of programs with minors in music. There certainly is some truth to this idea. I have seen music minors typically included as options at schools where many bachelor of arts degrees are awarded that require an accompanying minor, for example, at small, private liberal arts colleges. My own school, Walla Walla College, is one such institution.

I have seen music used as a minor that is applied to a bachelor of science (BS) degree, in programs where the BS is the primary liberal arts degree. I have also encountered music minor curricula that were designed to provide the basis for an endorsable minor in a subject area in the education field. And finally, I have observed students at various institutions obtaining a minor that they did not need as a requirement of their degree. Sometimes this type of minor called a “vanity minor.”

One can already see that there is great variety in both the possible structuring of the music minor program and in the possible motivations for pursuing a music minor. Because our time here is short, I will basically confine myself to the types of minor programs that I am most familiar with, in particular those where the music minor is designed to fit within the requirements of BA degree programs for which each student must have a minor field of study.

3. The practical and psychological reasons for electing to choose a minor over a major

I think that most of us who have taught music in higher academia are aware that music can be a difficult profession in which to make a living. Of course, many students have already heard this kind of thing from their parents or other advisors when they arrive at college. But often they may have a significant musical background and moderate to even extensive training on an instrument that they may wish to continue in college—but meanwhile they are preparing to make a living doing something else.

I imagine many music executives have heard the question, “What can I do with a music minor?” I have found that the answer is multifold. I have developed a standard approach for freshman students that works well for me. First, I ask them if they have an intended minor, and—if they are at all uncertain—attempt to interest them in a music major or in pursuing a double major with one of the majors as music. If I determine that the student is not going to be open to this, I then I discuss further what their likely major is going to be, and if it will be a major that has the BA degree as an option (if they are pursuing a BA degree and already need a minor, the music minor is a much easier sell).

I then try to interest them specifically in the music minor, pointing out that the curriculum for the major and the minor are nearly identical for the first year of study. This approach has an advantage in that it keeps open the option that the students may possibly change their minds at the end of the first year and go on with the music major. But if they decide to continue with the minor only, a very large chunk of credits towards the minor are already completed.

Many students pursuing BA degrees at Walla Walla College (in majors other than music) are planning on going to medical or dental school or some other type of graduate

study. These students often pursue majors in some traditional field like English or History or even Theology, and then take Music as their choice to meet their minor requirement. And I have spoken to preprofessional majors who have said that they want the minor to establish a record of their music involvement. There exists a belief that medical schools in particular are looking at more than just test scores and grades in science classes. In meetings I have attended with the Pre-Professional Degree Advisory Committee, I have heard it suggested that students wish to pursue minors in fine arts areas in order to look “well-rounded.”

And indeed, it is hard to dispute such a philosophy: Just as a bachelor’s degree of any kind opens up doors when seen on a résumé and discussed at a job interview, a minor in a subject may draw the attention of an employer (or a graduate school admissions committee) and spark up unexpected, and beneficial, conversations. To many who pursue it, the music minor remains something more than a means to meet a degree requirement. It is true that in the minds of some students, it may be considered a secondary skill area to fall back on. But more than that, it may represent the fulfillment of a personal desire; and further yet, a need not to close the door on another possible direction in life.

In terms of psychological thinking, it does indeed seem that many students, particularly those with prior training on an instrument or voice, will feel validated pursuing the minor at college, and are proud to see the words “Minor in Music” inscribed on their diplomas.

While what I just described is by far the most common scenario I have seen for a student adopting a music minor, another scenario is where students come in as a music major and then drop back to a minor. This can happen for various reasons; the student may—for example—be pursuing a double major (with music as one of the majors), but at some point may determine that he/she will exhaust all available quarters/semesters of financial aid eligibility before both degree programs can be completed. In this situation, one of the majors will drop back to a minor, and often the choice is—sadly—music, the “less practical” major. Or students may experience difficulty in Theory I class and decide that more advanced training in this discipline is not for them. Or students may struggle in the applied music area and may decide (or be advised by their teacher) that their performance skills are more appropriate to the minor. Regardless of the reason, the result is the title of my topic today—“When a Major Becomes a Minor.”

I have heard many department chairs comment on the well-known situation that incoming freshman college or university students often will declare to the music faculty at their auditions (typically held in the spring before the start of the academic year) that they fully intend to become a music major in order to reap consideration for a larger scholarship award. It is certainly possible, even likely, that these students have at some point been advised how to proceed to make the system work to their benefit. They have been told to get the largest possible scholarship while remaining officially declared as undecided, but at the same time—by taking the theory sequence, taking lessons, and being in an ensemble—fulfill a significant number of credits they need toward a music minor to support some other major. The real point of departure from the music major program (and sometimes proof of students’ undisclosed original intentions) becomes apparent at the beginning of the sophomore year with the decision not to enroll in the second year of music theory. Then the course is set for the student and the story of “when a major becomes a minor” is repeated yet again.

4. The advantages of minors in a department with a limited number of majors

In a small music department that has a limited number of majors not too far beyond the NASM minimum, minors may significantly help to sustain the operations of the department, which benefits not only from the credit hours that they contribute in completing their minor. These minors may contribute expertise and leadership to several ensembles. I know, for example, one minor in my department who sings in the choir, plays mallet percussion in the Wind Symphony, and also plays in the steel drum band. This level of involvement is not atypical for a minor in our school. Also, if the program designed for the minor is one that mandates a short (twenty to twenty-five minute) senior recital, then the inclusion of these recitals in the calendar makes the music department appear more active than it otherwise would in the eyes of the campus constituents, the alumni, and other institution stakeholders.

5. The typical requirements to obtain a music minor

Here I present two different programs for music minors, both from private church-affiliated schools I have taught at. One school is on semesters and the other is on the quarter system.

The first example shows the credit hours required for a music minor at Southern Adventist University (SAU). At SAU a minor area is required primarily for students earning BA degrees, which can be earned for around 120 semester credits. This minor comprises 18 semester-based credit hours.

<u>Required Courses</u>		<u>Hours</u>
MUCT 111-112	Music Theory I and II	6
MUHL 118	Musical Styles and Rep	2
MUPF 189	Concentration	2
MUPF 273	Basic Conducting	1
Choose one of the following:		
MUHL 320, 321, 322, 323		2
Upper Division Electives		1
Music Elective		1
		<hr/> 18 ²

The second example shows the credit hours required for a music minor at Walla Walla College where I teach. WWC is on the quarter system, so a bachelor's degree is tailored to 192 quarter credit hours. A minor is required for the BA degree. The music minor comprises 30 quarter-based hours.

<u>Required Courses</u>		<u>Hours</u>
MUCT 121,122, 123	Theory I	12
MUHL 124	World Music	
or		4
MUHL 134		
MUPF (127, 217, 317)	*Applied Music (three must be upper division, a solo recital is required.)	8
Electives	(two must be upper division)	6
		<u>30</u> ³

A number of interesting comparisons can be made between these two minors at the two schools. Paramount to both programs is the requirement of a full year of music theory. It may also be noted that each has a concentration or applied emphasis as a component, and both minors require some sort of broad-based introductory music class. Also, both minors include a provision for electives, a certain portion of which must be upper division credit. Neither minor specifies any actual ensemble credits—although they may count as electives. Also, ensemble participation for the minors is mandated by requirements stated elsewhere in the catalog/bulletin, as well in the respective departmental handbooks, but the students may take ensembles for zero credit (without additional cost) to fulfill this requirement.

However, there are significant differences between the minors. Most striking is the emphasis on performance in the program at WWC as compared to that at SAU. Whereas the SAU minor requires only two actual semester credits (the equivalent of three quarter credits) of “concentration” and has no recital requirement, the music minor at WWC requires eight quarter credits of applied music (the equivalent of six semester credits) as well as a solo recital, typically a twenty to twenty-five minute recital shared with another music minor.

By comparison, at SAU the minor mandates more specific courses, particularly Basic Conducting (for one semester credit), as well as at least one of the four 300-level courses in Music History offered by the department. At WWC, music minors often take conducting as an upper division elective, but it is not required. Also, the upper division Music History courses taken by music majors at WWC have the second year of Music Theory as a prerequisite, which music minors typically do not pursue. These students may take other courses to fulfill this requirement.

If I were to categorize loosely the difference in the philosophical underpinnings of the two minors, it would be this: I would categorize the SAU minor as being an example of a “scholarly interest” model for a music minor—and I would characterize the WWC requirements as a model of a “performing” minor.

6. The rationale for not including music minors in NASM HEADS Data

In point 2 above, I mention that one reason I have heard for music minors not being a greater concern for NASM is because there is such enormous variety in the kinds of programs with minors in music. But I must confess that the reason that I have heard

most often is that NASM does not concern itself with minors because they are “*hard to count*.” Many advisors are aware how many students drop in and out of a minor; I have heard department chairs talk about its “revolving door” nature.

It is also true that the music minor may be pursued with considerably less intense effort than the major. Typically, the minor requires less than half the number of credit hours required of a music major in even the most simple, stripped-down BA degree program. And we cannot overlook the question of the needs of those who take it and their individual motivations. Some students, perhaps most, do not intend to use a music minor as a professional credential, but rather as an expedient way of acquiring a new musical skill, or to further improve the practice of a pre-existing ability. I have seen some students accumulate several minors along the way to a BA degree. Should such a student be held to some lesser version of the requirements imposed by NASM on programs offering majors?

Again, let me refer to what I mentioned earlier in point 2—the enormous variety in the way minors are structured and awarded. It may very well be that the great diversity in the design of music minor coursework is something that discourages an attempt at codification. But that is exactly why the application of NASM structure could bring order to minor program requirements across this nation. If music minors offered by accredited institutions are to mean something, they must have standards and specified competencies. That is why I think that NASM should consider accrediting institutions for minors in some fashion similar to the way they now do majors.

7. The music minor and overall departmental full-time equivalents

As mentioned earlier, music minors are not directly referenced on Higher Education Arts Data Services (HEADS) reports. However, there is a section on the HEADS report that reflects overall full-time equivalents (FTEs) generated by the music unit. It is curious to me that while NASM sets a minimum number for majors in a department to sustain membership, no minimum figure or percentage is mandated regarding the number of FTEs generated by the music unit. I believe that it can be argued that the ratio of FTEs to full-time faculty is a much better indication of the general health, well-being, and industry of a department than actual numbers of declared majors.

Taken as a group, the music minors, by their completion of the credit hours required for a minor, may help to support the load of several music faculty members in a department. Because of this, a department may be larger and have more full-time positions in it than the number of majors alone would warrant. Majors would therefore benefit by having more full-time instructors in the department because the music minors are helping to keep these teachers employed.

I would submit that music minors help a music department in another very significant way; *in certain circumstances students who are actually probably going to be minors may be counted as majors*, assisting small departments in attaining the minimum number of majors required by NASM. We may recall from point 1 above the *NASM Handbook* statement: “In undergraduate institutions where students declare majors at sophomore or junior level, students may be counted as music majors if (1) they have indicated they are potential music majors and (2) they are taking musicianship and other courses necessary to complete a music major”⁴ Although my evidence is only

anecdotal, I believe that many executives of small music departments have been very thankful for this provision.

8. How minors might be converted or reconverted into majors—double majors

As improbable as it may sound, this is sometimes a good way to snag a major—a student who likes music, is completing the minor, is in an ensemble, seems very involved, and has all the appearances of a music department “groupie,” and yet is pursuing, for example, a theology major or an English major. It is desirable to invite such students to add a music major, and thereby have two majors—thus doing away with the need for a minor. On these occasions, I particularly stress the fact that our BA music degree only requires sixty-six hours of quarter-credit, only thirty-six hours beyond the thirty presently required of them to obtain a minor. On occasion, and if repeated often enough, this message brings in a few converts to the music major.

9. Other options for enhancing the minor

One particular option that my school supports I believe greatly enhances the music minor, and that is a *Music Lesson Fee Scholarship*. At WWC, as at most institutions, there are applied music fees. I have heard of many departments where these fees are paid out of a scholarship fund for validated music majors, but very few that have this benefit for minors. At WWC, music minors are also eligible for this same benefit once they have met three conditions:

1. The student has successfully completed the first year of Theory I with nothing less than a C-minus in any of the three quarters.
2. The student has appeared before the music faculty committee at a departmental jury and has been accepted as a music minor.
3. The student has maintained status as a “minor in good standing”—he or she has met certain obligations that must be met “without credit,” particularly ensemble participation and attendance at performance classes, attendance and performance at general recitals, and so on.

After these three requirements have been met, the lesson fee scholarship is applied *retroactively* to all lessons taken for *credit*. Lessons taken for zero credit are not eligible for the scholarship, a fact that encourages students to fit their applied lessons into their normal sixteen-hour load tuition package, which in turn benefits the department in the generation of applied music credit hours.

The lesson fee scholarship at WWC ultimately serves to encourage the number of music minors, and if this scholarship did not exist, I am convinced that there would be significantly fewer music minors, and our department would consequently suffer.

Conclusion

The story of “When a Major becomes a Minor” is heard in the corridors of many music departments. It is not always to be lamented, but should be celebrated for what it is—the fulfillment of individual dreams and initiatives, but also the generation of income and FTEs for music departments that would not otherwise enjoy the benefits of the dollars or the talents of these individuals. It also bears further mention that music minors, by the activity they do generate, can sometimes add significantly to the life and vibrancy of a department, and that is not a thing to be taken lightly, as it ultimately benefits everyone.

So let us not forget, as we make our plans, the importance of the minors to our schools, our divisions, and our departments. We should make the most of this sometimes overlooked and underrated resource.

Endnotes

¹ National Association of Schools of Music, *NASM Handbook 2005-2006* (Reston: National Association of Schools of Music, 2006), 53. nasm.arts-accredit.org/index.jsp?page=Books

² Southern Adventist University, *Undergraduate Catalog, 2006-2007* (Collegedale, Tennessee: Southern Adventist University, 2006).

³ Walla Walla College, *Undergraduate Bulletin, 2004-2006* (College Place, WA: Walla Walla College, 2004).

⁴ National Association of Schools of Music, note 1 above.

SMALL DEPARTMENTS AND THE RECRUITING GAME

DONALD SLOAN
Ashland University

In addition to my various music degrees, I also earned a master's degree in systems science, an engineering degree. My esteemed colleagues on this panel just gave great specific examples of recruiting issues for small music units. In contrast, I would like to use my knowledge of systems theory to take a holistic view of departments and recruiting. A music department is a complex system, one in which everything is related to everything else. It has its unique features within academia; music education has a long history of thriving under an apprentice system, and even after being grafted onto our modern university system, it still retains features of both.

I would like to look at the numbers game from the standpoint of three overarching or meta-themes. Each of these meta-themes raises its own set of related themes that speak to the issues that are important to us.

Three Meta-themes

1. Know who you are (and what you wish to become).
2. Know who your students are as well (and what they wish to become).
3. Recognize which problems are solved by changing the reality, and which by changing the perception.

Know who you are (and what you wish to become).

- *Recruiting/retention cannot be separated from the general health of the department.* I have never heard of a mostly or fully dysfunctional small department that was consistently successful at recruiting. Prospective students can smell problems fairly quickly; even if they do not immediately, they will seldom stay long enough to finish a degree if the department is not doing a good job teaching them. The corollary to this is that all departmental issues have an impact on recruiting.
- *Small departments do not have to be everything to every musician.* Conservatories and large departments must provide a full range of degrees and services. At Ashland University, we cannot, but I would like to see that as a virtue rather than a liability—since we do not have to do everything, we can afford to concentrate our resources on things that we can do well.

For example, given what the schools turn out in our area, we decided that we could not run a string program with any integrity. It takes a lot of money to create a bad orchestra; it takes even more to create a mediocre orchestra, because the relatively large number of music programs at local colleges and the small number of prospective string students make it out of our reach.

- *What do you do well?* This should be easy for you to answer; if it is not immediately obvious to you, then you need to create areas of strength before you can be successful recruiting. We cannot provide the resources that the big schools provide, nor do we have the money or prestige to attract famous musicians in large numbers. What we can do, however, is give personal attention to each student, not just in our own studios, but as a department. We also run a very effective music education degree, which we have the resources to staff and the focus to do well. For us, the personal touch starts with phone calls early in the recruiting process. We have a faculty member who gets release time to do recruiting, and she is on the phone many evenings calling prospects. When these students come to campus, they remember those calls, and they start out already more familiar with us.
- *What do you have the resources to add or improve?* Have a reasonable idea what your institution would support. Try to find funding for what is important to you. For example, we have a strong choir and would like to offer a foreign tour at least once in every student's time at Ashland. We are initiating an endowment to assure funding of this on a regular basis. This will take some effort to set up, but it will improve the strength of the program for many years.
- *Is it better to maintain a strong area or try to add something new?* We always seem to want what we do not have, but it is usually more critical to reinforce that which makes your program distinctive. They say, "If you build it, they will come," but it takes lots of resources and effort to build it in the first place. Before you start new areas, be certain of both internal and external support as well as the need for you to serve that area.
- *Do any of your programs require a critical mass or have a maximum size?* Be aware of your limitations. If you are not likely to be able to hire a new faculty member for a thriving area, is it wise to keep hiring adjuncts as the program expands? If your institution will tie new positions to demonstrated need, then you can grow it first and hope the positions follow, but have a sense as to when enough is enough. If your assets weaken by being diffused, be able to say no.

Know who your students are as well (and what they wish to become).

- *What are the aspirations of your students?* Do your students wish to become music professionals? Are they realistic about what the music world holds for them? Do they simply want to study what they love and leave the professional issues for another field? Be sensitive to the kind of student your department and your institution attract. Collect good data, because it is easy to delude oneself by thinking of the exceptional students instead of the average ones.
- *Where did you find your current students?* Every year we get a certain number of students because our current majors go back home and convince the students a year or two behind them to come to Ashland. While everyone would like to be

attracting students from a wider area, be sure to pick the low-hanging fruit first. If your students will not or cannot do this for you, call the music teachers in those school districts yourself and ask if they have any prospects. Send your best faculty members out to do clinics.

- *Where are your alumni?* If you have done a good job teaching your majors, they should be eager to send their best students to you. They may need some prodding, but knowing where they are can start the process of cementing the relationship.
- *How strong is your state's music organization?* In Ohio, our annual state convention attracts thousands of high school students. We try to have a strong presence at the convention; to be seen as a "player" by your prospects enhances your reputation. You can get a lot of mileage out of that one weekend each year. Even beyond the convention, there is an organization that can help you reach prospective students.
- *How can you get your marketing to dovetail with that of your institution?* Be aware of what materials your admissions office sends out, and spend time educating the admission counselors about to what you do. This is very difficult, as our field is specialized enough that an average admissions counselor cannot answer typical questions about our program. Get the admissions office to pass on the names of prospects as soon as they are identified, so that you can inform them directly. Have attractive print and Web materials so that if students need information, they can find it without your admissions office acting as a barrier.
- *What is your audition process like?* At Ashland, we get our entire faculty to attend every audition, insofar as the schedule permits. For majors, we schedule an extra fifteen minutes per student to sit and talk to them. Not only does that give us a good sense as to whether this is a good fit for the student, it makes the prospect more comfortable with who we are and how helpful we can be. This is a crucial element for us; we hook more students at this interview than we do just listening to them play and sending them a letter.
- *Addition by subtraction: weeding out the poor students.* The sooner you can identify students who are not likely to get through the program successfully, the better it is for everyone. Our College of Education has instituted a field experience each year, not just waiting until the senior-year student teaching. Our music education students who find they do not really want to teach, or who have such serious obstacles that will not be able to be sufficiently remediated, can get out of the program early enough to salvage their college career. You do not want someone drifting along and then telling you it is too late to switch out. These students are bad for morale of both faculty and other students, and they will not enhance your reputation if they manage to graduate with your degree. Numbers of students are important to us all, but not at this price. Create barriers to identify these students, and encourage them to switch out if you cannot force the issue.

Recognize which problems are solved by changing the reality, and which by changing the perception.

- *“Elevator Problems.”* My mentor in the systems science program told us a story of a company that rented several floors in a tall office building. The company complained that the elevators were too slow. The building manager brought in the engineers to test the system; it tested according to specs. The building manager went back to the company and said everything was fine, but he was rebuffed: “We are spending millions of dollars in rent; do not tell us everything is OK when we know that it is not!” The manager eventually solved the problem by installing mirrors in all the elevator lobbies. Huh? Why did this work? The mirrors distracted people waiting for the elevators so that they did not notice how long they were waiting.

The lesson is that if the reality is fine, but the perception is not, you cannot always attack the perception directly. People may resist your protestations or find your explanations self-serving. You can, however, do things that will indirectly change attitudes. If you want to send the message that your department performs significant service not just for your majors, but for the institution, then start scheduling performances that will increase your profile, such as a short midday concert each week. You can think of other things that will help change the perceptions about who you are or what you do. This is fertile ground for creative administration.

- *How well does your institution support recruiting? Your program in general? Do what you can to allow one person in your department to get release time for recruiting. Start with one course release in the fall, when much of the digging and audition scheduling takes place. If you figure that one-eighth of a yearly load costs the institution less than \$10,000, impress upon the administration the notion that you only need to attract one or two students more by doing this in order for the release time to pay for itself. Get your best schmoozer to be willing to serve in this capacity. This will focus the initial department/student contacts. Of course, the rest of the department has to pitch in as well, giving lessons to prospects, being willing to make additional calls in your own studio area, meeting prospects on campus, and so on, but it helps to have a point person for this, and the release time makes the duty part of the job.*

No music department ever had too many resources at its disposal, so you need to spend them wisely. Rather than complain that your programs are not supported, do what you can to foster the impression that every resource that you are given, both human and material, is put to good use, and that future improvements will be tangible based on how you are handling your current situation.

- *If your institution has a “count the majors” approach to funding, how can you change the perceptions?* I’ve discussed this earlier. Show how many non-majors participate in ensembles. Stress your contribution to general education. Use the NASM documents to show the intrinsic value of music. You are not a jukebox;

you are an academic unit—granted, one that is more expensive to run per student than most other programs, but that is the nature of music, because of its roots as an apprenticeship style of education. The question is not whether you are like the biology department, but rather whether you are like other music departments. Use the HEADS reports to make these points.

- *How do others think of you? What can you do to affect this?* We have learned in our music education program to use only great supervising teachers for our students' field experiences. Do not let students work with "negative examples," and let the best supervising teachers help you with your program. They like to teach too, after all, and if they feel good about your program, they will send students your way and do well with the student teachers you send their way. This is one example; you can think of many ways to enhance your reputation by association with quality.
- *The care and watering of your adjuncts.* Your adjuncts work for next to nothing. Do not ask them to do anything for free. If they play on a faculty chamber concert, give them a small honorarium. If they come in for auditions, pay their mileage. You will not go broke doing this, and they will not get rich from these extras, but it gives them honor and respect. How many of your majors study their primary instrument with an adjunct? You must keep the adjuncts happy and positive to give your students the best experience. Communicate with them. Let them know they are appreciated. Get rid of the ones who have an unfixable negative attitude, because that is contagious.
- *How well do you use your current students to attract new students?* We insist that prospects come to campus to sit in on a day of classes. We ask our most friendly students to shepherd the prospects around. It makes them feel that they can fit in, that the learning environment and social environment are healthy and attractive. Your current students should understand that they are needed for this, and it is in their best interests for recruiting to be successful year after year. They are stakeholders in your degree programs, after all, and will be flattered to be asked to pitch in. We get lots of students to come not just because of us, but also because of our current students.
- *Are you a good model for your students?* Search your souls and ask yourselves if you are happy with the image you project for your students. Do they want to be like you? Do they admire you for more than your ability to make music? We have to turn out good musicians, but I am not sure that is a higher priority than turning out good people. Let your entire faculty know that the professional behavior that they exhibit is what their students will use to guide them as they go out into the world. Let's take our roles as mentors seriously.

Look, we musicians are very skilled at assessing what is going on around us and making adjustments in real time. That is what makes us successful musicians. Apply the same skills to the administration of a music department, and the numbers will follow. Just

as you have to be a good listener to others to play chamber music well, you have to be aware of the whole picture to control one part of it. Good luck to all of you.

ISSUES IN SACRED/CHURCH MUSIC

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THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

MARK WAIT
Vanderbilt University

First General Session
Sunday, November 19, 2006

President Daniel Sher called the First General Session to order at 3:15 p.m. Following the singing of the National Anthem and the Thanksgiving Hymn, led by Clark Measels and Sue Haug, President Sher recognized several special visitors, past officers of the Association, and current officers. He also recognized institutional representatives who are retiring and representatives who are attending the annual meeting for the first time. Martin Prchal, Chair of the Association of European Conservatories, brought greetings from the members of the AEC and reported on the increased communication and cooperation that are occurring among European conservatories and with NASM.

Reports of the Commissions:

Commission on Community/Junior College Accreditation: Eric Unruh, Chair, indicated that the official report will be available online after the institutions have received formal notification. The Commission on Community/Junior College Accreditation reviewed one (1) application for renewal of Membership and seven (7) applications in all other categories.

Commission on Accreditation: James Scott, Chair, indicated that the complete report will be available online after the institutions have received formal notification. The Commission on Accreditation reviewed thirty-two (32) applications for renewal of Membership and one hundred ten (110) applications in all other categories.

Report of the Treasurer: Treasurer Mellasenah Y. Morris presented the annual Treasurer's Report, which showed the fiscal resources of the Association to be sound. A motion by Ms. Morris to accept the Report was seconded by Donald Casey. The motion was passed.

Report of the Commission on Ethics: Ben R. King, Chair, reported that during the past year the Commission on Ethics considered one complaint, which was resolved. He reminded the membership of the provisions and importance of the Code of Ethics.

President Sher introduced Executive Director Samuel Hope, who presented the staff members of the national office and representatives of the various organizations providing breakfasts and receptions for the membership.

Mr. Hope reminded the membership of the hearings following the first general session and on Monday. He then called attention to the three documents detailing changes in the *Handbook*, particularly the Code of Ethics and the Standards for Accreditation. A motion to approve the revised Code of Ethics and Standards for Accreditation was made by Catherine Jarjisian and seconded by David Lynch. The motion was passed.

Report of the Nominating Committee: Toni-Marie Montgomery, Chair, introduced the nominees for office and described the process for proposing write-in candidates.

Report of the President: The report of the President is found elsewhere in the Proceedings.

The First General Session adjourned at 4:25 p.m.

Second General Session
Monday, November 20, 2006

President Sher called the Second General Session to order at 11:15 a.m., and introduced representatives of several honor societies and affiliated organizations.

Report of the Executive Director: The report of the Executive Director is found elsewhere in the Proceedings.

Election of Officers: Toni-Marie Montgomery, Chair of the Nominating Committee, presided over the distribution of ballots for the election of officers.

Keynote Speaker: **Nancy Smith Fichter.** The Keynote Address is found elsewhere in the Proceedings.

The Second General Session adjourned at 12:35 p.m.

Third General Session
Tuesday, November 21, 2006

President Sher called the Third General Session to order at 9:15 a.m.

Reports of the Regional Chairs: The reports of the Regional Chairs are found elsewhere in the Proceedings.

Introduction of Officers: Following the election held Monday, November 20, 2006, the following continuing and new officers were introduced:

President: Daniel P. Sher
Vice President: Don Gibson

Member, Commission on Community/Junior College Accreditation: Robert Ruckman

Members, Commission on Accreditation, Baccalaureate Category: George Arasimowicz, Dan Dressen

Member, Commission on Accreditation, Master's Category: Mitzi Groom

Member, Commission on Accreditation, Doctorate Category: Tayloe Harding

Member, Commission on Accreditation, At-large Category: Kenneth Fuchs

Members, Nominating Committee: A. C. "Buddy" Himes, Meryl Mantione

Member, Committee on Ethics: Paul Bauer

New Business: No new business was brought forward.

The meeting adjourned at 9:40 a.m.

REPORT OF THE PRESIDENT

DANIEL P. SHER

University of Colorado-Boulder

Last year our annual meeting centered on the issues of developing a positive future for art music, and we are continuing the theme this year. I chose this subject for my Report to you today, partly because it is surely one of the major challenges we face, and partly because I was inspired by Sam Hope's beautifully concise and comprehensive paper, "Creating a Positive Future for Art Music," which I read as a call to arms. In fact, I asked the NASM staff to place another copy of it in your packet again this year with the idea that you may find guidance and inspiration in it, as I have.

My train of thought went this way: First, I wondered whether there is any point to considering that there is a cumulative effect to the activities and advocacy each of us engage in at our local level. And then, it occurred to me how important it might be to consider whether our advocacy role depends upon our ability to understand the critically important, but often nuanced differences between music's intrinsic and extrinsic values. This latter point seems especially important now, given the complex and often overwhelmingly commercial environment for messaging, branding, and marketing in which we live.

I'll frame these two issues by asking two fundamental questions: First, "What is our message?" Second, "How do we best advance it?"

Given the challenges in messaging I referred to a moment ago, it seems essential that, first and foremost, we try our best to understand what comprises music's intrinsic values, so as not to confuse them with extrinsic ones. It would seem such an obvious, bedrock tenet of our profession that music has intrinsic value, since its meaning to us is at the very heart of our devotion to it. Obvious, but not so easy to make clear.

As we explore this further, I will share with you some intriguing surprises by way of a case study in which extrinsic and intrinsic values appear to become conflated, which I hope will illustrate this point.

To demonstrate the difficulty of defining music's intrinsic value, here is how Leonard Bernstein, arguably one of our most articulate spokespersons ever, struggled with this question back in 1973:

"There's got to be more to (music) than...merely pleasurable functions...Music means more. 'Means': there's the problem. Means what? Well, the very first Young Peoples' program I ever gave on television, about fifteen years ago, was entitled 'What Does Music Mean?' Here I am still asking that question...My answers haven't changed very much, but I think I can now present a more mature formulation of them...As concisely as possible, this is it: music has intrinsic meanings of its own, which are not to be confused with specific feelings or moods, and certainly not with pictorial expressions or stories."²

If Lenny were with us now, I think he would see that in just the last ten years, defining music's intrinsic values has become even more complicated.

Here's that case study I referred to earlier:

In 1997, the arts advocacy world was taken by storm by "The Mozart Effect." Its central thesis is that listening to Mozart and other art music will raise intelligence levels among children and improve comprehension in science and math. What is fascinating is that its author (coincidentally my Boulder, Colorado neighbor, Don Campbell, with a passion for his thesis

and a genius for marketing) created a “tipping point” that attracted the attention of policy wonks, school board activists, arts advocates and (surprise, surprise), those who saw an opportunity to make a buck. If you were to ‘Google’ the terms ‘music and intelligence,’ your computer screen would be lit up by a list of thousands of commercial websites promoting music CD’s, videos, and books all marketed towards one extrinsic value: Listening to music will increase a child’s IQ.

Politicians adopted “The Mozart Effect.” Some of you may remember that, in the late nineties, Governor Zell Miller proposed a six-figure budget allocation to his state legislature to ensure that every baby born in the state of Georgia would go home with a CD of classical music. *The New York Times* reported, and I quote, “...during his budget address Governor Miller played a bit of Beethoven’s ‘Ode to Joy’ on a tape recorder and then asked the lawmakers, ‘Now don’t you feel smarter already?’ Representative “Buddy” DeLoach in an interview shortly after the session remarked, ‘I asked about the possibility of some Charlie Daniels or something like that. Having never studied those impacts too much I guess I’ll have to take their word for it.’ ”³

But here’s a caution: Popularity and commercial success can also lead to public parody. A friend forwarded these witticisms recently making the rounds on the Internet:

The Wagner Effect: The child becomes a megalomaniac. May eventually marry his sister;

The Ives Effect: The child develops a remarkable ability to carry on separate conversations at once;

The Liszt Effect: The child speaks rapidly and extravagantly, but never says anything important;

The Schoenberg Effect (and my personal favorite): The child never repeats a word until he’s used all of the words in his vocabulary. Sometimes he talks backwards. Eventually, people stop listening to him. The child blames them for their inability to understand him;

The Bruckner Effect... well, you get the idea.

Actually, I have appreciated what Don Campbell’s writings and advocacy have achieved. I experienced the impact not long ago when my local School Board conducted open hearings on a staff recommendation to close a budget gap by cutting all sixth grade music study in Boulder County. The many parents who flocked to the microphone that evening prevailed; “The Mozart Effect” was their primary argument.

That’s half the case study. Here’s where it really gets interesting: There are two important research centers at major universities that may some day prove incontrovertibly that Don Campbell is right.

Since the 1980’s, the field of cognitive musicology has been systematically exploring the interrelationships between music and the brain. David Huron, the Director of the Cognitive and Systematic Musicology Laboratory at Ohio State, helps us to understand just what his field is all about: “It is the study of musical thought and mental representation. It is the study of music that places the mind in the central position.”³ He and his fellow researchers methodically and scientifically investigate how music generates intellectual engagement and emotional states. I commend his writings to you because they are instructive, revelatory, in a way, and eloquent. In his latest book, “Sweet Anticipation,” for example, he writes, (quote) “Where magicians evoke awe by appearing to transgress the laws of physics, no comparable recipe exists for creating musical awe. (Yet), musicians have amply demonstrated an exquisite skill in evoking

the profoundly sad, the twistedly absurd, and the deeply awe-inspiring.”⁴ Huron’s experiments are designed with extraordinary care to find out how music does this.

And here’s the other. At McGill University’s Center for Institutional Research in Music Media and Technology (the acronym is “Kermit”), researchers recently attached electrophysiological sensors to conductor Keith Lockhart, 5 members of the Boston Symphony, and 15 members of the audience, to measure brain activity during a BSO concert, to determine “any differences in emotional levels and types of emotion experienced from the conductor to the musicians and the musicians to the audience”.⁵ Imagine getting closer to a verifiable understanding of music’s impact on our emotions and our brain activity!

Yet, even the blunt popular force of Campbell’s “The Mozart Effect,” and cognitive musicologists’ scientific measurement of the interactions between music, heart and brain will not replace Bernstein’s eloquent declaration, “Music has intrinsic meaning of its own.” Because, even when the day arrives when cognitive research conclusively verifies that there is a connection between intellectual development or emotional response, and studying, performing, and listening to music, as great a day as that will be, it will still be the music itself that is the message. And we must continue to remind ourselves exactly what we are communicating about art music’s *raison d’être* when we buy into and make the argument that music makes us smarter, healthier, or wealthier. We must remain clear, and steadfast: Just as we want people to study science because we want achievement in science, we want people to study music because we want achievement in music. Just as we want studies in science for everyone whether they will become scientists or not, we want studies in music for everyone whether they will become musicians or not.

This begs the second question I asked at the outset: How do we advance the message? I suggest to you that collectively, we have assets substantial enough to create our own tipping point. And, whatever your assumptions may be, I am convinced, given these assets that the solution is NOT about the resources.

To make this point, let’s take inventory:

First, count us: 610 member institutions in this room, each producing dozens to hundreds of concerts and other presentations each year, ubiquitously and comprehensively. The fact is our institutions are cultural centers for our communities.

Second, over a hundred thousand students are majoring in our programs. I think about the visits I’ve been privileged to make just recently to Morehouse College, the University of Michigan, Alcorn State, Southern Illinois, and Vanderbilt. As diverse as these fine programs are, at all of them I have seen the passion and commitment to our art in their students’ faces, just as I have in those of my own at UC. Our students are potentially our best present and future ambassadors.

Third: Millions, including our alumni, attend concerts in this country year after year. They represent a huge natural constituency.

Fourth: There is the collective power of our ideas. What better way to think about the academy than as a laboratory for innovation, an opportunity to work with our faculty and students on imaginative programming, inventive marketing, effective outreach?

Fifth: Beyond the academy, peer organizations such as MENC, the American Symphony Orchestra League, Chamber Music America, and CMS, work constantly on these same things: effectiveness in advocacy, outreach, and communications. In addition, NASM now collaborates with the European Association of Conservatories and works in parallel with schools around the world.

Sixth: Together, we have been figuring out the power and impact of the Internet, which offers us unprecedented richness and reach in our communications, advertising, and marketing beyond imagining just two decades ago.

Taking all of these assets into consideration, I hope you agree that the potential in these numbers and forces is astonishing.

Perhaps such an inventory seems merely to beg the question: Where do we go with all of this? For now, I will suggest just two things:

First, let's continue to become as sophisticated as we can in understanding the issues. For starters, by reading and re-reading the two papers in your packet: *Creating a Positive Future for Art Music*, and *The Basic Value of Music Study*, we can all become more adept at working strategically with our faculty. I don't just mean performance and composition faculty, but also those whose work is more centered in verbal communication in music: our musicologists, music theorists, and music educators; with the staff who support us; and with students who learn with us and from us the nuances of programmatic, thematic, or schematic ideas associated with the music we present, each in our local, individual context.

Second, I urge you to use that power of the Internet to share your thoughts and innovations with one another because even though many of them may seem unique to your own local conditions, they can be adapted and adopted by others of us. It's what I said at the beginning of my Report: With each of our individual actions, initiatives, concerts, ideas, we arrive at a cumulative strategy as each of these actions at our local level, multiplied many times over, produce a national effect.

In closing, I suggest to you that we do have the opportunity and the capacity to advance the growth of music activity, study, and, ultimately, the valuing of it nationally. If we go forward with a new level of vision for what great music can be in our society, if we have confidence in the cumulative impact of our efforts, we can be powerful and effective advocates for music in which its intrinsic values will come shining through. And best of all, we will have provided meaning, depth, and richness to the lives of millions more of our fellow citizens.

Ladies and gentlemen, you have my very best wishes for a successful academic year. Thank you very much.

Endnotes

¹Leonard Bernstein, "The Unanswered Question," *Six Talks at Harvard* (Boston: Harvard University Press, 1976), 130-131.

²Kevin Sack, "Governor Seeks Musical Start for Babies," *The New York Times*, Jan. 15, 1998.

³David Huron, "Foundations of Cognitive Musicology" (The Ernest Bloch Lectures, University of California-Berkeley, 1999), I, 5 (online).

⁴David Huron, *Sweet Anticipation* (Cambridge, Massachusetts: MIT Press, 2006), 1.

⁵Unattributed Article, "Plugged into Mozart," *McGill Reporter*, April 13, 2006.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its eighty-second year during 2006-2007. 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 of 2005, the Association sought comment on all current standards, and 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. Open hearings were held during the 2005 NASM Annual Meeting on each of these sets of standards.

Revision drafts for undergraduate and graduate standards, along with Revision Draft I for Purposes and Operations / Music Program Components and Revision Draft I for Non-Degree-Granting Programs were combined into one document under the title "Comprehensive Standards Review" and placed on the Web site for review and comment in May 2006.

In October, an official notice was sent to the NASM membership calling for comment on a final set of proposed curricular, general, and operational standards, and including proposed revisions to the Code of Ethics and Rules of Practice and Procedure. With regard to standards, the proposal incorporated suggestions made in hearings and comment periods and reformatted the *Handbook* for 2007-2008.

The Board of Directors and the NASM Membership will take action on these proposals during the 2006 Annual Meeting. Following the vote, the NASM standards review will continue.

Open hearings are scheduled concurrently during the Chicago meeting on Sunday, November 19, 4:30 p.m.–5:45 p.m. on (1) comprehensive standards review: standards regarding purposes and operations, music program components, undergraduate and graduate degrees, and non-degree-granting programs; (2) NASM standards and guidelines: *Handbook* Appendices I and II; (3) working draft on achievement and quality; and (4) futures issues for music industry programs in higher education. These hearings will be repeated on Monday, November 20, 8:15 a.m.–9:15 a.m.

Throughout the standards review process, opinion has been solicited from music organizations and professionals beyond NASM, and members encouraged to engage students and faculty in the review.

The latest 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.

Following positive action on the proposed revisions to the NASM *Handbook*, a set of minimally revised accreditation procedures will be published to parallel the changes in the organization of the *Handbook*.

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 several years with other higher education professionals. These efforts have resulted in improved legislative proposals. There is much more to do on HEA reauthorization. The Senate presented its proposal in late August of 2005. Katrina, budget reconciliation, and other matters have delayed all Senate and House action on reauthorization of the Higher Education Act until 2007, and thus the schedule for final steps in the process is unknown. NASM is working with other accrediting organizations in preparation for the House and Senate conference necessary before a final bill is ready for action by both houses of Congress.

NASM has also worked with other groups to respond to ideas presented to and by the Commission on Higher Education convened by the U.S. Secretary of Education Margaret Spellings.

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 P-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 continues to monitor 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 P-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 2006, major time periods are devoted to leadership — (1) advocacy for music in the promotion and tenure process, (2) working productively with the cultural impacts of technology, (3) what is strategic planning, and (4) improving teaching in higher education; the future of art music— (1) engaging the non-major in music, (2) the roles of community and precollegiate arts schools, and (3) advocacy that works. Other sessions include: certificate and diploma programs at undergraduate and graduate levels; management: non-tenured positions for core faculty; preventing hearing loss; and a roundtable for small music units.

Pre-meeting sessions include workshops on current developments in music technology and the NASM self-study formats, and roundtables for new executives and associate/assistant deans. 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 Dan Sher and Vice President *pro tempore* Jo Ann Domb 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 P-12 level. This undertaking connects P-12 and higher education efforts. A number of schools have been accredited under the new ACCPAS procedures. Michael Yaffe, Chair of the former 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. Over the next few years, the Working Group will complete its work to (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) serves as Chair, and Richard Strasser (MEIEA), Ken Wilson (NAMM), Fran Richard (ASCAP), Stephen Marcone (William Paterson University), and James Progris (University of Miami) serve as members. NASM is deeply appreciative of the volunteer efforts by these individuals and grateful for the service they provide.

On the international front, CAAA is engaged with the European League of Institutes of the Arts (ELIA), and through NASM, the European Association of 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.

NASM is participating in the Mundus Musicalis project of AEC, an effort to compare professional music study world-wide. Associate Director Karen Moynahan is the NASM representative to this project. NASM President Dan Sher spoke at the AEC

2006 Annual Meeting on futures issues for music schools. The Executive Director will speak at an AEC conference on accreditation in June of 2007.

A new version of the Higher Education Arts Data Services (HEADS) project was placed on-line in October of 2006. The software design for calculation of the 2005-2006 HEADS data was completed in the spring of 2006. Participation of member and non-member institutions continues to be strong. The resultant Data Summaries were made available electronically in June 2006. 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 newly redesigned web site 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. Content is regularly updated with new information, and staff continually strives to refine the Web site to create an ever-improving resource for members. A section devoted to the multi-year standards review was added to the Web site in March 2005, 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, Jenny Kuhlmann, Clivia Perla, Adrienne Issi, Mark Marion, Lisa Ostrich, Laura Strickling, and Ketty Ortega 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

General sessions at the NASM meeting enable us to see and feel the combined energy of hundreds of institutions. The experience strengthens us all. As we look around this room, we can be thankful for the decades of effort that have brought us to where we are today. In each institution, and in the Association, we are blessed with the results of this work. These results are our foundation; and what a strong foundation it is.

This has been a year full of achievement. Through your participation and shared wisdom, NASM made major steps forward with the votes taken yesterday on the Standards for accredited institutional membership and the Association's Code of Ethics. As our materials show, we are working with other U.S.-based organizations and our colleagues in Europe on projects of various kinds. Just one example: Next year in Salt Lake City, the College Music Society and NASM will produce joint conference sessions on Music in General Studies and the Preparation of College Teachers at the Graduate Level. And in our member institutions, the wealth of effort and accomplishment is simply astounding. This year, we have all rejoiced to learn of a number of spectacular endowment gifts to schools of music, a tremendous symbol of faith in the value of music in higher education and in American civilization.

Of course, there are difficulties. There is always a dark side. Our nation and our system of higher education, NASM and your institutions and programs all face serious challenges. Sometimes these challenges seem so severe that we forget the strength of our foundation and start to lose faith. It is important not to do this. We must ensure that the difficulties we face in the short term do not result in reducing our ability to advance over the long term. Our president gave us a critically important message about this yesterday. Today, I want to mention a few realities that confirm the strategic value of what he said.

Let us look at a fact. Another achievement this year is the birth of the 300 millionth American. This achievement is not something that NASM or its member institutions can take credit for, at least as far as I know. In any case, this is an astounding number of people to serve, inspire, and even lead in terms of music. And, we are told that somewhere between 2040 and 2050, the population of the United States will be 400 million. Our population will grow by one third in just forty years, the working lifetimes of most of the students in our institutions today. Given these numbers, it should not be hard to argue against those who believe that we are training too many professional musicians. Another important demographic fact is that the baby-boom generation will begin to retire within the next ten to fifteen years. This means that new leadership for music is necessary and that it must be found relatively quickly and in large numbers.

Taking a grand view of things, how are we spending our time preparing for these eventualities? What are we most worried about? What do we think our priorities should be?

One way to answer this question is by posing another: "What is our vision for music and music study in the United States from now until 2050?" The founders of this Association had a vision. In part, it was that the glorious art of music could be spread throughout the United States by embedding the highest quality of music instruction in American higher education. This vision has been realized after decades of work by thousands of people.

What is our vision; what do we want to happen in terms of music? Too often, this kind of question is not as central to us as it might be. We are too busy to engage on so grand a scale. We often feel like the minister in a small southern community who went down to the depot daily to watch a scheduled train go through. One day, someone asked him why he did this. His response was: "I have to for my sanity; it's the only thing moving in this town that I don't have to push."

In addition to our own daily struggle to keep everything going, we face enormous pressures from visions based on power, organization, accountability, change-for-its-own-sake, and of course, visions

of winning. We have just had the report of the commission on the future of higher education empanelled by the U.S. Secretary of Education. Its vision is American success in global competition. Winning. American visions used to be expressed in terms of grand projects—in terms of some identifiable thing—great scientific, medical, cultural, and educational aspirations, or in terms of the human spirit—freedom, honor, compassion, and generosity. Our education system, public and private, was built on providing and advancing knowledge and skills in fields and disciplines. Of course, winning has its place, but winning for its own sake is a poor and potentially dangerous substitute for real accomplishment in terms of disciplines, fields, enterprise, and art.

Today, our educational and cultural climate seems focused on identifying the very best thing in areas where there is no single best or where best does not matter. If we only ate food from the 50 most fertile farms, almost everyone in our nation would starve. We face those who favor the evaluation approaches of Enron, dubbed graphically, “rank-and-yank.” We face visions of centralization and a corresponding lack of respect for local knowledge and initiative. The vision of the Secretary's report on the future of higher education is not a vision of promise; it is not a vision of content; it is not a vision of service; it is not a vision of spirit; it is a vision of fear. It is a vision derived from fear, based on fear, intended to produce fear, and full of proposals to shape the future of higher education through fear. Fear is not and must never be the basis for an American vision in anything. Freedom and fear do not go well together.

This brings us back to the question of our vision for music and music study from now until 2050. Whatever our respective answers, in order for our work to prosper, music must be at the center of our aspirations. Images of success are important, but visions focused on moving up a few points on some sort of superficial scale are not visions of depth or substance. It is far more powerful to say that our vision is to teach music as a great art at the highest levels we can, to as many people as we can, in the best way we can, using all the resources that we can muster.

In closing, I want to mention a critical conceptual symmetry that we must all work to preserve. This is the symmetry between what is common and what is individual or unique. There is a common future, and there is the future of each individual or each institution or program. We must as a nation, as a system of higher education, as an Association, and as individual institutions at all levels manage this conceptual symmetry. We must work together, and we must work separately. Our work together and our work separately need to reinforce each other. This is the basis for wise and effective reciprocity. The forces of centralization that are on the march in the education policy arena are seeking asymmetry. These forces seek more power over education centralized in Washington. The field of assessment and testing, indeed the whole concept of evaluation, has been appropriated as an arena where gains for centralization are to be sought.

I was speaking with a wise friend the other day and he suggested that we both ponder a possibility. That possibility is that a manic focus on assessment, accountability, and status usually appears when vision is lacking or faltering in terms of content, intellect, individual mind, and spirit. In other words, if vision is centered in the humanistic and the spiritual, in the substance and essence of things, in the content-based arenas of the disciplines and professional action, the whole world of evaluation and assessment are servants and assistants in achieving the vision. When the vision turns to power and control or the achievement of empty things, assessment, accountability, and status become masters and not servants.

Part of our challenge is making decisions consistent with the kind of world that we want to live in. For over 82 years, NASM has made its choice. The Association works with and through assessment and evaluation, but always in terms of a larger vision for music and music study. Accreditation is our servant not our master. And so, as we go forward in our discipline, forward in reciprocity, forward with the values and working patterns which have made us successful, and yes, forward into the challenges of countering ideas contrary to the transcending interests of our nation's

higher education system, let us remember the great visions and values that have made us successful. Let us look at the enormous prospect ahead in terms of serving millions of new citizens. Let us work on the challenges of artistic, administrative, scholarly, and pedagogical leadership as we undergo generational change. Let us be sure that nothing moves us off our center as our President so wisely counseled yesterday. And, given the challenges we face, let us deepen our mutual effort to find new ways forward and evolving conditions. We have plenty of wonderful prospects to create new visions worthy of the greatness of our field. Let us always be focused primarily on that task.

REPORTS OF THE REGIONS

Meeting of Region One

The business meeting of Region One, held this past Sunday, November 19, 2006, saw the election of new officers: Ernie Hills, California State University, Sacramento, Chair; Andrew Glendening, University of Redlands, Vice Chair; and Robert Walzel, University of Utah, Secretary. Four new members were welcomed to the Region.

Attendees discussed the listserv maintained by the Region for the past few years and decided to continue its use, and hoped to promote it as a more consistent and helpful forum for discussion.

The members of Region One wish to thank the Association for its careful and articulate statements on quality and achievement in the arts, and discussed briefly their roles in encouraging this debate and engaging in the formulation of standards in NASM.

A thoughtful session was enjoyed concerning the varied relationships of higher education and community and professional orchestras. The membership considered a variety of topics for future meetings, including facilities planning and issues in outcomes assessment.

Respectfully submitted,
Ernie Hills
California State University, Sacramento

Meeting of Region Four

The meeting was called to order by Robert Kase, University of Wisconsin, Stevens Point, at 8:25 a.m. on November 19, 2006. Introductions were made around the room. About 35 members were in attendance.

Chair Kase asked for membership support for the regional presentation to be given Monday, November 20 entitled "More Than Music Appreciation: Sustaining Core Musical Values with the Millennials," presented by Fred Cohen of Montclair State University.

Dan Dressen, Saint Olaf College, expressed gratitude to all who responded to a request for information using the Region Four listserv. It was noted by Dan Fairchild, University of Wisconsin, Platteville, that 26 members are currently signed up on the listserv. Charles Isaacson, University of Wisconsin, Oshkosh, moved that all Region Four members be automatically signed up for the listserv; it was seconded by Dan Fairchild. After a brief discussion, it was determined that all would be signed up for the listserv and that those who wished not to participate might simply unsubscribe. The motion passed in the assembled body with one dissent.

There was a call for ideas from the floor for next year's Regional presentation. Possible topics included:

1. Inviting students who are specially challenged in the academic setting, regarding, but not exclusive to sight limitations, language deficiencies or ADD, presents challenges for instructors and institutions. What resources are available to assist all to access learning?

2. Mainstreaming the home-schooled student. What are the unique concerns?
3. Collaboration between institutions for live internet connections for master classes and instruction, possibly inviting Peter Webster and David Williams to do a follow-up presentation to Saturday's pre-meeting workshop on technology.

The meeting was adjourned at 8:52 a.m.

Respectfully submitted,
LaDonna Manternach, BVM
Clarke College

Meeting of Region Five

34 representatives from Region Five were convened at 8:15 a.m. on November 19, 2006 by Donald Grant, Chair. Other region officers were introduced. Chair Grant announced the nine new members to Region Five by asking those present to stand and be recognized. Afterwards, each member present was asked to introduce themselves by institution and position.

The minutes from November 20, 2005 were read by Secretary Donna Cox and approved by member vote.

Announcements from the NASM Board of Directors Meeting:

- HEADS reports are due January 31, 2007
- Everyone is encouraged to participate in the open forums regarding the review of NASM standards
- Please read the piece on the NASM Web site: How to Be An Institutional Representative

Reminder: Region Five is sponsoring a session, "Occupational Risks of Pianists and Musicians," Monday, November 20, 2:15-3:45 p.m., Gold (2).

A brief discussion of topics for the 2007 meeting in Utah took place. Three topics emerged.

- What are the continuing implications for institutions regarding continuing education?
- What are the legal implications related to accusations of sexual harassment in applied lessons?
- What are best practices in the issuance of scholarship contracts (issuance and renewals)?

The meeting adjourned shortly after 8:30 a.m.

Respectfully submitted,
Donna Cox
University of Dayton

Meeting of Region Six

The business meeting of Region Six was held November 19, 2006. 38 members were in attendance. Chair Terry Ewell called the meeting to order at 8:17 a.m. and

introduced the other officers present, James Prodan, Vice Chair; and Glenn Guiles, who was substituting as Secretary for Alan Solomon. The chair asked everyone in attendance to introduce themselves and the institution they represent.

The Secretary read the minutes from the 2005 NASM meeting in Boston.

Terry Ewell then asked for possible topics for the Region presentation in 2007 in Salt Lake City, Utah. At the 2005 meeting, the topics suggested were:

- The Music Education Curriculum: Is it a 4 or 5 Year Degree? which is the Region's topic for this year;
- Design and Development of Hard Copy and Electronic Music Major Portfolios;
- Care and Feeding of Donors;
- Jazz Pedagogy Programs;
- Music Industry Degrees

The Chair opened the floor for additional suggestions. The suggestions offered were:

- Retention of Students;
- Life After Administration

The Chair asked for a show of hands as to the group's preferences and the results were:

- Portfolios 9
- Donors 1
- Jazz Pedagogy 2
- Music Industry 8
- Retention 7
- Life After... 4

The top three topics were then put to another vote, with the following results:

- Portfolios 10
- Music Industry 12
- Retention 11

Since the vote was so close, Terry Ewell asked if members would be willing to speak briefly about why they felt one of the topics was important. Portfolio discussion involved the current emphasis in education today, outcomes assessment, the relation to NASM review, and the importance of how they are composed and used for assessment. Industry: NASM is reviewing this currently, a major concern is the music content of such degrees and assistance in program structure. Retention: some institutions are experiencing large attrition due to poor preparation for college-level music study; what can we do to better prepare students including better audition procedures to screen students for admission.

The group voted again with the following results:

- Portfolios 16
- Music Industry 11
- Retention 7

Electronic portfolios will be the topic for 2007.

Terry Ewell then reported on the Board of Directors meeting. The NASM standards are reviewed on a 3-5 year cycle and the Association is about 2/3 through the process. He encouraged members to attend dialogue sessions. He then discussed the document in attendees' folders by Sam Hope which discusses ways for administrators to

articulate the value of the arts and that it would be posted on the NASM Web site. Another topic of discussion was how we as administrators could best represent NASM to our faculties and the faculty to NASM.

Marshall Onofrio, Westminster Choir College, asked for a survey of the group on how schools designed their orientation programs. 8-9 schools indicated that they had one session just prior to the beginning of school, and a majority of the others indicated that they had multiple sessions throughout the summer.

The meeting was adjourned at 8:40 a.m.

Respectfully submitted,
Glenn Guiles
State University of New York,
College at Potsdam

Meeting of Region Nine

The annual business meeting of Region Nine executives occurred on Saturday, November 18, 2006, at 8:15 a.m. in the Regal Room of Chicago's Fairmont Hotel. Approximately 55 people were in attendance. Chair Arthur Shearin presided, assisted by Vice Chair Nancy Cochran and Secretary Richard Gipson.

The group recognized executives new to the region. No relocations or retirements were announced.

Chairs or Vice Chairs of the individual states presented reports as follows:

- Arkansas Chair Andy Anders announced the four new executives for the state and mentioned the group's recent efforts to focus on recruitment and retention of music majors.
- Carol Britt of Louisiana sent a brief e-mail message of greeting that Shearin read to the group.
- James Vernon of Oklahoma reported on the upcoming 2007 Oklahoma centennial and the efforts of AOMS leaders to lead music's effort to chart a course for the next hundred years.
- William May of Texas reported concern among state music leaders regarding legislative requirements of four years of math and science for high school graduation. Such requirements may reduce student participation in the arts. May also announced that Tom Webster is the incoming TAMS president.

Shearin announced the region's program session, "In the Eye of the Storm: Crisis Management Lessons from Katrina and Rita," to be presented by Edward Kvet, Harry Bulow, Michele Martin, and John Ware.

Shearin announced the upcoming conventions for the next four years; encouraged members to be active in the standards review process; recommended both old and new NASM essays for future study; and entertained suggestions for future programs.

The meeting adjourned at 8:45 a.m.

Respectfully submitted,
Arthur L. Shearin
Harding University

REPORT OF THE COMMITTEE ON ETHICS

BEN R. KING, CHAIR

The Committee on Ethics considered one formal complaint during the 2005-2006 academic year. The complaint procedure was completed under procedures published in the *Handbook*.

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*. 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.

Supplemental Remarks: Report of the Committee on Ethics

In addition to our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM, and indeed, to music in higher education.

For 80 years, NASM has maintained a Code of Ethics. Every word of the Code in effect has been approved, either by us or by our predecessors. In a few moments, we will vote on an important revision. The Code is ours collectively, and we have it to protect the public, each other, and the field as a whole.

In music, healthy competition is essential. Mobility of faculty and students is also essential. But competition and mobility can become destructive if we do not agree to agree on how we will conduct ourselves as individuals and schools. In the NASM Code of Ethics we have an agreement to agree, and thus a benefit of great value.

The deadlines in the Code of Ethics regarding student and faculty recruitment are extremely important as the basis for the kinds of competition and mobility that build up the field. May 1st and April 15th are the dates that we have agreed to respect. Admission with a music scholarship based on merit or faculty hiring after the applicable date carries important responsibilities for music executives.

It is important that all NASM institutional representatives do the following with regard to this issue:

First, inform appropriate administrators, faculty, and staff of the specifics of the Code regarding recruitment deadlines and policies, and explain why these policies are important for all to follow.

Second, inform prospective students of their responsibilities regarding scholarship offers. Use their application or recruitment as an opportunity to broaden their sense of good citizenship in the music community as a whole. The NASM Web site has an excellent piece

on this topic written especially for students. It can be found under the section titled “Frequently Asked Questions: Students, Parents, Public.”

Third, in situations where the deadlines have passed, follow the Code and consult with the music executive of any other institution that may be affected before making an offer. Beyond the courtesy of good practice, these provisions of the Code help all of us maintain an orderly process in faculty and student recruitment.

Thank you for your participation in and oversight of the hard work accomplished in our institutions each year to recruit and enroll students and hire faculty. This is a vast undertaking that works well most of the time because we are dealing with competition and mobility under a reasonable framework that we have constructed ourselves. The Committee on Ethics and the entire Association benefit from your thoughtful consideration of the Code, your regular action under the provisions of the Code, and the continuing compliance of all member institutions.

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Following action by the Commission on Accreditation and the Commission on Community/Junior College Accreditation at their meetings in November 2006, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Broward Community College
City Music Center, the precollegiate program of Duquesne University
The Collective
Florida Memorial University
Reinhardt College
The State University of New York, College at Oneonta

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ERIC UNRUH, CHAIR
November 2006

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 Membership:

***Broward Community College**

** Institution granted Membership from Associate Membership*

Progress reports were accepted from two (2) institutions and acknowledged from one (1) institution recently granted Membership.

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

Odessa College

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

One (1) program was granted Final Approval for Listing.

REPORT OF THE COMMISSION ON ACCREDITATION

JAMES SCOTT, CHAIR
CHARLOTTE COLLINS, ASSOCIATE CHAIR
November 2006

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

Florida Memorial University
Reinhardt College
The State University of New York, College at Oneonta
The Collective

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

After positive action by the Commission on Accreditation, City Music Center, the precollegiate program of Duquesne University, was welcomed to Membership.

Action was deferred on twelve (12) institutions applying for Membership.

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

California Institute of the Arts
California State University, Fullerton
College of Mount Saint Joseph
East Carolina University
Eastern Illinois University
The Hartt School
Kutztown University of Pennsylvania
Lipscomb University
Middle Tennessee State University
Nicholls State University
North Carolina Agricultural and Technical State University
Northern Michigan University
The Peabody Institute of Johns Hopkins University
Pfeiffer University
Saint Mary-of-the-Woods College
Southwestern Baptist Theological Seminary
Texas A&M University – Commerce
University of Central Florida
University of Georgia
University of Mary Washington
University of Nevada, Las Vegas
University of Tennessee at Chattanooga – Cadek Conservatory of Music

**University of Texas at El Paso
William Patterson University
Wright State University**

Action was deferred on thirty-five (35) institutions applying for renewal of Membership.

Progress reports were accepted from twelve (12) institutions and acknowledged from three (3) institutions recently continued in good standing.

Forty-three (43) programs were granted Plan Approval.

Action was deferred on ten (10) programs submitted for Plan Approval.

Progress reports were accepted from six (6) institutions recently granted Plan Approval.

Sixty-three (63) programs were granted Final Approval for Listing.

Action was deferred on six (6) programs submitted for Final Approval for listing.

A Substantive Change request was approved for one (1) institution.

Three (3) institutions were granted second year postponements for re-evaluation.

One (1) institution was notified regarding failure to submit an application for reaccreditation.

Six (6) institutions were notified of failure to submit annual reports.

2006
NASM Officers, Board, Commissions,
Committees, and Staff

November 2006

President

- ** Daniel P. Sher (2009)
University of Colorado, Boulder

Vice President

- ** Don Gibson (2009)
Florida State University

Treasurer

- ** Mellasenah Y. Morris (2007)
Ohio State University

Secretary

- ** Mark Wait (2008)
Vanderbilt University

Executive Director

- ** Samuel Hope

Past President

- * William Hipp (2006)
University of Miami

Non-Degree-Granting Member, Board of Directors

- * Margaret Quackenbush (2008)
David Hochstein Memorial Music School

Commission on Community/Junior College Accreditation

- * Eric W. Unruh, *Chair* (2008)
Casper College
- William A. Meckley (2007)
Schenectady County Community College
- Robert Ruckman (2009)
Sinclair Community College

Commission on Accreditation

- ** James C. Scott, *Chair* (2007)
University of North Texas
- ** Charlotte A. Collins, *Associate Chair* (2007)
Shenandoah University
- George Arasimowicz (2009)
Wheaton College
- Wayne Bailey (2007)
Arizona State University

Commission on Accreditation (continued)

- Julia C. Combs (2008)
Oklahoma State University
- Cynthia R. Curtis (2008)
Belmont University
- Dan Dressen (2009)
Saint Olaf College
- Kenneth Fuchs (2009)
University of Connecticut
- Mitzi D. Groom (2009)
Western Kentucky University
- Tayloe Harding (2009)
University of South Carolina
- Catherine Jarjisian (2008)
Cleveland Institute of Music
- Edward J. Kvet (2007)
Loyola University
- Lawrence R. Mallett (2008)
University of Kansas
- John Miller (2007)
North Dakota State University
- Ronald D. Ross (2007)
Louisiana State University
- John William Schaffer (2008)
University of Wisconsin, Madison
- Kristin Thelander (2008)
University of Iowa
- Cynthia Uitermarkt (2007)
Moody Bible Institute

**Public Members of the Commissions
and Board of Directors**

- * Melinda A. Campbell
Duxbury, Massachusetts
- * Mary E. Farley
Mount Kisco, New York
- * John H. Walter
Champaign, Illinois

- * Board of Directors
- ** Executive Committee

REGIONAL CHAIRS

Region 1

- * Ernie M. Hills (2009)
California State University, Sacramento
Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2

- * John Paul (2009)
Marylhurst University
Alaska, Idaho, Montana, Oregon, Washington

Region 3

- * Marie C. Miller (2009)
Emporia State University
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4

- * Robert W. Kase (2008)
University of Wisconsin, Stevens Point
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Donald R. Grant (2008)
Northern Michigan University
Indiana, Michigan, Ohio

Region 6

- * Terry B. Ewell (2008)
Towson University
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * Dennis J. Zeisler (2007)
Old Dominion University
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * Jimmie James, Jr. (2007)
Jackson State University
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * Arthur L. Shearin (2007)
Harding University
Arkansas, Louisiana, Oklahoma, Texas

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Eastman School of Music
- Paul Bauer (2009)
Northern Illinois University
- John W. Richmond (2008)
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Nominating Committee

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