

PROCEEDINGS
The 83rd Annual Meeting
2007

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190

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CONTENTS

Preface	vi
Music in General Studies: Definitions and Content: Demonstrations	
Learning Styles, Motivation, Schema, and Other Theories: Music Appreciation 101 <i>Sharyn L. Battersby</i>	1
Music in General Studies: Definitions and Content	
Music Theory for the Non-Music Major: Goals and Approaches <i>Stacey Davis, Laura Kelly</i>	7
Music in General Studies: Redefining the “General” <i>Barry D. Salwen</i>	11
Sharing the Load: Strategies for Expanding Departmental Ownership of the Music Appreciation Course <i>Edward Eanes</i>	16
Preparation of Graduate Students for College Teaching: Where Are We Now?	
Introduction <i>John Buccheri</i>	25
Where Are We Now? The Preparation of Music Graduate Students for College-Level Teaching <i>Ann Tedards</i>	27
Music in General Studies: Technology	
Music Appreciation: Validity of Learning via a Comparison of Online and Traditional Instruction <i>Michael R. Brown</i>	31
Music in General Studies: Dollars and Sense: Reinventing Music Appreciation for the New Millennium	
Dollars and Sense <i>Gerard Aloisio, Linda B. Duckett, Ingerid M. Kvam</i>	35
Preparation of Graduate Students for College Teaching: How Are We Doing?	
Preparation of Graduate Students for College Teaching: How Are We Doing? <i>Catherine Cole</i>	53
Teaching Music History: How Institutional Context Matters	
Context: Small, Private, Liberal Arts; Two Degrees <i>Ron Bostic</i>	57
Shaping the Artist-Scholar: Music History in the Joint Music Program, Case Western Reserve University/Cleveland Institute of Music <i>Georgia Cowart</i>	59

The Future of Art Music: Audiences in America	
The Future of Art Music: Audiences in America <i>Alan Fletcher</i>	63
Taking the Long View: Redefining the Role of Music in America	
<i>Amy Carol Parks</i>	66
Basic Management: Faculty Development	
Promoting Artistic Activity in the Community of Musicians <i>Richard Kennell</i>	71
Music Industry Programs: Analysis, Planning, and Futures Issues	
Music Industry Programs: Analysis, Planning, and Futures Issues <i>Richard Strasser</i>	77
Music Industry Programs: Analysis, Planning, and Futures Issues <i>Mark Marion</i>	83
Response to “Music Industry Programs: Analysis, Planning, and Futures Issues” <i>Jeffrey Showell</i>	86
Developing Musical and Cultural Literacy in Music Students	
Repertoire and Listening for Musicians: An Inductive and Intensive Literacy Curriculum for Students Entering the Conservatory <i>Paul Johnston</i>	89
The Future of Art Music: Asia	
The Future of Art Music: Asia <i>Colin Murdoch</i>	97
Open Forum: Historically Black Institutions	
The Unique Challenges of the HBCU Institutions of Providing Formal Music Training Within an Academic Degree Program, in an Environment Where Contemporary Views on Music and the Arts are Heavily Influenced by Trends in Popular Culture <i>Shelia J. Maye</i>	101
Open Forum: Community/Junior Colleges	
What’s New is Old <i>Kenneth Hanks, Robert Winslow</i>	107
New Dimensions: Assessment on Our Terms	
Assessment on Our Terms <i>Mark Wait, Samuel Hope</i>	113

New Dimensions: Futures Issues in Music Theory: Curricular Impacts	
The Future of Music Theory Pedagogy	
<i>Joel Lester</i>	129
Meeting of Region Six: Electronic and Paper Portfolios for Music Majors	
Electronic and Paper Portfolios for Music Majors	
<i>Ronald Lee, Susan Thomas</i>	135
Meeting of Region Eight: Assessing the Work of Faculty in the Creative and Performing Arts: A New Paradigm for Recognizing and Rewarding Creative Activity	
Achievement and Quality: Higher Education in the Arts	
<i>Joe Hopkins</i>	143
Smaller Music Units: Recruitment and Admissions	
Proactive Strategies in Music Major Recruitment	
<i>Victor Vallo, Jr.</i>	147
Issues in Sacred/Church Music	
A Brief Survey of NASM Schools Offering a Curriculum in Sacred/Church Music with Special Attention to Internships	
<i>Paul Isensee</i>	153
Mentoring Graduate Church Music Students: Integrating Theory and Practice	
<i>C. Michael Hawn</i>	161
The Plenary Sessions	
Minutes of the Plenary Sessions	
<i>Mark Wait</i>	165
Report of the President	
<i>Daniel P. Sher</i>	168
Report of the Executive Director	
<i>Samuel Hope</i>	172
Oral Report of the Executive Director	
<i>Samuel Hope</i>	176
Reports of the Regions.....	179
Report of the Committee on Ethics	
<i>Ben R. King</i>	186
Actions of the Accrediting Commissions	187
NASM Officers, Board, Commissions, Committees, and Staff 2007-2008	190

PREFACE

The Eighty-third Annual Meeting of the National Association of Schools of Music was held November 16-20, 2007, at the the Grand America Hotel in Salt Lake City, Utah. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

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

MUSIC IN GENERAL STUDIES: DEFINITIONS AND CONTENT: DEMONSTRATIONS

LEARNING STYLES, MOTIVATION, SCHEMA, AND OTHER THEORIES: MUSIC APPRECIATION 101

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Clayton State University

On my campus I like to refer to Music Appreciation as the mandatory elective. Students are required to take an “arts” course and many of them choose this one because they like music. But once they understand that the focus of the class is pre-twentieth century, full of unfamiliar genres and composers, they become withdrawn and distant to the whole experience—not exactly the approach we want them to have. They walk into class with preconceived notions that they will be bored and that the subject matter is irrelevant to both their lives (because it is **not** the music that **they** like) and their major. This sentiment is echoed time and time again, and unfortunately, a number of these students will leave the classroom at the end of the semester not having changed their perspective at all. It became important for me to learn why these students think the way they do and why they view this course so negatively before they even enter the classroom.

I had three challenges ahead of me: 1) Assess student’s prior knowledge about music in general; 2) Determine their attitudes and expectations towards the course at the outset; 3) Understand how to connect this course to what they already know through their individual learning styles.

Part of the problem may be the fact that our current students generally have very little background knowledge in music. In fact, a number of my students are quick to point out that they have absolutely no experience with this type of music—and at times—refer to the students that are understanding the concepts taught in the class—as music majors. (On our campus, this course is not offered to music majors).

I would like to share with you a sizeable portion of a commencement address by Dana Gioia, Chairman of the National Endowment of the Arts, (poet, critic, best-selling anthologist) which he presented in May 2007 at Stanford University, his alma mater. He began his speech by asserting his belief that he was “simply not famous enough” and “lacked celebrity status.” He concluded that we “live in a culture that barely acknowledges and rarely celebrates the arts or artists.”¹

Gioia went on to imagine an experiment in which he surveys a cross-section of Americans to ask them how many active NBA players, Major League Baseball players, and *American Idol* finalists they knew by name. (Which of course, he assumes the average person can name many).

But when he ponders asking Americans the number of living American poets, playwrights, painters, sculptors, architects, classical musicians, conductors, and composers they knew by name he suggests that they couldn’t. He *really* stretches it when he contemplates asking them how many living American scientists or social thinkers they can name. Of course, you can assume that the answer to this question is a real brain teaser.

He concludes that “fifty years ago, most Americans could have named numerous ‘artists’ from (Robert Frost, Georgia O’Keefe, Leonard Bernstein, Leontyne Price, Arthur Miller, and Frank Lloyd Wright, etc.) in addition to sports greats like Mickey Mantle, Willie Mays, and Sandy Koufax or even scientists and thinkers like Linus Pauling, Jonas Salk, Rachel Carson, Margaret Mead, and Dr. Alfred Kinsey.”²

He reminisces about how he grew up among immigrants who didn't speak English but because they watched variety shows like *The Ed Sullivan Show* (among others), he was able to see and hear a wide variety of artists that "captivated an audience of millions" with their art.³

He laments the fact that today, no working-class or immigrant kid would encounter that range of arts and ideas in the popular culture because almost everything in our national culture, even the news, has been reduced to entertainment, or altogether eliminated. This in turn has created a loss of recognition for artists, thinkers, and scientists and has impoverished our culture in many ways—the first being that virtually all our celebrated figures are in sports or entertainment—and the second being that those that we offer the young in other areas are few and far between.⁴

Lastly, he reports that at age 56, he is "old enough to remember a time when every public high school in this country had a music program with choir and band, usually a jazz band, too, sometimes even an orchestra."⁵ Today, unfortunately, there are still a number of schools that do not offer any type of music class. Sometimes school administrators offer only one arts class, and choose fine art. Certain students are even given additional reading or math tutoring during their arts classes.

His comments are especially poignant as we return to the topic of Music Appreciation or General Music 101 courses on college campuses because—Are we really that surprised that our students have very little interest in the content that we teach? And can we blame them for the fact that they grew up in a world that did not make Gioia's experiences available to them? Doesn't it change the equation if students have never had music class in secondary school? So it comes as no surprise that our college students oftentimes have difficulty in understanding musical concepts.

After teaching this course for the last twelve years in two different states, I finally decided to survey three sections of my Music Appreciation class in the spring of 2007 because I wanted to learn why my students lacked interest in the subject matter and why it was so difficult for them to learn the material. Frequently, students were quick to approach me after class so that they might tell me that they had never listened to classical music and they were apprehensive about attending a live classical concert and writing a concert report (an assignment due at the end of the semester)

When I approached faculty members in other disciplines at my university about the lack of student enthusiasm in learning about the origins of the classical western music canon, the rousing riposte was "can something be changed in the curriculum so it's not about the 'dead white guys' that have no bearing on the lives or in the interests of these students?"

I surveyed three sections of my Music Appreciation students during the Spring 2007 semester. Approximately 129 responded and submitted their surveys and I am sharing these five questions with you today:

(Q#1) When asked if they thought that the course is important in the core curriculum (62 or 48% disagreed)

(Q#2) I expected the work load (65 or 50% disagreed)

(Q#3) The content is what I expected (68 or 53% disagreed)

(Q#4) I listened to classical music before I took this course (71 or 55% disagreed)

(Q#5) I went to my first classical concert because I took this course (80 or 62% agreed)

Quite a bit of what Gioia stated appears to be absolutely true: Students do not regard the course as particularly important, they do not expect the workload that is attached to a three credit course, (even though there is a catalogue description in addition to the course description on my syllabus), and they don't expect the content to be what they signed up for.

The majority of my students had relatively little or no prior knowledge about classical music. They had never listened to classical music before and even more reported that they had only attended their first concert because they took the course.

I decided that I needed to explore the issue of why it was so difficult for students to understand or want to understand this type of music and what was holding them back from truly immersing themselves in the language of classical music. This brings me to Schema Theory—and how it relates to this scenario. We have to go back to the origins of schema theory in order to understand why students have such a difficult time understanding this subject.

Overview of Schema Theory: An Introduction

Different types and classifications are used when discussing schema theory. One way to describe it is a way of building upon or connecting prior knowledge with new information. McCarthy defines schemata as “the underlying connections that allow new experiences and information to be aligned with previous knowledge (McCarthy, 1991, p.168).”⁶ The linguist Kevin Laurence Landry in his article entitled “Schemata in Second Language Reading” said “reading has been called a passive activity but in reality, it involves the reader in much the same way as listening includes the hearer. The eyes move forwards and backwards across a text depending upon comprehension and intent—therefore the reader controls her speed and relies on background knowledge and expectations to understand what the writer has written. Therefore, a student learning to read in a second language has the benefit of access to the patterns and information gathered by experiences in the first language and from cultural norms.”⁷ I believe this applies not only to English language learners but also to Western classical music learners. For example, one might compare pop music to classical music in this way. If a student knows that a lead singer sings the tune (melody) in a band, and the backup singers sing the harmony, we can relate these concepts to a similar example in classical music. Similarly, students who only listen to music that “pounds out beats” and relies on the recited word as the main element do not possess the proper schema to be able to activate accurate constructs in listening to another type of music that contains a melody, harmony, timbre, etc. Providing definitions to complex concepts such as rhythm, meter, or melody, without having them utilize this information in any experiential context is not a sufficient explanation.

Prior Knowledge and Learning Styles

Learning styles are categories that describe how we learn best. They must be considered by the instructor when writing a lesson or preparing a lecture, and also by the student when they are reading, listening, or studying.

Learning styles come from three schools of thought: (1) Perceptual Modality, (2) Information Processing, and (3) Personality Patterns. There are quite a few learning styles, ranging in those from David Kolb, Gardner's Multiple Intelligences, through to Myers-Briggs.

Instructors can have their students determine their dominant learning style by completing a simple test given at the beginning of the course. Instructors should also complete a test because it is important for them to learn their dominant style as well, so that they refrain from focusing on only one sensory channel (or their dominant style) when teaching their material. There are numerous online and paper versions that are available. By taking these simple tests, both students and instructors will become more aware of how they each process information and therefore gain

a better understanding of themselves as learners. Students should know their learning styles so they can approach studying more efficiently. Once students have discovered their particular learning style, they can review a handout (see strategies listed below) that lists the strategies they can apply in order to synthesize the material (and eventually teach it to their peers). When instructors discover their particular learning style they can make sure that their lectures address all three sensory channels in order to accommodate all students.

This paper will focus on the Walter Barbe & Raymond Swassing (1979) theory in which the learner processes information most efficiently through three sensory channels: visual, auditory, or tactile/kinesthetic (VAK) (although any style of learning is probably not always the same or the dominant one for all tasks).⁸

Visual Learners (the majority of the “millennium” learners are these), learn through seeing. They need to see the teacher’s body language, facial expressions, and other forms of nonverbal communication in order to fully understand the content of a lesson. They usually learn best from visual displays such as PowerPoint, diagrams, videos, and overhead; and they also benefit from taking notes during any presentation.

Teaching strategies to help them would include handouts, flashcards, and color-coded PowerPoint presentations.

Auditory Learners (there are not too many of these now, but they were in the majority during the turn of the 20th century), obviously learn through listening. They learn best through verbal lectures, discussions, talking things through, and listening to others. In order to be able to interpret and understand what they hear, they will listen to the tone of the voice, pitch, speed and other nuances of paralanguage. Strategies for working with this type of learner, who benefit from reading aloud, brainstorming, and games is to be sure to begin new material with a brief review and overview of the information that they can expect to follow.

Teaching strategies that can be employed in order to assist them are brainstorming and games such as Jeopardy! (whether via PowerPoint or the old fashioned way by taping 8x11 cards to the wall). Using the Socratic method of lecturing (question learners to draw as much information as possible and fill in the gaps with their own expertise) also works well.

Tactile/Kinesthetic Learners (there is usually one in every class!), learn through moving, doing, and touching. They learn best when they are not confined to a chair because they find it difficult to sit for long periods of time, including at a lecture. Since they like to actively explore their physical space, they learn well from working in small group activities or teams.

Strategies that work best for them are those that transfer information from one medium to another such as working in small groups or teams—or having them create their own presentations involving different combination mediums such as a poster and lecture, PowerPoint and demonstration, or a multi-media presentation.

Some examples that have worked well for my students are listed below. At the end of each activity I have included the letter representing which type of learner is best accommodated by this approach.

- **Flashcards:** As a quick review of the terminology, before a quiz or exam, along with a document camera (overhead projector) that flashes on a large screen, I have my students try to come up with a one-word answer to what is written on the card. I also arrange my class in teams in order to challenge them to raise the stakes. (VK)
- **Color-Coded Rhythmic Sheets & Scores:** Teaching the note names and corresponding rhythmic durations is not effective until it is presented in a musical context. I.) First I

have the students perform (hand clapping) to fruit names for the various durations: a quarter note=peach; eighth note=apple; etc. I maintain a steady tempo by snapping my fingers as I have them recite the various fruit names. 2.) Once they have mastered this activity, 3.) I transfer the fruit names to the note symbol, one by one, alternating word (fruit) with symbol of equal syllable(s). 4.) Then I slowly add the different note symbols on colored construction paper based cards that represent a measure of four beats in common time. 5.) Once they can perform each of the four different colored cards, I divide the class in teams. Yellow, Pink, Green, and Orange. They each have their own four cards (measures) to perform. 6.) The last part of the activity requires them to perform as a group in four sections as I present to them all of their parts on a color-coded score that is flashed on the screen. Now they have learned to read rhythmic notation, perform in time, and have an idea of how to follow a score. (VAK)

- **Color-coded PowerPoint Presentations:** When it comes time to teach the various stylistic eras, I present the information on PowerPoint slides that are color-coded: for instance, important facts to remember are written in green type, and the musical excerpt selections are written in purple type. Students are also required to take notes on charts that I provide. (VAK)
- **Color-coded PowerPoint Presentations with Embedded Musical Examples:** this is a variation on the previous activity, but on each slide, in addition to the color-coded listing of the musical excerpt with title, the audio version also appears on this slide. (VA)
- **Cartoons:** This has proven successful because the students recognize the cartoons (Tom & Jerry are very popular) but they never really listened to the music before. They were amazed to learn that it was the same classical music that we were studying in class. I play an excerpt or two from a classical piece, and then I ask them to see if they can recognize it in the cartoon. Background information on piece and composer follow the viewing. (VA)
- **Student Presentations:** Students are arranged in *groups in order to present their information with regard to the stylistic periods: they are encouraged to be as creative as possible. This means that they can create posters with a narrative, a multi-media presentation, perform, act in a skit, or a power point presentation. (VAK)

Video Conclusion:

The onsite presentation ended with video clips of student presentations using the aforementioned strategies. Examples include clips from a Tom & Jerry cartoon featuring a Liszt Hungarian Rhapsody, (the movie *Fantasia* also works well for this activity), a poster presentation, two PowerPoint presentations, a multimedia presentation, a CD of a hip-hop studio version of Bach's *Little Fugue in D minor*, an lecture/overview of the music featured in the movie *A Clockwork Orange*, and a biology major playing a Clementi sonatina.

*It should be noted that students are arranged in democratic groups by a random selection, usually counting off by six. (60 students, 6 groups of ten). They are held accountable for their individual contributions through two separate rubrics: One lists tasks to be accomplished, (tasks are rotated for each project) and the second rates their contribution on a scale from 1-5. (The students find this fair because at the end of the term, the students have awarded one another points, (not grades) for their individual contributions to the group, and the entire group has to

arrive at the same score. Students who do not participate do not receive any points for that particular project.

Endnotes

¹Dana Gioia, "Trade Easy Pleasures for More Complex and Challenging Ones." Prepared text of the speech delivered by Dana Gioia at Commencement on June 17, 2007. *The Stanford Report*, June 17, 2007 <http://news-service.stanford.edu/news/2007/junc20/gradtrans-062007.html> (accessed July 30, 2007)

²Ibid

³Ibid

⁴Ibid

⁵Ibid

⁶Kevin Laurence Landry, "Schemata in Second Language Reading," *Reading Matrix* 2, no. 3 (September 2002) <http://www.readingmatrix.com/journal.html> (accessed April 24, 2007)

⁷Ibid

⁸Walter B. Barbe and Raymond Swassing, *Teaching Through Modality Strengths: Concepts and Practice* (Columbus, Ohio: Zaner-Bloser, 1979).

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MUSIC IN GENERAL STUDIES: DEFINITIONS AND CONTENT

MUSIC THEORY FOR THE NON-MUSIC MAJOR: GOALS AND APPROACHES

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Our university, like many others, offers a music theory class that is intended for the non-music major. While teaching this class, we have found ourselves regularly discussing its subject matter, pedagogical approaches, student performance, and level of student enjoyment. In particular, we have discussed the relevance of basic music theory concepts to students who might have no prior musical experience and no intention of continuing any kind of musical training after the completion of this class. The present paper is, therefore, a brief survey of how we have supplemented the traditional materials for this course with assignments and activities that are intended to enrich the student experience by providing opportunities to interact with musical materials in a variety of engaging and creative ways.

We first found it necessary to examine the class as we taught it, and to consider the approaches found in various universities and textbooks. At our university, we call the course Fundamentals of Music for the Non-Music Major. One might define a fundamental as the foundation or basic structural principle of something. Other universities call this course Basic Elements of Music—a title that can be considered synonymous with fundamentals. Many titles for the class then include the word theory in the title, for example, Music Theory for the Non-Major, Introduction to Music Theory, and Fundamentals of Music Theory. In the second edition of the *Oxford English Dictionary* the word “theory” is defined as “That department of an art or technical subject which consists in the knowledge or statement of the facts on which it depends, or of its principles or methods, as distinguished from the *practice* of it.”¹ The emphasis given on the word “practice” is in the original. This emphasis on theory over practice is what we have endeavored to change in our approach.

A variety of students take this course. We have had students with no musical training. We have also had musically trained students who participated in musical activities in high school or as children. Some of these students, particularly those who have studied piano, have even had training in music theory. Similarly, students take this course for a variety of reasons. Many take it to fulfill a general studies or humanities requirement. Others take the class with the assumption that they will easily earn an “A.” A smaller percentage of our students are music majors who need to improve their fundamentals before enrolling in the music-major theory curriculum.

A cursory review of textbooks and syllabi reveal a few general goals for this type of course.² First, it is agreed that one of the main purposes of this course is to teach students how to read and write in our traditional system of music notation. There is also typically some mention of helping students develop a level of musical skill, particularly performance skill. On the more creative side, many agree that students should learn to construct simple compositions within the musical styles that they are learning. Finally, most authors and instructors mention something about how this class should help broaden students’ enjoyment of a variety of musical styles.

A more detailed look at those same textbooks and syllabi then reveals the concepts whose understanding is considered essential to accomplishing those four goals. A list of the most common topics can be found in Table 1. Most would agree that the majority of the items on this list are considered fundamental to music, particularly those that are found in the left column

(which are in the textbooks and syllabi almost all of the time). The main exceptions to this are the teaching of seventh chords, where often only the dominant seventh chord is introduced, and the teaching of inversions, which are often considered to be a more advanced topic. Overall, however, that column contains the essentials of reading music notation and the basic principles of tonal music (key signatures, scales, intervals, triads, etc.). The column on the right then contains items that are less consistently seen across different textbooks and instructors. Some might be considered more advanced (i.e., harmonic progression and harmonizing a melody), while others represent various approaches to incorporating broader contexts and skills in the curriculum (i.e., form, ear training, and acoustics).

Table 1. List of typical contents of textbooks for a “Fundamentals of Music” course.

Clef reading	Harmonic progression
Keyboard	Cadences
Rhythm and meter	Form
Conducting patterns	Harmonizing a melody
Scales and key signatures	Ear training and sightsinging
Intervals	Figured bass
Triads	Excerpts from the literature
Seventh chords	Acoustics
Inversions	Other scales and modes

Given the agreement that this list of topics constitutes most of the fundamentals of music, it might be implied that understanding these concepts means that the overall goals were met and that the course was completed successfully. But our experience teaching this course has instead generated some basic questions about whether or not this implication is actually true. First, how can we ensure that students have the opportunity to be engaged with the material as both listeners and performers? We have also considered the different levels of prior experience of the various students in the class, ranging from musical novices to those who participated heavily in high school and then simply chose a different college degree program. How can we even the playing field and counteract the possibility of having different groups of students be simultaneously bored and overwhelmed? Finally, how can we attempt to connect these fundamental concepts with these students’ everyday experiences, which contain extensive amounts of engagement with music? How can we have this class inform what they already enjoy and participate in, while also introducing new concepts, styles, and musical experiences?

In thinking about these questions, we have devised a variety of classroom activities and projects that could both complement and supplement teaching these basic concepts of music theory. These activities fall into three general categories, with each category addressing one of the basic issues that the above questions address.

The first category looks at the question of how much sound actually exists in our classes each day, whether from listening, composing, or performing. It would certainly be possible to teach many of these concepts without ever discussing them aurally. To ameliorate this situation, we have developed several activities and projects that incorporate sound and performance. The first concept we begin with is rhythm, and as each rhythmic concept is introduced we discuss its sound. We demonstrate the aural difference between pulse and meter, and examine the sounds of the various meters and beat division types. Students use counting syllables to perform rhythmic passages from the very beginning of the semester. Similarly, when we introduce pitch notation

and the concept of musical keys, students learn the solfeggio system and even learn how to take some dictation or do error detection exercises on simple melodies or pitch chains.

We endeavor to keep the class very casual and fun. Students often are a bit embarrassed or intimidated to sing (even in large groups), but by the end of the semester they are quite comfortable. This might be attributable to the fact that we incorporate performance and sound from the very beginning. At the end of the semester, each student participates in an in-class talent show. The performances have naturally varied according to how much experience the students have. We have had students perform a one-finger version of "Twinkle, Twinkle Little Star" on the piano and "Mary Had a Little Lamb" on a kazoo. On the other hand, we have had more experienced students play advanced piano works and we have heard renditions of top-40 tunes by talented singer/guitarists. Another performance opportunity occurs at the end of the semester when each student performs a skills test. This test involves singing a prepared melody on solfeggio syllables, sightreading a rhythmic example on counting syllables, demonstrating conducting patterns while reading a repeated rhythmic figure, and playing a single octave major or minor scale of the instructor's choice at the piano.

Another activity that has been very successful is a large composition project that is performed near the end of the semester. For this project, the class is divided into groups of 3-4 students. Each group is required to create a musical composition that uses no traditional musical instruments. They must also invent a title for their piece and devise an original notational system that uses no conventional notational symbols. The students are graded on creativity, their notational system, and their performance. Notable examples have been a piece entitled "Kitchen Klatter" where the students used kitchen appliances as their instruments and a graphic music notation, and "Car Pool," where the students positioned themselves as if they were in a car, with cell phones, imitated car horns, and various driver outbursts as their sound sources.

The second category of activities addresses the difference between musical facts and musical skills. These activities are intended to help students move from being able to figure out a musical concept to having a degree of fluency with the musical language. This helps them become good enough at the basics to allow exploration of deeper, more complex, and potentially more interesting musical concepts and situations. The use of rhythmic syllables and solfeggio ensure that the students can process notation in real time. In addition, the students take timed skills tests on note names and key signatures to ensure that they can process these fundamental skills quickly. Given that the aim is to develop immediate recognition skills, these timed tests could be compared to exercises that develop performing facility on a musical instrument. For instance, students must move from thinking consciously about fingerings on their instrument to using those fingerings intuitively to create an expressive performance of a given piece. Likewise, the acquisition of this type of recognition skill could be compared to the process of learning to read and write a spoken language, where certain fundamental skills must become automatic before more challenging concepts can be addressed and understood.

The third and final category focuses on issues related to the difference between the content of the class and the context of the class. These activities ensure that we are not simply teaching musical facts and requiring identification and labeling, but are instead augmenting our curriculum by including explanations and demonstrations of how those concepts are incorporated into various styles of music. One concept that is particularly useful in this context is musical form. Upon learning the basic concepts of statement, contrast, variation, and return, students can engage with larger level organizational patterns in a variety of musical styles, including the popular music and film music that they are already more familiar with. They can then also explore the way that composers and songwriters create ambiguity, surprise, and humor by departing from these formal conventions.

Students also often enjoy the opportunity to use their newly developed music reading skills to follow along with the scores of complex pieces (rather than just the simple ones that are often available in textbooks). They are fascinated by the relationship between the aural and

visual aspects of the piece and are curious to know the definitions and purposes of all the different musical symbols and indications. Not only does this provide relevant music reading experience, but it also tends to generate a new awareness and appreciation of the skills required of both conductors and performers.

The field of music psychology also provides a wonderful context for the concepts of this class. In general, this field examines music from a multi-disciplinary perspective. In combination with information gained from music research, concepts and methods from philosophy, physics, biology, anthropology, sociology, cognitive psychology, and education are used to address questions about the way people perceive music, interact with music, and develop various musical skills. Subtopics of this field that could be particularly appropriate to a music fundamentals class are: the origins of music, the cognition of tonality, the comparison of performance characteristics, music and emotion, neurological responses to music, the various influences of musical training, and the commercial uses of music in society and culture. In addition to simply exposing students to the existence of music research, any of these topics could be used to bring the concepts they are studying into the context of the various ways that people interact with and learn about music.

Finally, it is important to put the fundamentals of music into their appropriate historical contexts. Although classes that survey the entire history of Western music are certainly also available, many students do not take both. So it is important to provide students in the music fundamentals class with some information about the context of the various musical styles they are learning about (when they occurred throughout history, how they changed over time, who some of the important figures and pieces are, etc). Students could also be asked to complete various reading and writing assignments that require demonstration of the ability to express their ideas about music using correct terminology.

These three categories of activities, along with the many other ideas that could be generated, are ultimately centered on ensuring that the content of the music fundamentals class is made relevant to students at all levels of prior and future musical experience. If we return to the previously mentioned general goals for this type of course, we would suggest that the fundamental skills of reading music, composing music, understanding various musical contexts, and appreciating musical styles all contribute to the development of musical literacy. This obviously suggests that musical literacy is more than just knowing how to read and decipher symbols on the page. It instead also requires creative and contextual knowledge. By designing activities that emphasize creativity and the development of musical literacy, we ensure that the course content is relevant to the student, no matter what his or her musical taste, experience, or future level of participation may be. In short, we seek to promote understanding and appreciation for all styles of music, and consider it our responsibility to train and develop the audiences of tomorrow.

Endnotes

¹“Theory” *Oxford English Dictionary*, 2d ed.
http://dictionary.oed.com/cgi/entry/50250688?query_type=word&queryword=theory&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=TGyQ-aytqNU-3861&hilite=50250688.

² A sample list of textbooks for this course might include: David Damschroder, *Foundations of Music and Musicianship* (Schirmer, 2006); William Duckworth, *A Creative Approach to Music Fundamentals* (Schirmer, 2007); Rebecca M. Herold, *Mastering the Fundamentals of Music* (Prentice-Hall, 1997); Timothy A. Kolosick and Allen Simon, *Explorations: A New Approach to Music Fundamentals* (McGraw-Hill, 1998); Robert W. Ottman and Frank Mainous, *Rudiments of Music* (Prentice-Hall, 2004); Peter Spencer, *Music Theory for Non-Music Majors* (Prentice-Hall, 2005); Joseph N. Straus, *Elements of Music* (Prentice-Hall, 2008); and Gary C. White, *Music First!* (McGraw-Hill, 2007).

MUSIC IN GENERAL STUDIES: REDEFINING THE “GENERAL”

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The phrase “Music in General Studies” is commonly taken to mean the teaching of music to students whose major field is not music. These are students with a basic level of knowledge about music, as opposed to those who have had a significant amount of training, or training of a technical nature.

There is, however, another aspect to the notion of general studies which has not, to the best of my knowledge, made it into the agreed-upon definition of the phrase “music in general studies.” That would be to take the literal meaning of the phrase music in general studies. This denotes not a level of training or expertise but rather a broad multi-disciplinary education. In our context here, it means the teaching of music within the larger panorama of the arts, history, science, political events, and more – in other words, the teaching of music as part of a wide range of general knowledge. My proposal is that the concept of “general studies” in this broad and embracing sense should form part of the definition of “music in general studies” (from here on abbreviated, in the standard way, as MGS.)

This is not to say that the incorporation of general knowledge is not already established as one facet of MGS. It certainly is, and has been, as is attested by many references in CMS sources. To take one example, in the introduction to CMS Report #7, it says, “Although no single discipline is sufficient to educate the ideal citizen, music has the potential to extend into all realms of thought—scientific, religious, historical, linguistic, social—to such a degree that music should resume the place of eminence it once held in the days of the quadrivium.”¹

Or again, in the section, What the Music Student Needs to Know, in the essay “Determining the Content of Undergraduate Music Courses,” contained in the same CMS report, it says that a music student bound for teaching will need: “an ability to perceive links and connections—by means of comparative studies—that synthesize and extrapolate information gained from different disciplines and specialties.”²

The idea of incorporating general education into non-major music study is well-established in practice as well as in principle. Many of our teaching colleagues build material from a variety of areas into MGS courses. An internet search turns up any number of such examples, such as at Columbia University and Indiana University, to name just two. That this has been a widespread practice is attested by charts 8 and 9 in the Addenda to the 1982 Questionnaire, published in 1989 in CMS Report #7. In these charts it is reported that there is at least some focus on “social context” (chart 8) and “emphasis of interdisciplinary references” (chart 9) in the overwhelming majority of MGS courses.³

But this is, nonetheless, different from what I am suggesting. There is a distinction between a common practice and a definition. I am suggesting that the phrase “in general studies” should mean, by definition, that a range of disciplines is incorporated into the study of music for what is normally termed “the general student.”

Anyone who has dealt with the MGS area is acquainted with the numerous issues pertaining to content that are routinely under discussion. These embrace, by and large, the question of what musical content should be imparted in MGS courses. I suggest that the question of including extra-musical content should be simply settled in the affirmative by understanding the inclusion of such content as part of the definition of MGS in the first place.

Why should this change be established? As mentioned above, it is what music in general studies actually says. The phrase does not read “music study for the non-major,” which would be more ambiguous. The words themselves locate music within the context of a larger discipline set. Moreover, it is my strong contention that the importance already attached to educating non-major

students in music simultaneously denotes the importance of training those students in the manifold connections between music and the larger world, and in the breadth of the liberal arts which the study of music offers.

The argument could be made that as part of the general studies curriculum, students will of course be exposed to material in a range of disciplines. However, this does not ensure that relationships between disciplines will be examined. It is the broadening of understanding through connections, through forging relationships among various areas of knowledge, which gives the liberal arts concept – to which music in general studies belongs – a good part of its breadth.

As mentioned above, the answers to the CMS questionnaire show that extra-musical material is already part of most MGS courses. Not all courses, however. If my proposal were adopted, the tangible change would be that such material would consciously become part of the syllabus for any course falling under the MGS rubric. This would not dictate the amount of such material to be included. But it would ensure that such material is present in some meaningful degree.

Most applied lessons and ensembles would likely be directly affected. It is naturally the central intent that students taking such courses emphasize the hands-on skills that make successful performance possible. But this does not rule out adding elements of history, including history outside of music, to the study of the works. For instance, when teaching Bach, I not infrequently bring up Luther as background. This leads quite naturally to some discussion of the Reformation and to its antecedents in medieval church and social history. Then, when I refer to Bach as a Lutheran, and make reference to the religious spirit of his works, the student has a connection established with the times preceding Bach which made Bach's own musical and social world possible. And once again, I am suggesting that such material, while surely included by many teachers at some point, become part of the actual course description, and of the content students are expected to know at course end. This is where we come to the point of defining MGS as including elements beyond the musical discipline itself.

In applying this idea, flexibility is key. There is more room for such discussion in a classroom course, where students are not typically trying to master physical skills. Again, the intent is to, by definition, include some extra-musical reference in any MGS course, but not necessarily extensive material of that type. This point addresses the obvious issue of time constraints. There is already so much to do in any lesson, rehearsal, or class, and our discipline on its own is obviously huge, with many competing content priorities to balance. The matter of how much extra-musical content to include can be adapted to the needs of individual courses.

Another issue could be instructor expertise. Not everyone has such interests, or has been trained to delve into those surrounding areas. Yet the notion of such preparation is very much present in the College Music Society approach to the MGS area. The following appears in CMS Report #4, the report from the seminal 1981 Wingspread conference. In the section Defining the Issues I, it says: "Graduate students must be given a thorough humanistic background. They should be grounded not only in music, but also in peripheral areas, those that impact upon the study of music and musicians: the history of art and of literature, of poetry, drama, criticism and, yes, the making of music itself... The contemporary trend towards deconstructionism, the divorce of cultural history and social history and biography from music history, must be curtailed. Music does not now nor did it ever exist in a vacuum."⁴

The above is directed to the training of graduate students who are likely to be working with general students. But it can also apply to more experienced and veteran faculty. Graduate students should be trained now in a variety of areas. Older faculty, however, as curious and inquisitive individuals, have a wealth of life experience and general knowledge to draw on. By taking those areas of interest and experience and plumbing them in more depth and detail, the area-specific knowledge required to build extra-musical content into courses can be developed and expanded. Earlier in my tenure at my current university, I actually took a number of courses on campus, which were free to faculty. Those remain among my most satisfying educational

experiences, and a good deal of that material has found its way into my teaching.

There are naturally numerous choices for building extra-musical content into courses on music. That is one of the great benefits of doing it. Instructors can follow their own interests and priorities in constructing a course.

I would like to illustrate how this is put into practice in one of my own courses: American music. Your handout gives a summary of the extra-musical material built into that course. I proceeded from the assumption that the teaching of this material would include a wide frame of reference, the drawing of numerous and sometimes multivalent connections and relationships. This has been an aspect of my teaching for as long as I can remember. I seek to create a course embodying both musical depth and richness of reference, a tapestry of experiences.

For organizing the American music topic, I hit at some point on the idea of beginning the course with Rock 'n' Roll. This is a genre of American music that all students can identify with, and it gives them an immediate point of contact with the material. It also brings my historical and cultural emphasis into immediate focus, as I begin the topic with discussion of race relations in America during the still-segregated 1940s. This leads to discussion of changing social conditions following the end of WW II and Brown vs. Board of Ed. This in turn connects the course content with race issues that still resonate today. Another crucial point: Rock is primarily a Black musical genre; it illustrates the absolutely central contribution of Black culture to our American culture, musically and beyond that. I emphasize to the students that popular American music of today is unthinkable without the Black contribution. Given that tolerance remains an issue in the U.S. as well as around our afflicted planet, centralizing the contribution of people often seen as "The Other" is a topic of crucial interest to me. It also embodies a point seen at many moments in the course: we deal not only with far-away history, but with matters that can concern us – and specifically the students sitting in my classroom – right now as we speak about them.

The class on Native American music takes a related approach. This is the first discussion of oral tradition music, and it provides the point of departure for discussing the differences between Western and Native cultures, and the differing functions of music they embody. Here too I discuss the topic of European oppression of the Native Americans, which began with Columbus. This also opens the topic of religious intolerance, one that can easily be extended into our own time and related directly to things the students have heard about or experienced. And once again, attitudes towards "The Other" are highlighted. The subtext again is tolerance, without the word needing to be spoken directly.

When introducing the main line of the historical narrative with the Pilgrims, I address the questions "who were these people, where did they come from, and why?" Students learn about millennial events in European history. At the same time, this refers to some element of the background of many of the students in what happens to be a strongly Protestant region.

Introducing the first book published in the colonies, the Bay Psalm Book, gives me an opportunity to address a topic of special interest to me – and, I believe, of real relevance. The Bay Psalm book was intended to offer the colonists a translation of the psalms that would correspond more closely to their evolving needs. Here I bring up the original languages of the Bible and discuss a bit of the history of Bible translations. And I discuss some of the challenges and hazards of translations, with a couple of examples of agenda-driven translating that show just how cautious one must be in parsing the English version word for word as is done in churches all over. The region in which I teach is heavily church-going, so again, I am addressing something related to many of the students in their everyday lives. Also, I am introducing the element of skepticism about assumptions and authority, and the necessity of examining a primary text for oneself – something else that I would consider a priority to impart to college students. This is especially pertinent in view of the fact that today, as we speak - repeating the tragedies of the Catholic Church from centuries ago - fanatics are killing people to uphold a religion whose texts they cannot read.

The segments on singing schools and romanticism bring up fairly standard yet important

connections with European and American history, while the discussion of camp meetings allows for a portrayal of religion as a tool of power in helping to uphold the institution of slavery. Again, religion as a tool of power and dominance is a theme that resonates through the centuries and touches people – including perhaps my students – today. Minstrel shows further address White American attitudes towards slavery. With African music we encounter the core of the topic of the Black African experience in America, and I spend a fair amount of time detailing the facts of slavery. Shortly thereafter, in discussing blues, jazz, and ragtime, we begin the account of one of the glories of the Black experience in America: the remarkable ascent of music by this then-ostracized group to the level of a veritable craze and a central position in the story of popular music. At the same time, the enormous problems of the Reconstruction era are thrown into focus as well.

In discussing the Civil War, I question the often-perceived centrality of slavery as causing the war. I discuss the immense destruction and the political nature of the Emancipation Proclamation, so often viewed as a model of tolerance and benevolence. This is followed by a portrait of America as a growing economic powerhouse – at least as pertains to the northern part of the country.

The story of the 20th century is, at least for me, particularly rich in connections. In introducing the revolutionary musical and artistic movements at the start of the century, I connect these to ideas that changed the very basis of how humankind perceives itself: the theories of Freud, Darwin, and Einstein. The contention over Darwin is, of course, very much with us today. So too are concepts originating with Freud, while outgrowths of relativity are closer at hand in life than people might realize.

Concert music of the 20th century receives its biggest single chapter with Schoenberg, first atonal, then 12-tone via *A Survivor from Warsaw*. This latter piece brings up first the Intellectual Migration, another connection with German history, and then the industrialized mass murder of the Holocaust – which many of the students learned about in high school, and which remains intensely relevant to our own time. I bring up present-day genocides, Holocaust denial, the renewal of anti-semitism, and also some hope: tolerance, and non-proliferation. This 20th century segment is perhaps the most intense of the course. It also comes up to the present day, and to experiences and connections that could be shared by the students.

I back up one last time, picking up popular song with *Tin Pan Alley*. Jewish immigration in the face of Russian persecution and pogroms is a topic, along with the teeming life of New York City. Finally we return to Rock and bring the story forward, focusing especially on the ferment and remarkable events of the 1960s.

And so what I hope is a course rich in allusion as well as music, is brought full circle. To me, this approach embodies the excitement and challenge of teaching music. I believe too that it embodies both the spirit and the letter of the phrase "music in general studies." And from this flows my proposal that practice may become paradigm: a breadth and wealth of disciplines and experience incorporated as an intrinsic part of the teaching of MGS.

Outline of American Music course with extra-musical content

Those course segments containing significant extra-musical content are listed. (The others have been omitted.)

Origins of Rock	Segregation, Post-WWII youth culture, Brown vs. Bd. of Ed.
Native American Music	Origins of Native Americans, Columbus, Christian attitudes toward N.A. religion, cultural aspects of oral tradition music
Pilgrims	Reformation
Bay Psalm Book	Issues in Bible translation
Singing Schools	The Enlightenment, the Constitution as Enlightenment document
The 19 th century	Romanticism, esp. in painting, literature. European events connected with the shift to German music in the U.S.
Camp meetings	Christianity as related to slaves and their masters
Minstrel shows	Conditions of slavery, attitudes towards African Americans
African music	Overview of slavery and the slave trade
Civil War song	Origins of the Civil War, the war itself, freeing of the slaves
Concert Music 1865 to Ives	Galloping industrial and economic expansion in the North
Spirituals, blues, jazz, ragtime	Social problems following Emancipation
20 th century concert music	Paradigm changes at the start of the 20 th century: evolution, psychoanalysis, relativity, WW I. Looking at expressionist paintings.
Schoenberg	The Holocaust, WW II, Nazism as outgrowth of European anti semitism. Ramifications for today: Continuing genocides and anti semitism, tolerance, non-proliferation.
Tin Pan Alley and musical theatre	Background to massive Jewish immigration
Back to rock	The remarkable 1960s, some follow-up leading to the present

Endnotes

¹ College Music Society Report Number 7: Music in the Undergraduate Curriculum (Boulder: College Music Society, 1989), 5.

² Ibid., 16-17.

³ Ibid., 45-46.

⁴ College Music Society Report Number 4: A Wingspread Conference on Music in General Studies (Boulder: College Music Society).

SHARING THE LOAD: STRATEGIES FOR EXPANDING DEPARTMENTAL OWNERSHIP OF THE MUSIC APPRECIATION COURSE

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Kennesaw State University

The focus of this presentation is the description of my experience at Kennesaw State University as the General Education (Gen. Ed.) coordinator for Music Appreciation. My hope is that this information may be of use to coordinators of Music in General Studies (MGS) not only at institutions of similar size and population but also to graduate assistants or area coordinators at larger institutions, all of whom may periodically feel disenfranchised from the department as a result of the MGS label.

Kennesaw State University (KSU), located just 19 miles north of metropolitan Atlanta, is the third largest state university in the University System of Georgia, with approximately 20,600 students enrolled for fall 2007. Housed within the College of the Arts, the Department of Music currently employs 14 fulltime, 2 halftime, and 29 adjunct faculty members to serve 165 undergraduate majors (there are no graduate programs).

The General Education curriculum at KSU requires all students to take one Arts appreciation course chosen from Art, Music, or Theatre. The Department of Music offers 6 sections of *Arts in Society: Music* each semester. Each section consists of 100 students, thereby generating 600 credit hours. This obviously gives the department a large Fulltime Equivalent (FTE) advantage and may help to subsidize the expense of applied lessons, the upper-level major courses with small enrollments, or the occasionally under-loaded faculty member.

In preparation for this presentation, I interviewed Dr. Lendley Black, Provost and Vice President for Academic Affairs at KSU to clarify what this large number of credit hours actually meant to the upper level administration. In Dr. Black's view, these hours contribute to the overall credit hour generation for the entire university, from which the state Board of Regents bases its budget decisions. In other words, these large sections of Music Appreciation often represent the face of the Department of Music to the campus community with their sizable credit hour generation.

The General Education coordinators in the College of the Arts (COTA) at KSU serve as the visionary for the mission, design and content of each Arts appreciation course. This includes establishing a common syllabus template for all sections, equity of assessment tools (i.e. the same number of tests), determining the experiential requirements (4 concerts, including the Atlanta Symphony Orchestra), training new instructors and scheduling guest lecturers. The mission statement for all Arts appreciation courses is powerfully succinct: "Educating Arts Audiences of the Future."

Shortly after accepting a tenure track position at KSU in Music History and as General Education coordinator in 2004, I began to realize the urgency of this mission, in light of so much questioning of art music's cultural relevancy. I viewed this mission as a chance to develop future audiences on the local level, especially since one of the largest colleges on campus is the Coles College of Business, a major contributor to the local public radio station. If future business leaders enjoyed this experiential course, perhaps they would remember arts organizations in selecting recipients of their corporation's charitable contributions. An additional factor in my sense of exigency was the large number of business majors in my courses, who were non-traditional students. Many were attending school at the expense of their employers, and they were already in the business community making these kinds of decisions. Even without the large number of business majors, I realized that any one of our students could be future members of the Board of Regents, provosts, university presidents, or academic deans who will make decisions about our programs.

Like most small to midsize Music departments without graduate programs, the staffing of these courses at KSU consisted of adjunct instructors or rotating fulltime faculty who needed credit on their FTE load, especially the under-loaded applied faculty. The general attitude among faculty and administrators towards teaching Music Appreciation was one of distant admiration and grudging acceptance. Most realized its importance but primarily viewed it as a necessary evil, something to justify the individual attention given our upper-level majors. Despite a genuine belief in the course's mission, there was little action towards pursuing this mission. Most were spread too thin to give it much thought or energy.

As a result, there was no standardization of the course or equity in its requirements. Although some faculty claimed to enjoy teaching the course, often their planning was last-minute and haphazard, quickly reverting to the familiar old ways of lecture-based teaching of the same repertory. The myopic specialization of our undergraduate and graduate training often persists into our teaching lives, especially under the pressure to wear so many hats in today's small Music departments. Moreover, it is difficult to reinvent ourselves as good generalists after so many years of developing our specialized expertise and its accompanying self-image.

Initially, my own view matched that of my colleagues. I was a violinist and a musicologist. Although I wanted to teach music appreciation well, I would have rather been teaching a violin lesson or improving my junior Music History course. That changed in 2004, when I began coordinating all Music Appreciation courses. I realized that I needed more commitment from my department in order to pursue the mission for this course with any degree of success. I felt that the responsibility of these courses should be a shared one, especially given the large number of credit hour generation that benefitted the department as a whole.

Administrators

I decided it would be best to start at the top. Under the guise of scheduling all guests for the Music Appreciation courses, I invited the Dean of the College of the Arts to guest lecture on one topic. Typically, academic deans have been out of the classroom for a while and often appreciate the opportunity to teach one lecture topic (rather than a whole course). This is a way to reconnect with current classroom culture regarding instructional technology as well as the attitude of contemporary students. Our particular dean, afraid of appearing technophobic, decided to learn *Microsoft PowerPoint* and to incorporate the text's CD-ROM into his lecture.

The topic for this guest lecture should not only be of particular interest to the administrator but should also advance the scheduled content for the course. It should also be modular enough both to cover in one class period and to be easily inserted into the schedule based on the administrator's availability. For example, our dean chose Debussy, Impressionistic painting and Symbolist poetry. Once the topic is chosen, the administrator can teach the same lecture for multiple sections every semester. This permits her/him to refine the presentation and recapture classroom skills with repetition. A visit to every section may be impossible, two or three each semester is more realistic. Given the large number of meetings and other obligations in an administrator's life, it might be best to schedule their first class visits during the summer sessions when they typically have more time to devote a morning or afternoon to guest lecturing.

The dean was delighted to be in the classroom again, and he began to share his experiences with other upper-level administrators with a sense of pride. This experience may also increase your administrator's appreciation of the challenges faced by the Gen. Ed. coordinator in teaching large sections of non-majors. After a full afternoon of guest lecturing, the Music Department Chairman commented that it was good for him to walk in my shoes for a day. Another more tangible result was that he ordered brand-new audio/video equipment for the Music Appreciation classroom within 24 hours after his first lecture! This was after months of my repeated unsuccessful attempts to obtain even a DVD player through the proper campus protocol for equipment requests.

Since my administrators had modeled the commitment to, and participation in these courses, I was then in a good position to approach other faculty for guest lecturing.

Faculty

“An effective program for building audiences among the non-major student population should be maintained, especially for faculty and student concerts.” (NASM *Handbook 2007-2008, First Edition*, Appendix II.A., Section 4.A., item 7.)

The experiential component of the Music Appreciation courses at KSU was designed not only to enhance student learning but also to create an audience for the campus ensemble, faculty, or guest performances. Occasionally, each section is required to attend a specific concert on campus. When driving a class to a particular concert by a university ensemble, invite the director to class for a “meet the conductor” session. S/he can discuss any theme to the programming, other reasons for selecting the repertory, the repertory itself, what to listen for, and conducting in general. Students then have a connection to the required event that can deepen the concert experience and increase their comfort level with concert attendance. A successful early concert experience on campus is excellent preparation for attending an off-campus event such as the Atlanta Symphony Orchestra later in the semester and may even plant seeds of future concert attendance and arts support.

The class visit also increases the commitment to this process by the faculty member as well. On the immediate level, it’s in the director’s best interest to increase connectivity with their audiences, as 100 underclassmen attending their first concert could be unruly. Many faculty members commented on the responsiveness of the audience during the performance after giving a preview in class. They discovered first-hand the importance of audience development by shouldering some of the responsibility for education and outreach to the audiences.

The concert preview also works for faculty giving annual solo or chamber recitals. This enables the faculty member to perform new repertory before the event, which is especially popular with our piano and guitar faculty for testing their memorization.

If the department is small, supply desk copies of the Music Appreciation text to all faculty. Faculty members may periodically offer to visit a few sections if they know that the class already studies a piece they’ve programmed for their recital. For example, our piano professor offered to come perform the Beethoven Sonata, Op.13 (*Pathetique*) in preparation for his recital. As with the ensemble performances, this also heightens the experience for the students attending the recital by this connection with the performer.

Music Majors

In an effort to expose the non-major to more live music in the classroom, I began to invite two or three music majors to class each semester. In addition to the performance and demonstration of the instrument, I initiate a discussion about the life of a music major by asking questions concerning the amount of daily practice, the various ways music students earn extra money, and their plans for the future. This tends to open the floodgates during the question and answer session, and the 20 minutes allotted for the visit often turns into 30-35 minutes. The live demonstrations are much more effective than the video demonstrations that accompany the texts, which also feature undergraduates.

Undergraduates relate better to other undergraduates than to even the most dynamic and energetic faculty. When I demonstrate the violin myself, I barely get applause or any gesture of appreciation (I’m a professional violinist). But when I schedule a student violinist, the class typically responds with enthusiastic applause and asks more questions of the visitor. Later in the semester, students often report—with excitement—seeing the various student guests onstage in

the campus ensemble or operatic performances after their class visitations. This establishes even more connections for the non-major with the performers.

In addition to instrumental demonstrations, I often invite senior performance majors into the classroom to promote their upcoming degree recitals. In fall 2007, for example, I scheduled a piano major to perform Liszt's Hungarian Rhapsody No.2 for the class session devoted to Romantic piano music, rather than playing the token Liszt recording in the anthology. She was able to relate the difficulty in learning and memorizing the work for her upcoming recital. The normally shy young woman surprised me with the passion and clarity of her explanation of the intrinsic value of the music and of her career goals. In essence, this class visit provided her with experience in musical entrepreneurship and self promotion as advocated by NASM:

"Opportunities should be provided for studies and experiences in arts management, advocacy, and audience development." (NASM *Handbook 2007-2008, First Edition, Appendix II.A., Section 4.B., item 6.*)

The benefits for the music major have been one of the most rewarding aspects of my quest for departmental ownership of these courses. It provides an opportunity to test new repertory (and memorization) and to gain more performing experience in front of 100 students. More important, students learn to be advocates by speaking about their art to non musicians. Most music majors are mired in the myopia of daily practice and rehearsals, and rarely get an opportunity to step back and articulate what they do and why they do it. As stated earlier, this provides practical experience in entrepreneurship that could prove beneficial for their future careers. After each visit, I typically place a letter of appreciation in the student's file/portfolio praising their willingness to reach out to the non musician that perhaps may enhance a future graduate school application.

After initiating the music major appearances in the Music Appreciation courses, other music majors began to volunteer for a chance to try their new repertory, especially classical guitarists. I even had a bass trombone player who volunteered every semester, which I couldn't quite understand as he typically played the same brief excerpts for each visit. He later explained that he really enjoyed the look on the students' faces when he blasted full volume towards the center of the class.

Other opportunities for majors have included visits from the student cast of the department's opera or musical theatre production. As attendance at the production is a class requirement, the students present excerpts along with plot synopses to preview the production.

Resident Faculty Ensembles

One of the most successful programs in the Arts appreciation courses at KSU is the series of interactive concerts by the Atlanta Percussion Trio, one of the resident ensembles on campus. The Visual Art and Theatre appreciation courses typically request a music guest lecture each semester that covers the elements of music. In response, I initiated a series of concerts during class time for all Arts appreciation courses. The Atlanta Percussion Trio reviews the elements of music (rhythm, texture, form, scale, harmony, and melody) in an interactive presentation on music and instruments from around the world.

Like many other college campuses, there has been a movement towards the inclusion of more non-Western content in the Gen. Ed. curriculum at KSU. Since most music faculty at KSU (including myself) were absent training in non-Western repertoires, these concerts seemed like a good solution. The trio's program samples numerous cultures including: Kenya, Ghana, South Africa, Native American, New Orleans, Mexico, Cuba, Brazil, Switzerland, Aboriginal, and others. Students participate in several numbers by playing bells, maracas and tambourines provided by the trio.

Guest Artists/Residencies

NASM also advocates interaction of non-majors with visiting artists: "Opportunities should be provided for the participation of non-major students in activities involving visiting musicians." (NASM *Handbook 2007-2008, First Edition*, Appendix II.A., Section 4.A., item 9.) Therefore, the next step towards increasing departmental ownership of these courses was to extend the residencies of visiting scholar/artists to include one or more of the Music Appreciation sections. This began from an expansion of the masterclass budget as a way to obtain the maximum benefit of the guest artist's brief time on campus. Guest performers for the Premiere Concert Series, for example, visit classes on the day of their evening performance to offer a preview and answer questions. Faculty hosts or administrators often accompany the artists to the Music Appreciation class, which indirectly strengthens their connection to the non-major. Guest musicologists for the American Music Week Residency have included Richard Crawford (05), Evan Bonds (06), and Mark Claque (07). Each scholar taught at least two sections of non-majors on an American art or vernacular topic.

The guest residency program proved to be another effective way to incorporate Global learning into the Arts appreciation course. In 2006, the Ghanaian drummer and choral director, Kofi Ansah, visited all Music, Art and Theatre appreciation courses and taught each class multiple polyrhythmic songs by using only call and response.

The most powerful example of global learning at KSU—one that is multi-layered and campus-wide in its scope—is the "Year of" program. Now more than 20 years old, this program spotlights a different country each academic year through a weekly lecture series, art exhibitions, theatrical productions, and concerts. The 2007-08 program is focused not on one country but upon the melding of many cultures to form a new one in "The Year of the Atlantic World." For this celebration, the Gen. Ed. Arts coordinators arranged a 10-day residency by Elise Witt, folk singer and songwriter. Witt presented the transformation of selected folk songs as they travelled across the Atlantic (e.g., France to Acadia to Louisiana). Students again learned multiple songs with accompanying choreography in an interactive multicultural class session.

Conclusion

The benefits of implementing these strategies for departmental involvement may be summarized as follows:

Increased Funding

On the most immediate level, our classroom received brand new electronic/stereo equipment within one week of an administrator's first guest lectures. Eventually the department chair established a new budget line for a student assistant for all Music Appreciation sections, to facilitate scantron grading, grade postings, etc. The success of the Atlanta Percussion Trio concerts resulted in funding from the college dean for both the continuation of the APT concerts and the residencies of other visiting artists who bring significant Global content to all Arts appreciation courses.

Increased Awareness of Department of Music

By driving various sections of Music Appreciation sections to student ensemble and faculty recitals along with class visits from faculty and students, the campus profile of the Department of Music and its programs increased dramatically.

Increased Experience for the Music Major

The music major gains valuable experience in public speaking to non-majors, arts advocacy and entrepreneurship by participating in these courses.

Increased Recognition of General Education Coordinator

There is an increased awareness of the Gen. Ed. Coordinator's role as vital to the mission of the department. The coordinator gets a place at the table on both the departmental and college levels. The chair now works closely with the coordinator in selecting potential instructors based their suitability for teaching large sections.

Increased Sense of Departmental Ownership

By involving the department in class visitations, audience-building is no longer just an abstract idea for the administrators, faculty and students. Both students and faculty now volunteer to perform for the classes and guest artist residencies typically include concert previews for the non-major. This has also invigorated the quality of the Music Appreciation courses themselves. A strict lecture-based format featuring only the Western Canon has been replaced with a vital, interactive experience with guest lectures, in-class performances and dialogues by students, faculty, and guest artists, and multiple encounters with non-Western music.

Although there has been an ebb and flow to the level of participation of the faculty and students over the last four years, the awareness of the importance of these courses has remained constant. There is an increased connectivity to the non-major and a shared responsibility for the mission of "educating arts audiences of the future." An education in music, both to the major and the non-major, is indeed the responsibility of all music faculty.

PREPARATION OF GRADUATE STUDENTS FOR COLLEGE TEACHING: WHERE ARE WE NOW?

INTRODUCTION

JOHN BUCCHERI
Northwestern University

I am very pleased to have this opportunity to address a joint session of the College Music Society and the National Association of Schools of Music that deals with the preparation of our graduate students to teach. I would like to thank Douglass Seaton for the invitation, in which he assured me that a good amount of useful information would be passed on to you by my colleagues on the panel, and that I could speak more personally and anecdotally. So, rather than conjure up an image of the student and his or her needs, I will invite you, for a moment, to train your mind's eye back on yourself. I would like you to recall a time when you first felt the power of music deep in your imagination, when you felt that spinal tingle, that Aha! experience, knowing that you loved music and that it had to be a core preoccupation in your life. And in the 20 seconds or so that I will give you to do this, I would like you to try to get in touch with the feeling of that time...

I will identify the feeling that I hope you sensed as arising from the spiritual quality music makes available to us, the quality that transforms us when we listen or perform. It is the awareness that music both transcends and enriches everyday experience, and brings a meaning that is beyond language, a numinous experience. Moreover, we know that this quality can be shared, sensed collectively and simultaneously. It is that quality in music that helps to humanize us, and makes us aware that in each individual there resides something eternal that connects every human being.

A few years ago, I attended a presentation on Professional Education and Training at a meeting of the American Association for Higher Education. The emergent theme was that the idealism that brought students to specialized study was often sapped from too many of them by the end of their first year of study. Law students came with a sincere desire to bring justice and fairness to the citizenry, especially to those without means. Medical students wanted to ease pain and provide opportunity for a life unimpeded by serious illness. Yet they had somehow lost the sense that sparked their enthusiasm for their chosen vocations. It had been clear to me for some years that this was true for many music students as well, and not only when they entered graduate study, but perhaps more often during their first two years of study. (When I mentioned this during the discussion period, everyone was dismayed!)

The reasons for this loss are many and you know what they are: a defeating form of criticism from teachers, heavy competition from a more select pool of brighter and often more talented fellow students, a crowded schedule with little time for reflection, and an approach to music study preoccupied with technical matters and lacking in its attention to the very spiritual aspects of the art that made music so initially compelling. My belief is that we can make professional education in music richer and more rewarding by thinking about and nurturing the spiritual in music. Let me say a bit more about my understanding of this quality.

I am for an inclusive spirituality. I do not think that this dimension of music is accessible only to those who practice an organized religion, and I know that even non-believers encounter it. Of course it is an attribute of all music, though each individual may encounter it in a limited repertoire.

How can we foster this essential quality as we prepare our students for their lives as teachers? I believe the most powerful way is simple: to demonstrate, in our reactions to the music we engage with our students, that we ourselves sense its spiritual dimension. Yes, to teach and nurture by example, to demonstrate that the awareness of music's spiritual quality is alive in us, that it is an active ingredient in the daily practice of our art.

Perhaps you find this solution too glib, but I am reluctant to suggest how that attribute might be revealed by you personally. I can, however, share a couple of my own concrete adventures with you. In the last several years in my work as a theory teacher, I developed an approach to free [atonal] improvisation that depended heavily on immersion in the spiritual, though I never identified it as such with my students. Below are excerpts from a column I wrote a few years ago, called "Finding Your Own Music" that, while avoiding the word itself, attempts to put the reader in touch with the internal spiritual sense that improvisers experience.

My goal in this column is to convince those of you who have never experimented with free improvisation to try it. In earlier columns, I have mentioned that improvising is an absorbing part of my musical life, and I relish this opportunity to help you find your own music, the music known only to you, the music that can, arguably, put you in touch with your thoughts and feelings so much better than words.

What does it mean to have "your own music?" What style and pitch system must you internalize to develop and nurture it? If you suffer from "improvisation avoidance," how can you overcome the fear of playing or singing something that has not been previously notated? How do you start doing it?

We have all learned a great deal from our years of music lessons: technique, a high regard for composers and the beautiful music they write, and, for sure, the deeply satisfying experience of recreating and sharing with others magnificent individual works. Apart from a long list of pieces we may have mastered, we also develop a sense of what music is, and what it feels like to express a musical gesture. It is as if we had a kind of idealized artifact in our imaginations that is MUSIC writ large. I believe it would be impossible for musicians to agree on its substance, because we would have to use our comparatively impoverished vocabulary to communicate our ideas of it, and because it would be as variable and singular as any one of the individual minds considering it. Nor could we turn to aesthetics or philosophy or cognitive psychology for help. It is, after all, music of a very highly personal sort that I am suggesting here, music evolved from hours of careful practice, listening, and interpretation. It is, simply, your own music, and the only way to know it is to perform it—most importantly, I believe, for yourself.

There is a high probability that your music is patterned in some way. Einstein once distinguished humans from other life forms by suggesting that we search out patterns when they are obscured, and manufacture them when they do not exist. We are pattern seekers in the extreme. Recently, Steven Wolfram, in his provocative and potentially revolutionary book, *A New Kind of Science*, shows how "cellular automata" can generate the most elegant and complex designs. The graphics in this weighty volume are indeed music to the eye. Cellular automata are actually simple sets of procedures rather than patterns themselves. Likewise, your music, rather than having a particular design or form, is a set of

potentials, a bunch of things to do with sound that unfolds only when you perform.

So will your music be tonal in the conventional sense? Jazzy? New age? Dissonant? You won't know until you hear it; but I think you ought to start with dissonant music. This may seem a strange suggestion. I've had some success, however, working with musicians who have never improvised, and we've begun with patterns that often turn out to be quite dissonant. Here's why:

If we analyze the fear many musicians feel that keeps them from beginning to improvise, it boils down to not knowing the answer to the basic question "what note(s) do I play or sing next?" You can find books that will suggest beginning with a C major triad and learning a variety of ways to express it, or learning simple tunes that can be harmonized using patterns of two or three chords, or learning scales and modes that fit well with certain chords. My experience with these methods is that it takes a beginner a long time to get to the stage where the resulting music sounds good. Very often musicians, especially those who already have great facility and considerable experience, run out of patience. Improvisation never gets to the point where it seems worthwhile. And early success and pleasure is the goal here.¹

A second encounter with the spiritual, again left unidentified as such, occurred when I returned to teaching freshmen after a long hiatus. I was looking for ways to help students connect the study of musical process and structure (i.e. music theory) with music of their past. I asked each of them to write an "ear history," a description of the music they could remember from their earliest days. I described my own memories: of the sound of my grandfather's voice and his reddening face as he tried to match the high notes of a Puccini aria straining from an old victrola; of my mother's voice as I sat by her while she accompanied herself and sang "Things are seldom what they seem" from a Gilbert and Sullivan operetta, and my fascination with the Bach Double Concerto when I heard both parts being played by Jascha Heifetz through the marvel of the mixed tracks on a long-playing record.

"If you think about it," I told my freshmen, "you will realize that each of us has a very personal treasury of 'ear stories,' an archive of life-spanning aural memories as rich as the family photo album." I was amazed at the response, and the reverence with which they treated the subject. Mind you, I didn't start out consciously to engage my students in anything spiritual, and it occurred to me only some time later that I had put several of them in touch with it. My hope is that you will continue to find ways to keep alive in your students the spiritual spark that brought them to you.

I have just a few minutes left, and I want to close by asking you to raise your hands and make a promise. I have been on a campaign for some years now to change a bad habit we have all been guilty of. Tell me, if you are curious about what your wind ensemble director's year-long schedule is, will you ask her: "What's your concert load this year?" Likewise, will you ask your musicologist on leave for a term: "What's your research load this year?" Probably not. Then why do we continue to use the word "load" to describe the teaching component of our lives? The words we choose reveal what we think about the things they stand for. The dictionary tells us a load is "something carried with difficulty, specifically, a) a heavy burden or weight, b) a great mental or spiritual burden." I can't ever remember having a teaching load. The word is best suited for describing things carried by cars, trucks, and trains. It's hard to purge this descriptive, but we undermine the value we give to teaching by continuing to use it. So it is appropriate, given today's topic, to ask you to raise your hands and promise to at least make the attempt not to use it, especially when you are preparing your graduates to teach. Show of hands, please! Thank you.

Endnotes

¹ Buccheri, J. "Finding Your Own Music." *Newsletter of The College Music Society*, President's Column, September, 2002. Several specific strategies for improvisation are offered in this brief article.

WHERE ARE WE NOW? – THE PREPARATION OF MUSIC GRADUATE STUDENTS FOR COLLEGE-LEVEL TEACHING

ANN TEDARDS
University of Oregon

I was invited to join the panel today to describe the curricular and non-curricular offerings in place at the University of Oregon that are related to preparing our graduate students for positions in the academy. However, before I launch into those specifics, I'd like to provide a context for this discussion. I believe strongly in the need for BOTH curricular offerings AND an on-going articulation of the critical component of faculty mentorship. CMS held an important session this week on academic citizenship, a topic that goes to the heart of preparing our graduate students. As members of the professoriate, we are all models, whether we intend to be or not. Probably the best preparation our graduate students receive, but certainly the most direct, is the modeling we do, day in and day out. Questions of collegiality, collaboration, and ethics are already on the table in the eyes of our graduate students. What we need to do is to articulate them.

At the University of Oregon, our offerings include regularly scheduled courses, Graduate Teaching Fellow (GTF) orientations and supervision, the UO Teaching Effectiveness Program, and the opportunity for graduate students to serve as non-voting members of faculty committees. Further, a graduate extra-curricular colloquium that carries the acronym THEME, for theory, history, ethnomusicology, and music education, is an opportunity for faculty and graduate students to meet informally around selected topics pertinent to the profession.

After a brief description of these components of our graduate program, I will pose three questions that are integral to our discussion. My colleague, Harry Price, will then speak with you in depth about one of our courses, titled *College Music Teaching*, a course required of all music doctoral students. When I stepped into the position of Director of Graduate Studies at the UO, my predecessor was the instructor for this crucial course. When he retired, I searched in vain for someone on our faculty to continue the offering. Believing strongly in its importance, I kept it on the books hoping the right person would come along. Finally, Harry joined our faculty and our doctoral students and I am grateful to him for teaching this central course in our graduate curriculum.

In addition to the doctoral *College Music Teaching* course, we have a 600-level "topic" course titled *Pedagogy & Practicum* that is offered in every graduate academic area in the School. Doctoral students must take two of these, one in the primary area and one in the supporting area. This course is also required in selected master's programs (jazz studies, multiple woodwind performance, multiple brass performance, and voice performance). We have separate majors in piano and string pedagogy at the master's level that focus on teaching preparation through other courses.

A sampling of syllabi for the 639 courses in the applied areas indicates that topics often covered in the pedagogy component include:

- Teaching repertoire and pedagogical goals
- Development of a studio syllabus (for both undergraduate and master's-level teaching)
- Survey of pedagogical resources (journals, magazines, professional organizations, websites)
- How to teach instrument maintenance
- History of the instrument

- Pedagogical history – schools of playing

Syllabi of 639 courses in the academic areas might generally cover:

- A review of published works on teaching in general and in the specific discipline
- A review of textbooks
- Designing a course
- Delivering a lecture

The practicum component in both areas might include:

- Planning and teaching a summer session course
- Teaching discussion sections of an existing course
- Teaching studio lessons
- Observation by a staff person from the UO Teaching Effectiveness Program

The third course offering is an elective titled *Supervised College Teaching*. Any graduate student may enroll in independent study with a faculty adviser to arrange supervised teaching of any nature during the course of a term. An agreement regarding the parameters and expectations of the teaching is made and documented at the beginning of the term. Since credits are earned, both student and faculty time are accounted for. This option is particularly useful for graduate students who do not hold teaching fellowships to gain college-level teaching experience.

Beyond the regular course offerings, the orientations and on-going supervision of our graduate teaching fellows (GTFs) certainly help to prepare those students for college-level teaching. Orientation topics include the dual role of a GTF as both a student and a member of the faculty, issues of diversity, equitable treatment of students, ethics, bias and harassment and a description of campus resources available to both faculty and GTFs.

The University of Oregon Teaching Effectiveness Program (TEP) provides numerous resources for faculty, graduate teaching fellows and graduate students interested in preparing for college-level teaching. TEP's national organization is the Professional and Organizational Development Network in Higher Education (POD). At Oregon, our teaching center offers a wide variety of resources, workshops and services, and provides information and assistance with technology in the classroom and services such as direct observation and midterm feedback. A sampling of the sessions scheduled for this term includes "Teaching for the First Time," "Teaching Large Classes," "Engaging Students in Dialogue," "Basic Teaching Skills for Leading a Discussion Section or Lab," and a book discussion on Wilbert McKeachie's *Teaching Tips: Strategies, Research, and Theory for College and University Teachers*. For our session today, I have provided a handout from our TEP program that summarizes its mission and goals.

As we know, a successful faculty member, in addition to teaching well, is expected to engage in on-going professional research and must also be a good citizen within the academic unit through committee service and collaboration with colleagues in numerous ventures. A graduate student who understands the full range of faculty responsibility before beginning that first job will be much more likely to make good decisions about setting priorities and time management. At our institution, graduate teaching fellows are invited to faculty meetings and are required to attend the first one each year. Further, we have two non-voting positions on the graduate committee, one Master's and one doctoral. In addition to their receiving a nuts and bolts view of how a faculty committee operates, the graduate student perspective on issues involving the graduate program is invaluable to the committee.

Finally, our THEME consortium brings faculty and graduate students together on a regular basis for discussions on professional development, rehearsals of conference presentations, and informal sessions with guest scholars. This forum is vital, I believe, because of its informal

setting that nourishes critical thinking about the profession and the status of music in the academy.

The three questions I wish to pose are:

- What's important to convey to our music graduate students about teaching at the college-level?
- What's different about music in the academy from other disciplines?
- How do we assess our success in preparing music graduate students for the academy?

Regarding what's important, I offer the following for your consideration:

- Developing a teaching philosophy
- Embracing the idea that a professor is a leader
- Proven teaching skills through teaching experience, supervision and feedback
- Nuts & bolts (e.g. syllabi, office hours, grading, technology)
- Ethics
- Understanding the Academy
- Understanding the multi-faceted roles of a college-level teacher
- What are the pitfalls?
- What results in success?

The second question poses the need to understand how the music unit fits in the greater Academy. I confess that my experience of this question has often been the proverbial square peg in a round hole, but in my more optimistic and creative moments I find that music and the arts in general serve to define the academy in exciting and crucial ways, and that, without us, the tower would be more ivory than ever. Some of the differences are:

1. The variety of music sub-disciplines that require different skill sets
2. Collaboration is inherent and necessary, not just a choice
3. Opportunities for direct mentorship, especially of undergraduate students, through one-on-one teaching
4. Inherent links to the community through the arts

Finally, what about assessment? How do we know if we are preparing them well?

In seeking an answer to this question I communicated with some of our recent graduates who are now teaching at the college level and asked them about the preparation they received in their graduate program at the UO. Here are a few of the responses and my comments:

1. "By far the best preparation I received in pedagogy at the UO was by being a GTF. I am grateful to have had this opportunity."
2. "The best thing UO did for me was the GTF. I was able to teach every term during my PhD. I was also able to teach lots of different theory and ear training classes working with several different professors. This has been and, I am sure, will continue to be of great value to me. I have already used several different teaching strategies I learned from watching different UO professors teach."

Comment: As thorny as the position of graduate assistant may be in academia, it is probably the best, most comprehensive component we have to prepare graduate students to teach well.

3. "I never used the UO Teaching Effectiveness Program though I heard very good things about it. I know they offer to videotape you teaching and then sit down and discuss the

results with you. I always meant to do that, but I never got around to it. I think it would have been a very helpful thing.”

4. “I now see that MUE 641 [College Music Teaching] was a valuable class. I regret that at that time I did not have enough time nor care enough to reap the benefits.”

Comment: We often know better than they do what will be of value to them in the future.

5. “Personally I found the MUE 639 [Pedagogy & Practicum] courses I took impractical. We spent more time discussing philosophy than actual teaching practices and techniques. I felt that those classes needed to be more practical in their approach.”
6. “Pedagogy & Practicum needs to be a two-term course. Music Theorists have several domains in which they should be qualified to teach (Aural Skills, Written Theory, Keyboard Skills, Counterpoint, Form/Analysis, etc.). I believe I learned more on my own while preparing for my comprehensive exams than I did in the ten-week course. (It would have taken 10 weeks to cover syllabus development in each of the major domains of music theory!).”

Comment: These courses are disciplinary based and some may require more time to deliver. I teach the graduate pedagogy course in voice and find that the students are hungry for the “practicum” side, i.e., direct observation and feedback of their teaching.

7. “From an administrative point of view, my term on the Graduate Committee was INCREDIBLY helpful with what I am doing now.”

Comment: Anything we can do to help a graduate student better understand the complete role of a college-level teacher is good.

8. “Three members of the faculty observed my teaching and gave me valuable feedback and advice.”

Comment: Regardless of format, direct faculty observation and feedback is probably the single most valuable component of teacher preparation.

MUSIC IN GENERAL STUDIES: TECHNOLOGY

MUSIC APPRECIATION: VALIDITY OF LEARNING VIA A COMPARISON OF ONLINE AND TRADITIONAL INSTRUCTION

MICHAEL R. BROWN
Mississippi State University

Introduction

It is my privilege and responsibility to teach on campus in a traditional setting a large section of music appreciation (200-315 students per semester) and an asynchronous online course for Mississippi State University. The expectations for learning, the requirements for the course, the nature of the assignments and examination questions are identical in both courses, although there are slight adjustments to the delivery systems. From the onset of the development of the two delivery systems, there has been an attempt to assess, compare, and validate the learning that takes place in each delivery system by comparing each population with the other. Initially, the comparison was to validate the experience and expectation of the online course to make sure that it was academically credible, but the continuing result serves as a mutually beneficial source of data to help refine both courses.

Similarities of the Two Systems

In both systems, the text, *An Introduction to the History and Literature of Music in Western Culture*, and an accompanying 2 CD set is required of all students. Extensive study guides, all examinations including a listening exam, syllabus, and other pertinent information for students, are provided via WebCT (soon to be replaced by Blackboard Vista). In both the on-campus and the online courses, the experience is paperless. In both systems, students are required to attend two concerts, write a short paper (submitted by email via WebCT) defining in a formal way, aesthetics in music, and to write an additional short paper in an informal way about a personal experience with aesthetics.

Difference in Delivery between the Two Systems

While the exams are drawn electronically from the same large body of questions for both systems, the exams are more numerous and shorter in the online experience. Clearly, the online students do not have the benefit of three 50-minute lectures per week and must internalize the data for the course without the benefit of lectures. The online course has seven short exams prior to a comprehensive final exam and the listening exam, while the traditional course has three longer exams including a more heavily weighted midterm exam prior to the comprehensive final exam and the listening exam. Students on campus have their attendance at concerts counted via a ticket system that is part of the music major recital lab attendance requirement, and students online must document their concert attendance with a short paper describing their concert experience. On-campus students are not required to write a short paper describing their concert experience, but they are required to participate in one Discussion Board experience. There are two or three significant concerts each semester, such as the Starkville Symphony or a significant choral or band concert, which are designated as Discussion Board Concerts. Students select one

of the concerts and are then required to participate within 24 hours of the concert in an online discussion board experience, which is similar to a controlled chat room. They must use the musical language, terms, and references learned in the course to critique the performance. They may make their own judgments or respond to the comments of their peers. Their comments are surprising, rarely caustic, and sometimes enlightening.

As a means to document attendance and encourage on-campus students (primarily freshmen) to attend class, pop quizzes are given five times during the semester at unannounced times in the on-campus course. This component of the on-campus system has no comparison in the online system. Additionally, the on-campus students can avail themselves of recordings of all class sessions via an experimental podcast program. Plans are being considered to provide the online students with copies of selected on-campus lectures to enhance their learning experience, but those plans are complicated by intellectual property rights and concern about the ownership of the lectures. Currently, the podcasts have not been initiated for the online course. Finally, the time frame for the on-campus system is the length of a semester with designated windows of opportunity for students to do their online (WebCT) exams and assignments, while the online course allows the students to work at their own pace with up to a full calendar year to complete the course.

Demographics

The demographics for the two sets of students are significantly different. The following describes the differences between the two demographic units:

Traditional

Average age - 22.21 years*
Average ACT - 22.51
Average GPA - 2.82
Average Music Appreciation GPA - 3.09

Online

Average age - 31.77
Average ACT - 20.93
Average GPA - 3.02
Average Music Appreciation GPA - 3.5

*Over 90% of the members of the on-campus class are in the freshman class, this would certainly lower the average age of the students in this specific course.

Grading Information

On-campus

Spring Semester 2006 - 181 Students

A - 59 - 32%
B - 60 - 33%
C - 36 - 20%
D - 7 - 3 %
F - 19 - 10%

Online

All students completing the course during the 2006 calendar year - 24 students

A - 12 - 50%
B - 8 - 33%

C - 0 - 0%
D - 0 - 0%
F - 4 - 16%

Academic Security

Within both systems, as in any academic setting, there is an inherent problem of cheating. With all tests and assignments taken via WebCT in both systems, a great deal of concern and energy has gone into safeguards to discourage cheating. While the Mississippi State University Honor Code is a serious matter, honor alone cannot control cheating. In all examinations in both systems, there are critical and controlled time frames in which the student has a limited window of opportunity to take the exam. For instance, on the short exams on the online course, the student must answer 20 questions within 6 minutes (18 seconds per each multiple choice question). This limited window of opportunity clearly limits a student to a quick response to the multiple choice questions. This has caused some derision with students who feel some undue pressure to complete the exams in the limited time period. On-campus students with documented learning disabilities can request proctored tests from our campus learning center, but online students have no option for proctored tests at this time. The limited time frame does not preclude students from either system from having outside help in completing the exams or having an imposter or fellow student complete the exam for them. Likely abuses take place with some regularity, although the extent of this sort of cheating is unknown.

Within the WebCT exam function, each test and the format of each multiple choice question is randomly selected from a large body of questions in the test question bank. Therefore, no two tests are alike, so students are not assisted by taking the exams together. There have been humorous, albeit sad, instances where students have admitted to copying another student's answers only to find out that the other student's test was radically different from their own exam.

Comparison Projections

The data compared between the two systems has not been clinically analyzed for this comparison of validity nor does a comparison between the two systems provide absolute validated learning for either system. In truth, good grades or poor grades do not prove or disprove that significant learning has taken place in either system. However, if an assumption of learning is made on the basis of success or failure in examinations and other teacher assessed assignments, then there are some convincing arguments that can be made in conjunction with presumed validity between the two systems. They are as follows:

- There is not a significant difference of assessment scores between on-campus and online students. Comparing large numbers of traditional students to a much smaller number of online students has a number of intangibles, but it should be noted that there are some interesting parallels between the grades in the two systems.
- The statistical differences between the on-campus and online courses parallel the university statistics for the two systems.
- The letter of grade of A is higher for the online student than the on-campus student. Grades of B are exactly the same at 33% of the students completing the course. Grades of C, D, and F are significantly higher for the traditional students.
- The difference in age of almost 10 years between the two populations is likely a significant factor in the overall better success rate of the online students. Even though they have no access to the lectures and in class experience, their success rate is higher. This could be a bitter pill for the teacher to accept in that the students who do not have

the benefit of the lectures actually do better than the students that do. However, student maturity, personal motivation, a much higher percentage of students who are paying for their own education rather than their parents, and learned life skills of the online students apparently makes up for their limited access to the teacher and their overall lower ACT scores.

- The longer period of time to complete the course is not likely a factor in success for the online student, but a longer period to drop the course without penalty is perhaps a significant factor. Many more students in the on-campus class simply stop going to class than the online students who stop logging on to the course.
- Lifestyle of the students is likely a significant factor for success. Far too many of the on-campus students either never show up for the class, resulting in failure, or are actively pursuing other activities other than study and scholarship. The online student chooses to take this class and has adult motivation to complete the course. They tend to be motivated people attempting to complete a degree or program that has significant impact on them professionally and financially.
- Online students are much more likely to request additional help or information, have a greater knowledge and understanding of the syllabus, and tend to give higher praise and evaluation of the teacher and the course. In general, the online student seems to get more out of the course and enjoy it more. Perhaps, the more a person puts into something, the more they get out of it.
- While the online student does seem to do slightly better on average in amassing the general knowledge proscribed in the course, there is a strong sense that the experience for the on-campus student is superior in many ways. Education should be more than amassing a body of knowledge.

MUSIC IN GENERAL STUDIES: DOLLARS AND SENSE: REINVENTING MUSIC APPRECIATION FOR THE NEW MILLENNIUM

DOLLARS AND SENSE

GERARD ALOISIO, LINDA B. DUCKETT, AND INGERID M. KVAM
Minnesota State University, Mankato

The following is the text of a team presentation in support of the creation of a terminal degree to train specialist teachers who wish to teach our non-music major classes of the future.

I. Introductions **Gerard Aloisio**

To my left is Dr. Linda Duckett. Dr. Duckett is currently Interim Director of the Office of Affirmative Action at Minnesota State University, Mankato. She recently completed her second term as a member of the NASM Commission on Accreditation. She has at times been a college Dean in Saudi Arabia, and a Department of Music Chair in Mankato. Dr. Duckett is a fine theorist, superb organist, and a strong advocate for making revolutionary changes to the way we approach Music in General Studies staffing.

To my right is Miss Ingerid Kvam. Ingerid completed her Master's degree in Music Education from Minnesota State University last spring, and is now a successful K-12 music teacher in Monroe, Wisconsin. Ingerid is also teaching the most interesting, engaging, and successful online music course that I have ever seen offered. Minnesota State is proud to be able to keep her as part of our team despite the distance between Monroe, Wisconsin and Mankato, Minnesota.

My name is Gerard Aloisio. I am the Professor of Music in General Studies at Minnesota State University. It is my pleasure to be both the moderator and a presenter at this session. Over the past decade I have had the great pleasure of speaking to and with many of you, most recently at last year's NASM Annual Meeting in Chicago. At that gathering, I tried to make a strong case for the need to move towards specialist teachers to inspire our non-majors of the future. I discussed how we continue to assume, decade after decade, that our expert instrumentalists, theorists, historians, conductors, and composers are automatically qualified to reach the masses of college non-majors, when in reality, many, perhaps the majority of these instructors, lack both the interest and unique skills necessary to inspire non-majors effectively. I called for us to begin seeking out teachers who wish to make careers of teaching General Music students, so we could once and for all have the expert teachers in place with the talent and time necessary to create and teach classes that will train our graduate students how to passionately teach non-majors themselves. I've even called for the development of a graduate degree in Music in General Studies so that we might systematically arm a generation of inspired musician/teachers with the pedagogical tools they need to enter their classrooms ready to foster in others the same kind of zeal for music—even classical music, that they themselves feel.

We call this session *Dollars and Sense*. What would it cost us to actually make the move towards full-time General Music Specialists with offices of their own on faculty row, and does it make sense to do so? Dollars . . . What is it costing us now to have faculty members without the

time, talent or interest in teaching non-majors doing just that? Perhaps they do it because it's "their turn" or because they "need to fill their load?" How many "would-be" ensemble members, future season ticket holders, or potential donors are we sending out of their one and only music class with a less-than-inspired experience? In an era of ever-shrinking funding and ever-increasing entertainment options, does making our students settle for less than the greatest specialized instruction make sense? Can we actually find talented graduate students willing to devote their careers to creating motivated audience members who think, feel, and really understand? Can we arm a new generation of specialists with the unique skills necessary to create future audience members? If so, what would a degree in Music in General Studies actually look like?

I have been a voice crying out in the wilderness for the need to turn these classes over to highly motivated, yet-to-be-discovered instructors, who, I am convinced, are just waiting to make careers of teaching our non-majors. Ingerid Kvam had the talent to earn a graduate degree in vocal performance, but she was so passionate about teaching General Music courses that she asked if we might consider designing a specialized Master's degree just for her. We did and she earned it.

II. The History Ingerid Kvam

It is so great to be here today to present alongside Dr. Aloisio and Dr. Duckett. They have been my professors, my mentors, and have also become good friends. I'd heard Dr. Aloisio's pleas for specialized training in the area of Music in General Studies since I was an undergraduate student, so when I chose a topic for my Capstone Project at the conclusion of my Master's degree, I thought it might be interesting to look back through time and see if he had other supporters. What I discovered was incredibly interesting. We have been advocating for teacher specialization for almost a century.

Music appreciation classes in America began early in the twentieth century and it didn't take long for professionals to realize what a challenge they truly were. The task, which seemed simple on the surface, turned out to be incredibly complex. Americans with little or no musical training did not learn to appreciate music from the same perspective that musicians did.¹ During the progressive era from 1895-1930, people were exposed to so many competing interests, that music became only one choice in the leisure hours of the American public. Henry Ford had made the automobile affordable and "the Sunday drive became a national pastime, along with picnics and baseball."² In the years between 1914 and 1918, America was engaged in the First World War, and women were fighting for equal rights. By the end of the 1920s, Americans had experienced major changes. The stock market had crashed and the American economy had plummeted.³ How could Art Music "fight back" against the onslaught of popular culture that was sure to destroy it? Percy Scholes, an early advocate, believed that the Musical Appreciation Movement was "probably one of the factors in enabling music to 'stand up to' a very disturbing set of new conditions."⁴

Many of these early music educators, including Percy Scholes, realized the training of teachers in this educational endeavor was still in need of attention. Most music appreciation teachers in the early years of the twentieth century were trained as performers and lacked any specialized training in teaching the music for the non-major. In 1918, George Dickinson stated in an article,

As for the teacher of the course in appreciation of music, professional knowledge of music is not enough; the course "entails a thorough musicianship, the teaching instinct, an insight into and a sympathy with the student's case, a breadth of culture and artistic vision, and an infective enthusiasm."⁵

Even with this kind of advocacy for teacher specialization for the music appreciation class, the college music program was still fighting for a respected place in the curriculum, and questions regarding standardization took the forefront. As the 1920s came to a close and the music appreciation movement had experienced its first 25 years, no standardization of specialized training for college music appreciation instructors ever materialized.

The economic depression that took hold of America in the 1930s was a devastating blow. Diversion became extremely important during this time, and people sought entertainment to help them forget about their own challenges to literally survive. Hollywood produced movie after movie and radio reached an all-time high. Music was an extremely large component of both movies and radio, and Americans became music consumers on a level never before reached.⁶

Music educators realized America was quickly becoming a nation of music consumers, and the advocates of music appreciation stressed the importance of educating the consumer. With the popularity of radio and movies, there was no doubt in anyone's mind how greatly the American people's musical awareness was influenced by the new and developing technology. These depression amusements energized popular music, which was concerning to music educators on all levels. The issue found musicians disagreeing on how to deal with the situation, and the question of just what a music appreciation class's goals were.⁷ Music educators attempted to define music appreciation, but could not seem to come up with a common definition. A quick look at the plethora of music appreciation textbooks today reveals that music educators still disagree on a common definition.

Toward the end of the 1930s general education gained momentum in higher education, and a different way of educating the general college student developed. Malcolm S. MacLean from the University of Minnesota gave this definition of general education in 1934:

General education is a training process designed to make young people at home in their complex modern world rather than to give them an analytical, minute and complete picture of the intricacies of one phase of it; to give them the chance to make themselves supple and adaptable to change rather than rigidly prepared for a single vocation; to enlarge their vision to see the wholeness of human life instead of leading them deep into microscopy; and to let them acquire a sense of values in the many phases of adult living outside the strictly vocational.⁸

This vision supported the music appreciation advocates, and introductory courses in music began to be designed to teach students how music fits into the world in which they live. It was an all-encompassing course that taught appreciation, history and literature, and it was meant to give students the big picture rather than the "microscopic" details.⁹

This new type of instruction was entirely different from any of the specialized classes the music department offered and the instructor was required to know a great deal surrounding a broad range of music topics.¹⁰

Francis Elliot Clark, founder of the Music Educators National Conference, emphasized the importance of the specialized instructor of music appreciation. She declared in 1933,

The new supervisor now needs to be a trained musician, a master of psychology and pedagogy—but above all, an humanitarian who knows and loves boys and girls, who loves music, and who possessed with a missionary enthusiasm and zeal to bring music in all its beauty to every child, and inspire each one to love it devotedly, and to carry music out of the schoolroom to the community.¹¹

This statement may have been directed to the teaching of music appreciation to younger children, but the same principle applies to the college music appreciation instructor. Another music

educator, Elizabeth Rule, viewed the music appreciation instructor in a similar light. She believed they needed to be a “dramatist, historian, psychologist, one capable of adjusting to broader curricula, and constantly elevating the appreciation of music to a level of competition.”¹²

During WWII, music served as a means to unite people in a common goal.¹³ The war instigated new thoughts on the purpose music plays in people’s lives. Music played a central role in the war effort and the college music appreciation course developed topics beyond the traditional Western art music curriculum that had been taught up to this time. Music appreciation instructors were beginning to emphasize music’s place in the larger society, and this new approach offered music appreciation courses as an academic course on par with any other.¹⁴

By 1950, the American people were experiencing increased leisure, finances, and mobility through the advancement of technology. Television became an American staple in the home and families were watching the new technology for hours each day. Television variety programs were hugely popular, programs such as *The Ed Sullivan Show* were influencing the American people’s musical tastes, and the introduction of the transistor radio and the car stereo exposed people to music everywhere. “Music could be heard in any location because it was now portable.”¹⁵

Education underwent great change too. Institutions of higher learning began re-evaluating their mission. The humanities curriculum changed to meet the times and institutions of higher learning became institutions of mass education.¹⁶

Music appreciation classes followed the direction that the humanities curriculum was establishing. The following is a definition given for the general education curriculum in 1954:

General education is the broad, integrated education of all men, which is basic both to specialized study and to life in a democracy. In its essence, this definition contains four principal elements: (1) general education denotes common school education; (2) general education stands for a contrast to special emphasis; (3) general education means the education of the whole man; and, (4) general education is designed for the non-specialist and comprises that knowledge which is common to a well-rounded development.¹⁷

Several music educators launched renewed support for the training of general music specialists in the 1950s. Institutions of higher learning were trying to establish some consistency in the teaching of non-music majors in the renewed general education curriculum, and the need for teachers with specialized skills in the education of these students seemed like a good idea.¹⁸

Frederick C. Kintzer, an author on numerous articles concerning higher education, asserted in 1954, “the success or failure of music courses in terms of lasting appreciation and understanding of the art is determined by the attitude and preparation of the instructors, and the material and methodology used in the classroom.”¹⁹ He further stated in his 1954 article, “General Education and the College Music Program,” that:

the music appreciation class in the average college is often an example of the poorest type of instruction. Frequently, the lack is not in musicianship, but unfamiliarity with techniques for presenting music to untrained students. At times, the instructor may resent teaching non-technical classes, feeling them unworthy of his accomplishments as a musician. Consequently, the untrained instructor may enter his course in general music grudgingly, and terminate the year unsuccessfully in terms of helping to make music work in the life of the general student.²⁰

Current societal trends reflected Kintzer’s views. With the new technology available to the masses, students and the general public were exposed to an ever-increasing diversity of music via recordings, radio and television. The American people of the 1950s were rapidly becoming a nation dominated by music-listeners rather than music-makers. Music educators were concerned

that young adults would become less able to understand the complexities of music and the important role music played in the nation and the world. Music appreciation was becoming a more diversified subject in need of specialized teacher training.²¹

Despite all of these endorsements, general music specialists were no closer to realization than they had been 50 years ago. Specialized training never became a standardized subject of graduate study and music appreciation classes continue to be most often taught by faculty of various music backgrounds. Mary Hoffinan, a music educator, faults this not to the lack of want of general music specialization, but rather that “music appreciation is a course not exactly sought after by many college music teachers.”²²

With the rise of the Civil Rights Movement in the 1960s, many people turned to their history and cultural roots to emphasize their own identities, and multicultural education became the common term used to define the study of multiple cultures and multiple perspectives. The aims of multicultural education include “increased educational equity for all students and for representation of their values and worldviews within the curriculum.”²³ Up to this time, very little consideration was given to any serious study of ethnic groups other than Europeans. The numerous social movements that dominated the 1960s brought change in both what and how music was taught in all levels of education. MENC, CMS, and NASM established goals to “build a vital musical culture and a musically enlightened public.”²⁴ The National Association of State Boards of Education also promoted an active approach to multicultural education. However, they also stressed the importance of teacher preparation for the new pluralistic education.²⁵ Global music, regardless of the support from several professional music organizations, was added to the curriculum rather grudgingly. Many educators and textbooks for that matter, included various musics of other world cultures, but it was (and is) often pushed to the periphery, “as a restricted category of other” or left to be taught in undergraduate research courses rather than upper level core curricula classes.²⁶ With the demand for Music in General Studies teachers to teach young people a broad musical perspective, teacher training becomes even more relevant. Few college professors have the knowledge to teach multicultural music due to their own educational emphasis on Western art music. Many college professors simply do not have the background to teach music from multiple perspectives. Teresa Volk, a professor of music at Wayne State University, expressed her concerns regarding teacher training when she stated, “The need for teacher training in multicultural perspectives for music education cannot be overemphasized. Educators cannot teach what they themselves do not understand.”²⁷

The governing board of the College Music Society (CMS) has had a long history of supporting the teaching of music in higher education. Since its inception, there have been six areas of specialization represented on the board. They include Theory, Musicology, Composition, Music Education, Ethnomusicology, and Performance. With the growing emphasis on music survey courses and the education of the non-music major, CMS developed an additional position on the board to represent Music in General Education in 1977. The first board member to represent this new position was Robert Trotter, a highly respected educator of the non-music major, and the past-president of CMS. Trotter described the non-music majors as “students who are majoring in something other than music.” In 1980, David Willoughby filled the position on the CMS board and the position was renamed Music in General Studies, due to the understanding that music was “a part of all college students’ general studies in higher education.”²⁸ The beginning of a new specialization in music had been established.

At the same time, The National Association of Schools of Music (NASM) began to explore the importance of the music survey courses in higher education with the new developments that grew out of the social movements of the 1960s. The result was The Wingspread Conference on Music in General Studies, a collaborative effort between NASM and CMS. The conference was held in July 1981, and a number of recommendations for Music in General Studies ensued. Conference participants centered their discussions on MGS, and used a

recently adopted set of NASM guidelines concerning MGS as a roadmap for further action. Part of the statement of guidelines included that:

Institutions which train professional musicians have responsibilities for addressing issues of music in general education. NASM expects member institutions to make significant commitments to these efforts in both human and material resources. Programs should include a variety of musical styles and cultures . . . Course offerings for non-major students should be . . . structured to develop musical perception . . . should include live performance whenever possible, and should be based on the recognition that there is little difference in actual intellectual ability at the incipient stage of musical development, whether or not students have the ability to read music and/or have performance strengths. Policies for promotion and tenure should recognize the significance of faculty attention to music in general education.²⁹

Since the Wingspread conference, the College Music Society has been consistently active in the area of music in general studies. Both regional and national meetings regularly include MGS topics, and the 1983 Dearborn Conference, held in Michigan, centered exclusively on MGS. Many important ideas were shared in presentations at this conference and are available in their entirety on the CMS website.³⁰ While both NASM and CMS have promoted many advances in the area of music in general studies, there are still many goals that remain unfulfilled in 2007. Recognizing this need, the 2007 CMS-NASM Annual Meeting has included this special national conference on Music in General Studies.

The bulk of my paper dealt with the history of music in general studies. However, the history supports the claim that there is a demand for teachers who are qualified to teach music in general studies from multiple perspectives. Considering the rather recent inclusion of global music and American vernacular music in the survey class curricula, teacher training is even more relevant. Few doctoral programs in music are able to supply the teachers to fill the demand. While many college instructors are scholars in global music and Western art music, there is substantial evidence available to justify the unique challenges of teaching a wide variety of music to the general student body in higher education.

Many of these challenges are clearly evident. Rapidly changing technology has supplied this generation of students with a multitude of entertainment options twenty-four hours a day, seven days a week. The complexities of a global society present unique challenges to instructors who are expected to include cultural studies in their MGS classes. Most of the music material encompassing a broad global view of music is taught in survey courses by instructors who are not prepared to teach it. Every scholar agrees that teacher preparation is essential to success in a shrinking global society.³¹

In his paper from the 1983 Dearborn Conference, Robert J. Werner challenged both NASM and CMS to “develop programs for the important task of training future professionals and retraining present professionals to be able to respond successfully to this need.”³² He noted that “little recognition was given towards promotion and tenure, or in the merit system, to the teachers of music in general studies.”³³ It has been almost twenty-five years since the Dearborn Conference, and there is still no terminal degree available in the specialization of Music in General Studies. In fact, it is the only one of the seven specialization areas represented on the CMS board that does not offer a terminal degree. It seems almost unbelievable that after a century of pleas for specialized training in the area of MGS, nothing has been developed or standardized by any of the professional music organizations. 1918 to almost 2008; for almost 90 years we’ve been calling for this specialization and we’re still waiting . . .

III. The Why

Gerard Aloisio

Look how long we have been conscious of the need to put instructors in our classrooms who can devote every waking hour to the task. **Driven, Passion, Desire, Interest, Excitement,** are all words that come up again and again in the pages of quotes that Ingerid has collected. Together these words describe perfectly who **should** be teaching these classes. Why aren't they? Many of you on the NASM side of the issue have seen firsthand some of what goes on in a typical General Studies classroom. Some of these classes are engaging, a few are inspiring, but I would venture a guess that most are not. *NASM Handbook 2007-2008*, Appendix II.A., Section 4., item C.4., gives us the following guidelines for who should be teaching these classes:

Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for introductory music courses for non-majors.

This sounds reasonable. However... How would we react if I read this passage again with one minor change:

Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for teaching **violin, or piano, or voice.**

You would laugh me from the room if I were to suggest that all faculty members were qualified to do such specialized teaching. Automatically assuming that our brilliant theorists, pianists, singers, and historians have the necessary classroom skills needed to inspire and motivate a room full of 18-year-olds to go to their first opera or listen to their first piano concerto, is the flawed foundation upon which we have built the house of Music in General Studies. Multidimensional video games, 1000-song iPods, extreme sports, 500-station satellite TV systems, and caffeine-loaded power drinks are taking our potential audience away from us a thousand students at a time. We need to turn all of our efforts now, starting this year, to replacing the old foundation with one made of steel. Steel in this case is a passionate, devoted master teacher with incredible technical skills who finds his or her greatest joy in seeing every possible student take their class, in order to experience what they themselves feel. If the house of MGS falls down, there may not be enough willing hands left to rebuild it. Our future donors, season ticket holders, ensemble members, and potential majors and minors all live in this house. The time has come to fix the foundation: but HOW do we do this?

IV. The How

Linda Duckett

It is with a great respect for the values of the academy and for the challenges we face as musicians, educators, and arts administrators that I greet you here today. We are glad you came to join us in this conversation, and we thank you for your interest, your support, and your leadership.

Once upon a time, in a public institution not so very far away, the coin of the realm was course credit generation. Somehow all conversations with the Dean of our College about various parts of our Department of Music would always turn to the fact that we generated far fewer credits than other departments. With the apprenticeship tradition as our central pedagogy, it was hard to compete with the professors of psychology who taught 750 students at a time.

And our House of MGS? It wasn't really built of bricks, or sticks, or straw, it was more like a pup tent we pitched on quicksand. Our Dean recommended that we list our next position as one in general studies; we tried to tell her this person didn't exist, but we followed her lead. One of the candidates in the pool described his life of teaching seven classes to over 2000 students at

three different institutions in two states, with no health insurance, no office, no parking pass, but a huge commitment to teaching general music to students. On the day of his telephone interview, our candidate told us it was Gene Autry Day, he was wearing cowboy boots, belt, and hat, and the students would be listening to, and learning about, western/cowboy music.

We hired Gerard Aloisio, practically on the spot! Prior to his arrival on our campus we had a lot of “in between” teachers. Wonderful musician/scholars fitting the non-majors “in between” private students, “in between” theory classes, “in between” ensemble rehearsals, and we were getting the “in between” results we deserved.

Our success story includes 2000 students a semester taking one of Gerard’s classes, with over 60% of our student body taking at least one course in general music. We have added an Events Coordinator, Performance Series to our roster, and our concerts and recitals are SRO. There is increased interest in music in the university and regional community. Gerard is a master teacher, teaching with integrity, and the students are learning.

Where and how did our tradition of assigning general music courses begin? Do we believe that

- teaching general music courses should be shared between lots of different people (rookies, pre-retirees) and
- no single faculty member should be “punished” with having to do it all?

If we all agree we could have different approaches to teaching general music courses, then how do we create the specialists we need? We could and should construct a graduate degree to teach the needed skills.

First of all, the degree would have to be a doctorate of some type, preparing someone to stand shoulder to shoulder with the other music faculty. What kind of a degree would this be and what would we call it?

- Gerard’s degree is a DMA (typically a studio degree) in performance
- Simon Anderson, his mentor, has a PhD in music education
- Dan Sher suggested a PhD in musicology
- A DMA is typically a studio practice degree
- A DMus blends academic coursework with performance
- An MFA is a terminal degree, used for art, creative writing, dance, theatre
- The DA is a logical progression, from BA to MA to DA
 - three of our NASM member institutions (Ball State University, The University of Mississippi, and The University of Northern Colorado) have the DA
 - there is no specific requirement for the DA, rather it is up to the institutions to base their degrees on their missions and individual situations

We don't want to be prescriptive; rather we want to give the membership an opportunity to discuss the idea. But, it would be a specialist degree for a person who is a generalist. It should have a significant diversity component, to appeal to all students.

Last year, I was a Faculty Fellow in our Center for Excellence in Teaching and Learning, and it was clear to me that many of our faculty members have excellent disciplinary training, many are natural teachers, and others can become excellent teachers, learning to present materials in a way that students will learn. This kind of master-teaching with integrity is central to our discussion today.

The training of our majors to teach the future audience is clearly called for in our Handbook. From the NASM *Handbook 2007-2008*, item III.P.3.,

Program structure should encourage faculty and administrative involvement in the education of non-majors. Policies for promotion and tenure should recognize the significance of faculty attention to music in general education.

How can we provide the best course experiences—engaging and interesting courses for the non-music major? The answer may be to provide these students with the devoted master teachers that they deserve and have waited far too long to experience.

What would we call this degree? Is general music the right terminology? Where does it fit? How many people might be interested in doing this? How do we create the specialists we need?

V. Towards the Degree

Gerard Aloisio

Each semester, Master's students come to my office and say, "creating an audience for my music, and showing them how to feel what I feel, is important to me. I want to do what you do." Let's assume that there are others out there, perhaps lots of others, who would like to do the same. How do we take these willing students and give them the specific skills required to transfer their passion and knowledge to tomorrow's students? Our MGS classes are full of brilliant scholars, but not enough genius teachers who can speak the passionate language of **extreme** that our students are born into, raised with, and expect. We teach a thousand skills to every pianist, singer, and trumpet player who walks through our doors with a good work ethic and sufficient raw talent. There is no reason to believe that a student who comes to us with the passion and desire to teach great non-major classes couldn't be taught the skills necessary to become the genius general studies teacher that we need waging the battle for a new audience. What would a degree like this look like?

VI. The Degree

Linda Duckett

First of all, it would have to be a Doctoral Degree of some type... What you see before you is what a Doctorate in General Music Pedagogy might look like. Credit hours in each category would be debated and determined as discussions progress.

Gerard Aloisio

The General Music specialist will need knowledge and experience as varied as the subjects. From Jazz improvisation, Women's Studies and Ethnic Studies, to public speaking, acting and technology for the classroom. These graduates will know what to teach and HOW to teach far beyond any other graduates we have ever produced before. Public speaking, intercultural

communication and large class techniques are all part of the program, as are learning to develop and teach courses online and one-on-one team teaching with a faculty mentor. Graduates of this program will know how to develop any class, teach in any format, engage students of any culture, and use any teaching technology. They will be the dynamic, confident, passionate leaders that we need teaching our non-majors today and into the future.

Doctoral Degree in Pedagogy of [General Music]

MUSIC

Theory

Form and Analysis
Jazz Pedagogy and Improvisation

History

Period Courses
Women in Music
History of Musical Theatre

PEOPLE and SOCIETY

Sociology

Race, Culture and Ethnicity

Psychology

Learning
Sensation and Perception

CULTURAL CONNECTIONS

Humanities

Perspectives in Humanities
Humanities Traditions
Human Diversity and Humanities Traditions

History

American Social and Cultural History
History of American Immigration and Ethnicity
European History (survey course?)

TOOLS for TEACHING

Speech Communication

Advanced Public Speaking
Intercultural Communication

Theatre

Theatre Speech
Acting for Everyone

College of Education

Human Relations in a Multicultural Society
Technology Applications in Education

English

Performance of Literature (storytelling)

Technology

Digital Multimedia for the Classroom

GENERAL MUSIC PEDAGOGY

Research and Bibliography Course
Large Class Pedagogy
Course Design, Development, and Promotion
Teaching Music Online
Popular Music History and Culture
Practicum in General Music Teaching I and II (seminar)
Internship (Extended campus, concurrent enrollment)

Thesis topics include but are not limited to: course design and development, creation of innovative teaching materials, research in the area of teaching and learning methods, teaching technology, audience development, and music promotion.

Monitored involvement in existing Faculty Development Programs is also vital.

VI. The Load **Gerard Aloisio**

What would a teaching load look like for the General Music specialist on the faculty? There are two different scenarios: In the first, the specialist has the responsibility of teaching non-major classes and providing basic instruction to all graduate music majors so that they can do the same at least an acceptable level. Graduate assistants teaching non-majors need a mentor. The specialist becomes that mentor immediately.

Sample Teaching Load of the General Studies Specialist

1. Instructor at Institution with NO Doctor of MGS program in place

Assuming a **12 credit per semester** load:

- 1. Pedagogy of effective teaching of the Non-Major for all music majors at the graduate level.
(3.cr)**

2. Practicum for Graduate Assistants in Music (Weekly three-hour seminar to discuss/critique teaching performance in the classroom. Students attend each other's classes and submit their teaching plans and materials for comment/critique by the instructor, fellow classmates, and visiting faculty with expertise in specific areas of classroom instruction (lecture, large classes, use of technology, active learning etc.) (3.cr)

3. MGS Classroom Instruction (6.cr)

II. Instructor at Institution WITH Doctor of MGS program in place

1. Pedagogy of effective teaching of the Non-Major. Instruction of **all** music students at the graduate level in effective techniques for teaching non-majors of every age remains an important part of the MGS specialist's load. Providing our clarinetists, conductors, composers, and historians with the basic skills necessary to effectively reach a new audience should never be optional. (2.cr)
2. Pedagogy of MGS for Majors. Large classes, course development, teaching online, developing communication skills, audience development, course promotion, etc. (2.cr.)
3. Practicum for Graduate Assistants in Music (Weekly two hour meeting with MGS Majors to discuss/critique their teaching performance in the classroom. Students attend each other's classes and submit their teaching plans and materials for comment/critique/discussion by the instructor, fellow classmates, and visiting faculty who bring expertise in specific areas of classroom instruction [lecture, large classes, use of technology etc.]). (2.cr)
4. MGS Team Teaching. Instructor teaches with MGS majors in final semester of study. (2.cr)
5. MGS Classroom Instruction (3.cr)
6. Thesis advising, Internship observations (1.cr)

VII. **Essential Questions for our consideration**

Linda Duckett

1. What *fascinating skill sets* would someone need to be truly successful teaching and engaging non-majors in music classes?
2. Are there students would be interested in pursuing this specialized degree and filling future positions? How do we find out who these people are, how many of them exist?
3. Would colleges and universities hire someone with this degree to teach and coordinate all general music offerings? If a Music in General Studies specialist (with appropriate doctoral degree in hand) was available to teach and/or coordinate all of your Music in General Studies offerings, would you hire that person?
4. Would doctoral degree-granting institutions offer this degree, so that graduate students train to teach general music? If you are from a doctoral degree-granting institution, would you be willing to design, allocate resources, and offer this degree?

5. What are the barriers and challenges the profession/your institution would face, and what are your ideas and recommendations for addressing these issues?
6. What are next steps?
7. Is Music in General Studies the right name for the specialty?

Ingerid Kvam

I join many others like me, who are patiently waiting to become the General Studies teachers that the students deserve. If you create the positions on faculty, the teachers will come.

A survey was distributed and the results are presented below:

*****SURVEY RESULTS*****

1. What *fascinating skill sets* would someone need to be truly successful teaching and engaging non-majors in music classes?

COMMENTS:

- Acceptance and embrace of diverse students; mastery of pervasive digital media pedagogy; cross-disciplinary contextualization; video conferencing.
 - The key here, I think, is diversity and an openness to new music, culture, etc... Must be aware of current trends in society and technology. The skills discussed during the session are often missing for teachers in all areas of music education at the college level and need to be added in many DMA programs.
 - A great entertainer; someone who could relate to our particular student body; highly knowledgeable, but can create connections for and with students.
 - Acting, storytelling, multicultural competence, historical perspective, creativity, ability to see and make connections between different “disciplines.”
 - I strongly agree with the speech element—*theatre*—Communication is in overcoming the speech content.
 - Public speaking/*theater*—*debate*—get a discussion going. Be able to engage students on topics that they are passionate about.
 - Excellent and engaging public speaking; over the top enthusiasm for the background in cultural music history.
2. Are there students who would pursue this degree? Do you know students who would be interested in pursuing this specialized degree and filling future positions? How do we find out who these people are, how many of them exist?

COMMENTS:

- Great question. The degree would have to be lobbied and promoted.
 - Undergrad students must be involved in music appreciation and see dedicated faculty enjoying and succeeding at teaching music appreciation. Target undergraduate students with a demonstrated passion for music and excellent communication skills and develop a masters program geared toward this topic.
 - I have just undergrads—uncertain at this level.
 - Yes—proselytize! Target bright, creative musicians to encourage them to think outside the practice room.
 - Probably down the line.
 - Yes.
3. Would colleges and universities hire someone with this degree to teach and coordinate all general music offerings? If a Music in General Studies specialist (with appropriate doctoral degree in hand) was available to teach and/or coordinate all of your Music in General Studies offerings, would you hire them?

COMMENTS:

- Possibly.
 - Most definitely.
 - Yes to all.
 - Yes to both. The person would need release time to coordinate efforts of current faculty thinking courses.
 - Yes—probably—our bread and butter—adjunct. Our administration always looks at this area!
 - Yes—this kind of course is a large part of our department.
 - Absolutely!
4. Would doctoral degree granting institutions offer this degree, so that graduate students train to teach general music? If you are from a doctoral granting institution, would you be willing to design, allocate resources, and offer this degree?

COMMENTS:

- I would be interested in a cross-disciplinary Master's degree accessing all arts curricula.
- Yes

- I personally would be willing to help develop this emphasis in our present masters program, but sense that very little additional support in this would come from my faculty who are mostly performers.

5. What are the barriers, challenges the profession/your institution would face, and what are your ideas and recommendations for addressing these issues?

COMMENTS:

- Predisposition; re-articulate what is at stake in the liberal arts/general education curriculum.
- Primarily funding for a new position and continuing to fill load of faculty teaching music appreciation. Must show how this would increase enrollment in music in general studies—increase credit generation.
- Getting another position funded—our president would need hard data—basically not just a promise, but proof that this would work.
- Tenure expectations would be very dissimilar to those of performance faculty (as at my institution).
- Lack of ability to gain a line for a generalist in a departmental culture that focuses chiefly on performance.

6. What are next steps?

COMMENTS:

- Get one or more pilot programs underway.
- More support from groups like NASM—that people teaching appreciation are qualified.

7. Is Music in General Studies the right name for the specialty area?

COMMENTS:

- Or “General Education.”
- Yes.
- Good as any.

8. Other???

COMMENTS:

- Music in general studies should include immersion in music making and in increased music experiences.

- What about schools that offer an intro to music theory as a gen ed? How can technology and theory and history combine in a new course?
- What are other departments doing to address this situation—Psychology, Anthropology? Are they moving toward generalist specialists? If not, are they doing a better job? Why?
- It seems to me that much of the success of music in general studies relies on the “teaching personality” of the instructor—one of the dangers for a school is to build a particular approach to MGS (or to anything else) that is broad on the personality of a charismatic teacher. But this concern is shared to some degree also in the performance area where excellent performance does not guarantee excellent teaching.
- This would be my degree in the future life! Junior college programs have a great interest in the general studies! We usually have a need for adjunct faculty and a coordinator of our program would be wonderful.

Ingerid Kvam

Decade after decade, generation after generation, the call for specialized instruction has gone unanswered. The need is greater now than ever before, and the cost of inaction will never be higher. We hope that the discussion begun here will continue, and that our current generation of scholars and administrators will be the ones with the courage to do what so many have been unable or unwilling to do for so long. We thank you in advance for your efforts.

Endnotes

¹ Percy Alfred Scholes, *Music Appreciation, Its History and Technics* (New York,: H. Witmark & sons, 1935), 39-42.

² *American Cultural History--the Twentieth Century*, (Kingwood College, accessed February 18, 2007); available from kclibrary.nhmccd.edu/decades.html

³ Ibid.(accessed).

⁴ Scholes, 91.

⁵ Gail P. Himrod, “The Music Appreciation Movement in the United States, 1930-1960” (Boston University, 1990), 55.

⁶ *American Cultural History--the Twentieth Century*, (accessed).

⁷ Himrod, 78-87.

⁸ B. Lamar Johnson, "General Education Changes the College," *The Journal of Higher Education* 9, no. 1 (January 1938): 18.

⁹ Himrod, 126-128.

¹⁰ Ibid., 123-135.

¹¹ Frances Elliot Clark, "Music Appreciation and the New Day," *Music Supervisors' Journal* 19, no. 3 (February 1933): 20.

¹² Himrod, 85.

¹³ John W. Molnar, "Changing Aspects of American Culture as Reflected in the Menc," *Journal of Research in Music Education* 7, no. 2 (Autumn 1959): 175.

¹⁴ Himrod, 198 and 204.

¹⁵ *American Cultural History--the Twentieth Century*, (accessed).

¹⁶ Patrick D. Hazard, "Technological Change and the Humanities Curriculum," *College English* 16, no. 7 (April 1955): 442.

¹⁷ Frederick C. Kintzer, "General Education and the College Music Program," *Journal of Research in Music Education* 2, no. 1 (Spring 1954): 49-50.

¹⁸ Himrod, 262-263.

- ¹⁹ Ibid., 265.
- ²⁰ Kintzer: 56.
- ²¹ Himrod, 265-272.
- ²² Ibid., 269.
- ²³ Patricia Shehan Campbell, "Music Education in a Time of Cultural Transformation," *Music Educators Journal* (September 2002): 28.
- ²⁴ Michael L. Mark, "From Tanglewood to Tallahassee in 32 Years," *Music Educators Journal* 86, no. 5 (March 2000): 26.
- ²⁵ William M. Anderson, "Rethinking Teacher Education: The Multicultural Imperative," *Music Educators Journal* 78, no. 9 (May 1992): 52-53.
- ²⁶ Jack David Eller, "Anti-Anti-Multiculturalism," *American Anthropologist* New Series 99, no. 2 (June 1997): 249.
- ²⁷ Teresa M. Volk, "The History and Development of Multicultural Music Education as Evidenced in The "Music Educators Journal," 1967-1992," *Journal of Research in Music Education* 41, no. 2 (Summer 1993): 145.
- ²⁸ Barbara English Maris, *Cms, Mgs, and Wingspread*(2006, accessed March 24, 2007); available from http://www.music.org/cgi-bin/newsletter_show.pl?h=56&f=28&id=244
- ²⁹ David Willoughby, "Wingspread Conference on Music in General Studies: Music Programs Exist for Everyone," *Music Educators Journal* 69, no. 1 (September 1982): 54-55.
- ³⁰ Maris, (accessed).
- ³¹ Marilyn C. and Margaret Merrion Vincent, "Teaching Music in the Year 2050," *Music Educators Journal* 82, no. 6 (May 1996): 42.
- ³² Robert J. Werner, "Music in General Studies: A Partnership between Administrator and Professor," in *Papers from the Dearborn Conference* (Dearborn, MI: College Music Society, 1983).
- ³³ Ibid.

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PREPARATION OF GRADUATE STUDENTS FOR COLLEGE TEACHING: HOW ARE WE DOING?

PREPARATION OF GRADUATE STUDENTS FOR COLLEGE TEACHING: HOW ARE WE DOING?

CATHERINE COLE
Cleveland State University

I. What was my most valuable training in my graduate program?

The most valuable training that I received in graduate school was the knowledge and enthusiasm that I gained in my main subject area of music history, as well as in the related areas of ethnomusicology and music theory. In this sense my experience seems to be consistent with the broader findings of the NASM/CMS task force survey. In graduate school, many of my courses allowed me to discover new types of music that I had never studied before—ranging from opera to film music, medieval polyphony to jazz, folk music to Monteverdi. I now integrate all of this material into my own courses, both at the undergraduate and Master's levels, and it's wonderful to see my students discover new kinds of music and become excited about them as I once did. Because I began my musical life as a keyboard player and spent much of my undergraduate education practicing the piano and harpsichord, it was particularly important in graduate school to discover a range of repertoires outside of keyboard music. I am grateful that my training included a wide range of courses offered by professors who are experts in their areas.

As far as the specifics of teaching, the best single piece of advice I received was to remember that of all the qualities that students value in a professor, fairness ranks at the top. Fairness involves taking students seriously in discussions, giving timely feedback on written work, enforcing clear policies on attendance, preparing students carefully for exams, and clarifying expectations for grades. This advice surprised me, because I would have expected students to care most about personal charisma, ability to inspire enthusiasm, or breadth of knowledge. It was also a relief, since when I first started teaching I was worried that I might not be a very charismatic teacher, but being fair seemed within reach. Besides simply receiving this advice, I also had the model of many professors in my doctoral program who treated us fairly as students, and I've tried to treat my own students as my mentors treated me. Over time, I have found that emphasizing fairness lays the foundation for other good things to happen in the classroom. Students worry less about their grades once they know what is expected of them and believe that they will be fairly evaluated, and this opens a space for them to make thoughtful observations, pose creative questions, and simply enjoy discovering the material.

II. What do I wish had been part of my graduate training?

While I find that my doctoral training has generally served me well as a teacher, the one area where I would have benefited from more preparation was in teaching music history to students at performance-oriented institutions. While the university where I completed my doctorate is geared towards interdisciplinary research in the humanities, the institutions where I have worked also include a strong focus on performance and music education. Students majoring in a certain instrument or in vocal performance tend to ask questions related to their performing experience, and when I began teaching, this type of question often took me by surprise. It would

have helped to know more about things like early music instruments, ornamentation and improvisation, the technological development of instruments over time, and the history of orchestration, for example. In the first years of teaching I reviewed these issues on my own, and I also recently joined our collegium musicum as harpsichordist to enhance my knowledge.

For the record, I should clarify that my doctoral institution did, and does, offer opportunities to learn about such performance issues, both within the context of certain courses and by maintaining a number of performing ensembles. If I could do my studies over again I would simply take more advantage of those opportunities, both within the context of my classes and by remaining just a little bit active in informal performance activities myself. Because performance was not a requirement for my degree and because the academic curriculum was so rigorous, I chose not to continue playing, but I see now that doing so would have enriched my future teaching both by keeping me engaged in issues of performance practice, and exposing me to new repertory.

III. What have I found to be most difficult in my college position?

My first position was as a visiting lecturer at a large state school, and the greatest challenge was learning to lecture effectively. When I taught my first class I was in the final stages of writing my dissertation, and it was not easy to go back and forth between the solitude of writing, and the type of energy needed to interact with a large hall of about one hundred music appreciation students. At the outset I prepared lectures as if they were dissertation chapters, filling them with minute historical detail and typing them out word for word. To make matters worse, I then held the typescript directly in front of my face in the lecture hall and read it verbatim, such that the students could barely see my face or hear my voice. While I thought that I was doing the responsible thing to prepare each lecture so thoroughly, students were having trouble understanding even the most basic material and were frustrated because my lectures did not help them.

When I administered a midterm student course evaluation, students complained very candidly that my lectures were tedious and that they felt completely lost in the material. Fortunately, the merciful students also described what they did like about my lectures, so I set out to do more of the good things and cut techniques that were not working. I stopped burying my face in the typescript of my lecture and started watching the students, making eye contact, and projecting my voice. I forced myself to start speaking from an outline rather than a fully written-out lecture, because this made my style more natural. I spent more time explaining basic concepts from the textbook, and used more visual aids such as projected lecture outlines, listening charts, and brief video clips. I began demonstrating examples at the piano, since that made me more engaged in the music myself. By the semester's end, students were doing much better and even gave the course very good final evaluations. Still, I had to learn the hard way that although research and teaching inform one another deeply, I needed new ways of communicating my knowledge in order to succeed in the classroom. Graduate school involves many solitary days of reading and writing that do not necessarily prepare a new professor for the "public speaking" dimension of teaching.

Learning to connect with students in this way was the greatest challenge throughout the first two or three years of teaching. Now that I am more comfortable in the classroom, the conflict between work and family has emerged as my greatest ongoing challenge. My husband is a professor of history, and we face the all-too-familiar problem of seeking appointments that are geographically close so that we can live together. Individual jobs in the humanities are hard to come by, and the process of searching for two positions in one place is even more difficult. We could not live together for the first two years of our marriage, and the time spent commuting has made it harder to maintain the pace of work that I would have liked, especially in research. This type of situation can also prove untenable for young couples who have, or wish to have, children.

My university granted me a personal leave of absence this year to live with my husband and pursue my writing, but that is only a temporary solution, and not everyone is fortunate enough to work at an institution where this would be permitted.

IV. What one aspect of my preparation for teaching would I change?

If I could change one aspect of my preparation for teaching, is there any way that I could have prevented this situation? The answer is no, but I would have prepared myself mentally for our geographic instability during years in which friends in other professions have settled in permanent homes. In general, in anticipating how my career might unfold, I would have been more aware of the need for flexibility, rather than assume that things would proceed in a linear and predictable fashion. Personally, flexibility might mean taking a year's leave from work. In the classroom, it might mean realizing the need to be a better public speaker, and developing or reviving those skills. Flexibility could involve dusting off my keyboard skills so as to better identify with my students and colleagues who perform. It might entail coming to understand that because many of my students have very different academic and musical backgrounds from my own, I need to continually work to understand these differences as I present my own knowledge of music history. In sum, I would change very little about the content of my graduate preparation, which has served me well in the classroom, but I would understand that knowing content in my area is just the first step in handling the responsibilities of a full-time position.

TEACHING MUSIC HISTORY: HOW INSTITUTIONAL CONTEXT MATTERS

CONTEXT: SMALL, PRIVATE, LIBERAL ARTS; TWO DEGREES

RON BOSTIC
Wingate University

This session and its specific content could not be timelier for me. The institution from which I come is currently in the midst of a complete curriculum reform. We are now in our third year, and the music unit has already done some significant changes relative to this lengthy project.

I am the chair of the Department of Music at Wingate University in Wingate, North Carolina. Wingate University is a school of 2,100 students, and it is located on the eastern edge of the Charlotte, North Carolina metropolitan region. Our department is a department of fifty majors, six full-time faculty, and nine adjunct faculty. We enjoy wonderful teaching facilities complemented by three separate performance halls of various sizes.

The department has two music degrees, the Bachelor of Arts degree and the Bachelor of Music Education degree. We also provide the School of Education with service courses, and we serve the general education core of our institution with a lecture course and ensembles which can satisfy a fine arts requirement.

Unique to Wingate University is its history, perhaps not so unique in the region in which it is located. For in North Carolina and a number of surrounding states, a lot of schools like Wingate were established to provide education for students in what were then rural areas. So our school has had a long history as a school and then as a junior college and then, starting some thirty years ago, a senior college.

I arrived at Wingate when the first senior class was about to graduate. That senior class participated in a music curriculum that included a two-semester sequence of music history courses complemented by student recitals and an arts series. We have always had a generous liberal arts core, and we could not justify having more than a two-semester sequence of music history. And for one reason or another it stayed that way for the next 27-28 years. There were always bigger issues in this emerging then-baccalaureate level institution, and so the issue of the two-semester sequence and its limitation was discussed periodically at the departmental level, but it continued to be placed on the back burner.

Finally, two years ago, the timing seemed to be right to address the issue of the two-semester sequence, and we discussed and were able to implement a three-semester sequence, still enjoying a hefty liberal arts core and the multiplicity of requirements for music education students.

Coincidentally, about the time we did this, new textbook materials came on the scene that supported our three-semester sequence quite nicely.

We have not encountered any difficulty in implementing this sequence of courses. The students are well aware of the fact that a certain course will not come around until three semesters later, and we usually have our students begin their music history study in the second semester of the sophomore year. Every once in a while we'll have students who bring in enough AP credits that they are allowed to begin the sequence a bit sooner. So far the sequence has worked nicely.

So, our department plans to stay with this sequence; we do not think that there will be any additional adjustments relative to the overall curriculum review, and we plan to operate in this fashion for a number of years.

The sequence is designed for the two degrees mentioned earlier, the Bachelor of Arts degree and the Bachelor of Music Education, career paths that can be very different upon completion of studies at the undergraduate level. In North Carolina you are certified to teach K-12; and we have students doing all sorts of things with the Bachelor of Arts degree from graduate study to customer relations for music and arts centers, church audio specialist, music retail sales and management, operations manager for the local symphony, as well as careers outside of music.

Our music education students will use their music history knowledge in a variety of ways. Admittedly, the focus will be on performance of literature at the high school level—music and the composers who compose the music. All kinds of projects relative to the history of music, particularly in the areas of composers, the places where they lived, the music they produced, the prizes they won, the societies that they touched can be created and explored in the lower grades.

In the last semester of the student's residence, having completed the three-semester sequence, the music student must take an *exit exam*. The exit exam has been around for about seven years now. The exit exam is not without its detractors, and I think it would be charitable to say that early on I was ambivalent about its usefulness and its appropriateness. And, while I might have been a detractor, I did come around and support the implementation of the exit exam, first as something that was not required and ultimately after experimenting with it a few years, making it a requirement for graduation.

The exit exam does include a music history component that focuses on what the student learned or should have learned in the three-semester sequence of music history. The exit exam is not intended to be punitive. Its great asset is that for anyone thinking about graduate school, this exam is something of a primer for any entrance exams the student will be taking.

The exit exam is administered by a faculty member, but it is graded by panel. It includes sections on music theory, music history, and any particular subject areas that are relevant to the particular program of study that the student has pursued.

If weaknesses are found in one or more areas of the student's exam, our intent is not to penalize a student. The appropriate teacher will get with the student and give the student the opportunity to repair the section. This can be done by specific assignment and/or retest.

One of the strengths of the exit exam, I think, is the time we choose to offer it. We do it very soon after a break in the semester. The faculty chooses a time in which tours, conferences that involve students, and other kinds of student activities are not taking place. The music faculty is a real strength in this process.

The success of the three-semester music history pattern is constantly being monitored. We are very pleased with what has occurred thus far. We assess everything that we do at Wingate University, and this is no less the case with the three-semester sequence of music history courses. The exit exam is always open for review and revision. Questions and answers on the exam are periodically evaluated and adjusted.

The context of our three-semester sequence is the music of western civilization. Our new campus-wide review of the core curriculum is shaping up to be a global core. The music faculty will need to discover quickly whether what is now our new three-semester sequence of music history in western civilization will be adequate for our global mission in the liberal arts in the future. Thank you.

**SHAPING THE ARTIST-SCHOLAR:
MUSIC HISTORY IN THE JOINT MUSIC PROGRAM,
CASE WESTERN RESERVE UNIVERSITY/
CLEVELAND INSTITUTE OF MUSIC**

GEORGIA COWART
Case Western Reserve University

The Joint Music Program between Case Western Reserve University (CWRU) and the Cleveland Institute of Music (CIM) provides applied instruction at CIM for all CWRU students, and academic classes in music history at CWRU for all CIM students. CWRU is a Research I institution on the MIT or Carnegie Mellon model, heavily invested in technology and the sciences. It attracts serious, intelligent and intellectually curious students for whom the primary aim and function of an education is often research and productivity in research-based fields. Until recently, the university was primarily known for its graduate degree programs. With a new, campus-wide initiative based on the delivery of the general education requirements through a small seminar system taught by regular faculty, the undergraduate program has attained a new vibrancy in recent years. In the last five years, the music department has benefited from substantial financial support as well in the form of undergraduate scholarships. Because of those, and the enhanced attractiveness of the general education curriculum, the number of undergraduate music majors has enjoyed a period of rapid expansion. The department offers a Bachelor of Arts in a music program that serves over 100 music majors, many of whom pursue double majors or dual degree programs in music and the sciences, engineering, and other professional programs. We also offer a Music Education degree at the undergraduate level, and a number of graduate degrees. The students of the Institute are highly skilled conservatory musicians in a Bachelor of Music program at the undergraduate level, with Masters' programs and the DMA also available. While the solutions presented here were devised for the unique Joint Music Program between our two institutions, they could also serve as a model for any university offering the Bachelor of Arts and Bachelor of Music programs at the undergraduate level.

Before the department of music at CWRU reorganized its music history program in 2004, the curriculum had covered a three-semester music history survey and a wide range of music literature courses (symphonic, chamber, song, opera, and piano literature) that filled a required elective. At the graduate level it offered five one-semester period courses, roughly covering the same material as the undergraduate sequence in more detail. In 2004 and subsequent years we gradually reformed the curriculum quite substantially, with the purpose of more effectively meeting the needs of the two constituencies of CWRU and CIM.¹ I will begin, then, by speaking briefly about the curriculum reorganization as it was addressed to our two groups of students, and then turn to specific concomitant adjustments in the delivery of those courses by the music history faculty at CWRU.

The first, and one of the most effective changes was to turn the delivery of the music literature courses over to the Institute. We felt strongly that for conservatory students, with their immersion in the general music repertoire, actual performers with a deep knowledge of that repertoire were more effective instructors, and a non-historical, or quasi-historical treatment was a more effective methodology than a historical survey. All these courses are now taught by conservatory faculty, and under Interim Dean Jarjisian's leadership there is now a department of music literature at CIM. Based on surveys of the literature but also focused on the performance contexts for those surveys, these courses are available to, and widely enjoyed by both CIM and CWRU students. In addition, the reorganization also incorporated a successful world drumming class, primarily for students at the Institute, which introduced a stronger element of diversity into

the curriculum. This course is based on a methodology blending 21st-century issues of performance and ethnomusicology.

Transferring the literature courses to CIM then freed up our CWRU faculty to offer more specialized, research-based seminars. At the graduate level these included a series of Master's level topics courses and a parallel series of doctoral-level, high intensity research seminars. These were focused on the needs of the university students and those Institute students who wished to pursue a more research-based curriculum. At the undergraduate level we revitalized a course that was on the books but had rarely been taught, an undergraduate research seminar for a maximum of 12-15 students. In effect, then, we created research seminars at every level of study in which our own students, and CIM students who desired it, could enjoy the benefits of a more research-based curriculum. At the undergraduate level, CWRU students continue to take the three-semester survey. CIM students take the world drumming class and the second and third semesters of the survey. For the additional 1-2 course electives, the literature courses serve the CIM students and CWRU students who wish to have a more repertoire-based experience, while the research seminar serves the CWRU students and the CIM students wishing to have a more academic experience. Many of the Institute students also choose to take the first semester of the survey to satisfy their elective requirement.

The programmatic reorganization, then, allowed us to replace a curriculum with very little differentiation of our CWRU and CIM constituencies with a curriculum that addresses the specialized needs of undergraduate students in a private research institution and in a private conservatory. At the same time, it offers the opportunity to bring these students together in classes in which their specific strengths and skills can be developed and shared. I will now take each of these groups separately, to detail how we address each constituency, and the combined constituencies, in the relevant classes as indicated on Table 1.

In all the classes we teach, we work with high-achieving students. The CWRU students are high academic achievers with strong SATs, and the Institute students are outstanding performers in a highly competitive performance environment. In a number of cases the university students are also strong performers and the Institute students are also strong in academics. Across the board, however, we are dealing with very bright students at the top of their field, who see themselves as sophisticated students and learners. Therefore they frown on teaching techniques that incorporate anything but the highest professionalism. For example, they like small, intensive seminars, but do not like to be divided up into small groups within a larger classroom ("Too much like high school!"). They like polished PowerPoint presentations with well chosen visual examples, but they complain when professors use these media merely to throw outlines up before them. They like aural examples, both recorded and live, but the CIM students bristle when the performance is less than superb, and the CWRU students bristle when it threatens to overshadow the intellectual content of the class.

In the CWRU-based research-oriented courses, we have found that our students and the CIM students who choose to take them respond best to the professor's enthusiasm for his/her own research, and to corresponding evidence of intellectual commitment and integrity. As intensely committed research professors, all our faculty bring their own research into the classroom. For example, I often introduce my undergraduate research seminars with the anecdote of how in researching operas composed c. 1700 in Paris, I discovered a network of political subversion, and how in viewing paintings at the Louvre at night for pleasure, I discovered that the works of a certain painter could be explained for the first time through the subversive plots of those operas. It is not so much that we present these experiences as personal "stories," but that we try to allow students to see the nuts and bolts of the process—the dead ends as well as the productive results. As we read our students' writing in progress, we allow them to see our own, especially as it improves through draft after draft, and we try to acknowledge our mistakes, which can be as instructive as our successes. We make the case to our administration that effective teaching

actually depends on funding for faculty travel and research, and on faculty loads that allow the time to develop strategies for bringing research into the classroom.

In the classes populated mainly by CIM students and in the mixed classes, we find it helpful at some points to work out from specific pieces of music, rather than beginning with concepts or contexts and working in. Even in the history surveys it is useful to emphasize the listening list, and to focus the historical and conceptual discussions around those works. In a survey course, it is difficult to find the time for student performances, but some of our faculty have solved that problem by setting up a series of “concert nights” or labs scheduled from the beginning—for example, a series of three concert nights from which students may attend one or two. As it works in my own classes, each student can choose to do one lecture-recital as a writing assignment, with the written lecture being graded as equivalent to traditional writing projects. In these cases it is sometimes helpful to have the students in the audience comment on how well the lecturer made his or her points, on whether there was a strong thesis and whether it was carried out in a compelling manner, and on the integral relationship of the lecture with the music itself. This kind of training, at both the undergraduate and Master’s levels, can be invaluable preparation for the doctoral lecture-recital, for which performers otherwise have little training.

Beyond the actual presentation, we try to consider the motivation that ignites music history classes for performers. With the Institute students, we do emphasize writing and verbal communication, but we focus on the need of performers to make a case, as advocates, for music as they communicate with the general public. To do this, we argue that they need to have verbal skills as well as musical skills. They should also know something about history and culture in order to better understand the music they play, something about acoustics to better understand the sound they are making; something about aesthetics, psychology and society to know the effect it is having on their audience; and something about politics in order to understand the interaction of beauty and power, and the ways in which the arts interact, for example, with political freedom and political oppression.

With CWRU students, it is important to remind them of the beauty and excitement of particular performances, whereas the Institute students can inspire us in that direction. Our research-oriented students tend to learn from the left brain, the musician performers from the right. With the former, we first engage their intellect, with the latter, we first appeal to artistic sensibility. We believe that these are sides of ourselves that need to engage in dialogue, and this is why our research-university students and our conservatory students have so much to learn from each other. It is why our faculty of scholars at Case have so much to learn from the artist faculty at CIM, and vice versa. In this rich environment we have had the opportunity to learn some of these lessons on both sides, and they inform whatever success we have had with our teaching.

The model presented here, then, while pragmatic and imperfect, seeks ideally to offer a music history curriculum that satisfies the needs of a first-rate research university and a first-rate conservatory. Its vision is one of a community of excellent scholars, who are preferably also performers, who can meet the performance students where they are as musicians, and lead them from there into the other worlds that music informs and is informed by. To address these students, I would suggest that it is not “more about teaching than research” but “how research informs teaching for the performer,” and how we can inspire our student performers to become scholar-researchers in the context of their own performance worlds. At the same time we can use an understanding of the magic of performance to lend a sense of artistry to our research as scholars, and to remind our academic students, as well as ourselves, that research and scholarly writing are themselves forms of art.

Table: Revision of the music history curriculum in the Joint Music Program, Case Western Reserve University and the Cleveland Institute of Music

Pre-2004 undergraduate curriculum, Case Western Reserve University:

Delivered by CWRU faculty to:

Delivered by CIM faculty:

all CWRU & CIM undergraduates

(none)

3-semester music history survey (30 students)

Survey 1: Early Music through Corelli

Survey 2: 18th-19th centuries

Survey 3: 20th-21st centuries

1-2 electives (1 semester each, 30 students)

5 music literature courses

Post-2004 CWRU undergraduate curriculum:

Delivered by CWRU faculty to:

Delivered by CIM faculty to:

Primarily CWRU students:

Primarily CIM students:

Survey 1: Early music through Corelli
(15 Case students, 10 CIM students)

5 music literature courses
(25 CIM students, 5 Case students)

Undergraduate research seminar
Roots to Rock (13 Case, 4 CIM)
The Opera and its Urban Contexts:
A Tale of Three Cities, etc.

World drumming (20 CIM students,
occasional CWRU students)

CWRU (10) and CIM (20) students:

Survey 2: 18th-19th centuries

Survey 3: 20th-21st centuries

Endnotes

¹ The changes discussed here were proposed by the CWRU music history faculty and vetted at CIM. The process was facilitated through the efforts of Jeffrey Sharkey, then serving as Dean of the Institute. They were ratified by CWRU in 2005 and were implemented in the fall of that year.

THE FUTURE OF ART MUSIC: AUDIENCES IN AMERICA

THE FUTURE OF ART MUSIC: AUDIENCES IN AMERICA

ALAN FLETCHER

Aspen Music Festival and School

Isaiah Berlin described two ways of being in a philosophical world: that of the fox, who darts about full of interest in many things, and that of the hedgehog, who knows one great thing. For the purposes of this discussion on the audiences of the future, I've decided to be more on the side of the foxes; I'll touch on quite a few questions and hope that one or two of them spark further dialogue.

I expect all of us on the panel will agree about the one, great, hedgehog-like truth about audiences: that the crucial thing is to bring musical education to children. I am thinking about much more than classroom general music, though that is useful. I think nothing replaces a system that helps every child to make music, by singing, in movement, and especially in playing an instrument well enough to join an ensemble.

The good news is that I think we are doing a reasonable job of giving music to children who occupy the intersection – or perhaps I mean the union – of talent and money. In most cities, at least, a child with clear ability, or a child with some financial support, will be able to find excellent instruction. But only a very few places in America can now claim that every child has a chance to encounter sustained experience in music-making.

But that will really be a subject for others on the panel.

In Aspen, we naturally care intensely about the issue of audiences. We are in a fortunate position, in that we are a well-established destination for music. We don't have the difficulty of filling venues year-round; rather, we know that the whole social organization of our town centers on curiosity and commitment about culture. This makes us an excellent laboratory. Only twelve per cent of our operating budget is funded through ticket sales, so we can take risks cheerfully.

One thing we have found to be of profound utility in the past two years is collaboration. This has, of course, been a buzzword in civic culture everywhere for some time. To us, it has meant grappling with differences in organizational style, assumptions about staffing, expectations about content, and a host of nettlesome technical issues. It is never easy to work together with another organization, and one succeeds simply by being determined to succeed. We have produced joint productions with Jazz Aspen Snowmass (largely a pop music presenter), with Aspen Film, with the Aspen Santa Fe Ballet, the Aspen Art Museum (devoted exclusively to visiting shows of cutting-edge contemporary art), the Aspen Writers Foundation, and, most importantly, the Aspen Institute.

A quick example: having decided to build the entire summer of 2007 around the theme of the impact of jazz on classical music (and an entire summer means about 400 concerts, master classes, and lectures), we invited Wynton Marsalis, Jazz at Lincoln Center, and the Ghanaian drumming ensemble *Odadaa!* to give an evening co-sponsored by Jazz Aspen. The Writers Foundation invited a dozen of the leading writers of Africa to spend a week reading and talking about their work. Through the Institute, we had the clout to bring Chinua Achebe and Wole Soyinka, both Nobel laureates in literature, as well as leading political figures engaged in African issues from the U.S., Europe, and all over Africa. The originating impulse was musical – and who

doesn't love Wynton? – but the result was a comprehensive celebration of the importance of music in a seamless garment of culture and society.

Our co-productions were consistently among the top ticket-sellers of the summer. Every time, we observed a mixture of our wonderful core audience, with core audiences from all the other groups.

One conclusion is that by constantly enunciating, and by living, a view that classical music is not only an adornment of elite culture, but rather something shared by all, we open doors to new audiences.

Another thing we did was to move outside our accustomed venues, presenting concerts at the Aspen Center for Physics (a think tank for mathematical scientists), the Anderson Ranch Arts Center (a center for arts and crafts), churches everywhere in the valley, and, like so many presenters these days, on a Jumbotron screen in a city park (a live simulcast of *Carmen* from our jewel-box opera theater).

Our message was that where you are, we are.

We presented a whole mini-series of events mixing genres. I don't like the word "crossover," much, suggestive as it is of boundaries and distance, but we had a staggeringly positive result in opening doors – the Ying and Turtle Island Quartets in a wonderful joint improvisation, Edgar Meyer and Christian McBride in the opposite of dueling basses – more like dancing, embracing basses – Hilary Hahn and alternative rock singer songwriter Josh Ritter trading riffs on what singing is.

I absolutely believe that classical music's future includes a transforming attention to improvisation, folkloric elements, contemporary culture, and the way we live now.

This brings in technology, which must be made to serve the mission of art music in every possible way, rather than the reverse. Webcasting, instant CDs, simulcasts, intersections of acoustic and electronic art, multi-media, hyper-instruments – some of these tools have so far not met the genius or inspiration that must arise to make them really useful, but, inevitably, such inspiration will come.

One of the hallmarks of new media is the possibility of connection and simultaneity, of improvisation and ownership. New media thus answers a tremendous thirst for connection, a thirst we address with a fundamental view of our art as collaborative and a fundamental commitment to our work's place in the largest possible social context. Meanwhile, the current writers' strike reminds us that ownership is a key issue.

What about new music? Philip Glass certainly found new audiences for art music as he opened up his remarkable career. There is so much profound misinformation about classical new music out there – it is a whole other subject. I would like to assert, simply, a view that is not at all simple, and that is that we can build vital and even large audiences with genuine new music. In Aspen, we're finding that success for a new piece is not predicted by whether it is tonal or other than tonal, not whether it is short or long, and not whether it is for a familiar ensemble or otherwise.

Rather, new music succeeds when performers love it, and when they can communicate why that is to an audience willing to suspend disbelief for just a moment. It can be just a handful of sentences, if heartfelt, from a conductor, performer, the composer even. What matters is context, that primary condition for learning, that great giver of meaning. Parenthetically, here I disagree, as much as is polite to say, with Bernard Holland's recent comment where he suggests that composers should stop needing to explain their work! I don't say that a piece will work only because the performers own it, but that is a key condition.

Another quick detour is to mention that a huge number of people understand classical music to mean *Phantom of the Opera* and the score to *Titanic*. Rather than worry about this, we should be embracing film music, bringing it into our programs, and celebrating its fantastic ability to reach audiences through narrative strategies.

In Aspen, we're beginning an experiment with program notes. So many notes I read seem predicated on the idea that the ideal listener is a musicologist, and vice versa. I think many musicologists are ideal listeners, certainly. I also think many children are ideal listeners. We observe that people look for information, find it, and absorb it in very different ways in the age of web pages; we wonder whether we should be bundling the information we present to concertgoers in a way that uses this reality instead of resisting it.

We experimented with mini-festivals – concentrating a set of concerts, classes, and talks around, say, the relationship of Britten and Shostakovich, or the imprint of Schubert's songwriting on his instrumental music. While I don't think we found an important audience-building success here, we have certainly found that broadly available and differently structured educational programs are immensely popular. I can give many examples, if desired.

As I must swiftly close this fox-like excursion through the fields of future audiences, I'd like to return just for a moment to the idea of education for children as the key to everything.

We're planning a partnership with *From the Top* and the Aspen Institute to provide sustained training in cultural leadership for talented children. We're planning a continuing program of social service projects initiated by musicians, in conjunction with the international Albert Schweitzer Fellowship and, again, the Aspen Institute. (The Carnegie/Weill/Juilliard Academy is a brilliant inspiration for this kind of program.) We're excited about sharing the news that classical music is tremendously important in a wide social, cultural context, not apologizing for our grand and sometimes troubled history, not retreating into a relativist fog, but helping the students who come to us in love with this music to find how to keep that spirit alive.

But it won't be enough to engage with the young people who have already found their way to us.

Last week I took part in a tremendous meeting sponsored by New England Conservatory in conjunction with the Simón Bolívar Youth Orchestra and Gustavo Dudamel. Educators and activists from all over the country assembled to study the phenomenon of Venezuela's *El Sistema* and consider what it means for us.

If the question is "Can *El Sistema* be replicated here?" then the answer is surely "No." But that is the wrong question. Can we learn from an organic, unique system built over thirty years, through trial and error, not from a single assumption but from a symbiotic understanding of music, education, and society? Can we learn by observing how classical music can permeate a society seemingly without regard to class, and without initial reliance on a talent-based sorting mechanism? Once, this art form was the property of Europe. Later we claimed it as our own. But the educational systems of many Asian countries have far surpassed our success in making classical music broadly relevant. Now we need to learn from a so-called developing country, and receive back from them a precious spirit. The future audience for art music in Venezuela appears secure, now. Can we make it secure here?

Within our career spans, educators, and NASM, have achieved a tremendous result in reorienting our pedagogical approach to musicians' careers. Thirty-five years ago, virtually no young person in a school of music was getting sustained guidance about career skills. Now that is the norm. More recently, an understanding of the importance of arts advocacy as an activity for every musician is beginning to take hold, and we see constant strides being made. Now I am proposing, as an idea that, after all, turns out to be a singular, hedgehog-like proposition, that the arts have always served society, and we ought to ensure that every artist understands the importance of direct social service.

TAKING THE LONG VIEW: REDEFINING THE ROLE OF MUSIC IN AMERICA

AMY CAROL PARKS
Levine School of Music

As music professionals enter the twenty-first century, they inevitably find themselves engaged in the ongoing struggle to establish and maintain audiences for their work. And although this challenge is not at all new, the environment in which they work seems as adverse to the pursuit of art music as it has ever been. The arts face ever-greater competition for people's time, dollars, and focus. According to at least one study, the average American actually enjoys more leisure time than he or she did forty years ago. However, the use of that time has changed dramatically. Television viewing in particular has increased markedly, and Census data from 1982 to 2002 show a decrease in most leisure activities. The arts are estimated, on average, to get just nine hours per year of the average American's focus.¹

But perhaps the change in American life that affects the arts most profoundly is not the quantity of time spent on them, but how our attention is divided during that time. "Multi-tasking" has fragmented our existence, both at home and at work. This shift not only affects how we allocate our time, but our very ability to focus on anything large in scale, over a relatively long period. The electronic age has revolutionized how we experience most media, including music. Television and movies are much cheaper, easier and more accessible to the average American than traditional concerts. Downloadable recorded music provides instant gratification, and MP3 players offer a solitary musical experience at any time and place. The Internet's computer gaming, social forums and virtual worlds offer new alternatives to traditional cultural experiences. And most insidiously, commercialism now drives and pervades all that we experience. Its influence is ubiquitous and unavoidable, and its motivation – to sell something quickly, as opposed to developing something of deep value over time – is fundamentally different than that of the arts.

Considering these conditions, one might hope that our education system could provide a relatively market-free bastion of support for the arts. But we're all aware that this is not the case, and that in fact the circumstances of arts education in our school systems grows more dire with each passing year. The arts continue to be squeezed out of school curricula, driven largely by governmental education plans dating back to the Reagan era. The primary motivation is intense pressure to improve students' performance on standardized tests, the ostensible measure of a successful educational program. In response, arts advocates found themselves justifying the importance of arts education programs for their ancillary beneficial effects on academic achievement. But further research has called these assertions into question, and advocates have discovered the perils of justifying the need for arts education in non-artistic terms. In any case, once a music program is cut, it rarely comes back, and this profoundly affects many generations of potential concertgoers. I see this impact clearly with my own generation – "Generation X." As we now have children of our own, our lack of a basic arts education has become a missing link to yet another generation of future audiences.

These developments beg the bigger, and far more uncomfortable, question about the place of music in American culture. In many ways, American society is not predisposed to value the arts. We are less culturally centered than many other societies, for which art is part of a singular cultural identity and is therefore indispensable. Furthermore, music doesn't fit easily into current American values. In spite of No Child Left Behind's reinstatement of the arts as one of ten core academic subjects, they rarely receive the same instructional weight as those subjects on which students can expect to be tested.² Music therefore finds itself falling into the area of "recreation" or "entertainment." But the demands of music – in time, money, dedication, focus, and hard work – really don't fit this arena either, so it falls into a bit of a void, pursued by a small but dedicated minority. Music doesn't provide immediate gratification, nor are its benefits easily quantifiable, in a society that often expects both. One can even argue that a fundamentally democratic and egalitarian society naturally gravitates towards an artistic and intellectual common ground, rather than pursuit of the high ideals valued in art music, creating an atmosphere in

which such art does not flourish. Additionally, in our own time we see an intellectual divergence between art and its audiences. The American public resists anything that smacks of elitism, while artists have retreated from the challenges of reaching a wider audience, in favor of the less resistant path of creating works for a smaller, sympathetic community.

So the news is not good. But before seeking solutions, it might make sense to start by stepping back and asking: Are things really as bad as we think? The NEA's most recent Survey of Public Participation in the Arts suggests otherwise: That nearly one-third of adults reported attendance at live arts events, and in percentage terms, attendance at such events remained basically constant between 1992 and 2002. In fact, our hard audience numbers actually went up during this period.³ So are audiences really in decline, or are they just shifting? While we all know that music doesn't reach everybody, it may very well be that we're reaching more people than we realize, or than we have before. There is some empirical evidence that this may be so, in the many examples of the arts flourishing in unexpected places, such as the through Los Angeles County's Arts for All initiative. Performing arts facilities are sprouting up in communities all over the country, many of relatively small populations and modest means, and are a source of civic pride. State arts councils support efforts to bring the arts to communities which could never afford such performances otherwise, and which haven't had such events before. The outreach efforts of cultural institutions are warmly received, and free performances are often standing-room-only. Would these things be happening if the public had truly lost interest in live performances?

In considering the solutions, I would propose that the need for the arts is fundamental across all societies, and exists in twenty-first century America too, even if this need does not manifest itself as we artists expect (or desire). And while it makes sense to continue advocacy efforts directed at government officials and school boards, their priorities will change only with the demands of their constituents. In light of the challenges already described, we find ourselves in a position where we need to redefine the role of the arts in American life. This is indeed a lofty aspiration, but audiences will grow only if the music we create in concerts is something people understand, value and enjoy. And in spite of the scale of this goal, successful approaches are likely to be relatively small, localized, and long-term, as is most quality music education. Here are some objectives to consider in approaching this effort:

- **Start younger.** It is documented that children respond to music before they are actually born, and much of their best capacity for basic musical development occurs prior to age nine.⁴ It is vital that a child's musical education begins within this developmental window, and not after this opportunity has passed. At Levine School of Music, our Early Childhood and Elementary Music program takes full advantage of this vital stage in a child's musical development. This program makes music an important part of our students' lives from the earliest stages, and prepares them for a lifetime of music, in whatever form they ultimately choose to pursue.
- **Pursue the arts holistically.** Music will always be subject to marginalization, and eventual disposal, if it is not considered to be an essential and integral part of our lives. The integration of music into a complete educational experience, rather than its separation into a discrete and self-contained pursuit, can help to avoid this pitfall. Several professional orchestras have developed outreach programs that extend beyond the traditional youth concert format to integrate music into other curricular subjects. On the performance-studies side, Levine's Suzuki programs hold at their philosophical base a commitment to music education as an essential part of a child's overall development, and its consistent presence (in both practice and listening) in their lives. Whether or not one pursues such studies, the idea of integration of music into our daily lives has tremendous value.
- **Adapt to demographic shifts and changing time-usage patterns.** Practically speaking, it does little good to bemoan such changes in American society as detrimental to the arts, as these developments are unlikely to slow in their progress or reverse their direction. We must be willing to bring music to our audiences where they are, rather than demand that they come to it.

Recognizing this, Levine's multi-campus structure accommodates the changing demographic landscape of Washington, DC's vast metropolitan area, and the School is committed to reaching our audiences where we find them.

- **Train our emerging artists to reach audiences.** As artists and educators, we must address the pervasive and fundamental disconnect between performers and their audiences. Teaching should be considered an integral part of being an artist, and this concept should be introduced early in a musician's training. And the art of audience interaction, as well as advocacy, should be taught alongside the art of performance.
- **Consider partnerships between colleges and community music school programs.** Those who administer collegiate programs may find tremendous potential for reaching their communities through partnerships with local community music schools. Under the right circumstances, the strengths of each partner can complement those of the other, and provide support for each other's needs. These relationships may be formal or informal, and can ultimately achieve great things for the art of music. Levine enjoys such partnerships with both Georgetown University and George Mason University, and all three institutions have benefited from these connections.
- **Acknowledge that the art itself is changing, as everything else around us does.** This isn't necessarily a bad thing. Any art that doesn't evolve will eventually die, and music is alive and well in this regard. As intimidating as the prospect might be, we would do well to resist the temptation to put music behind glass and observe it respectfully, and instead welcome the opportunity to challenge traditional idioms. New technological formats such as downloadable music, podcasts, and computer-based music creation are here to stay. Embracing them may well be a path to audience building, particularly among current college students, many of whom regularly create music of their own through computer media, often outside the context of any formal musical training.
- **Support the creation of new music, which is both relevant and accessible to current audiences.** As universal as we believe so-called "classical" music to be, music that we create ourselves – rather than re-create from another source – will always hold unique power. Furthermore, those who have his experience are likely to be more receptive to others' efforts in this regard. As we've already discussed, the impulse to create our own art is very much alive; the question becomes how to channel it. At Levine, this effort is focused through its successful composition program, which fosters the efforts of students as young as ten who have begun to create music of their own place and time.
- **Make the most of the fact that music offers a wonderful alternative to our fragmented existence.** In fact, music is in many ways an antidote to what ails our society. Its study requires daily work towards predetermined goals, creative and critical thinking skills, and focused attention over relatively long periods of time. And audiences of classical music enjoy beauty, introspection and engagement on both emotional and intellectual levels that few other common modern experiences can provide.
- **Most of all, cultural institutions must step up to the plate.** In the current climate, counting on public schools or government support to sustain our art and develop our audiences is naïve at best. These responsibilities have fallen to music schools and performing organizations, and of course, picking up the ball is in our best interest. It's our responsibility to establish the audiences of the future, and we are uniquely positioned to do so. By design, my remarks today offer more questions than answers, and it's my hope that they will provoke your own thoughts on this

subject. Ultimately, it is up to each of us to determine musical initiatives would best serve our unique communities, and then take the first step. Thank you.

Endnotes

¹ Andrew Taylor, Summary Report, "Cultural Organizations and Changing Leisure Trends: a National Convening, Online Discussion and White Paper from National Arts Strategies and the Getty Leadership Institute," J. Paul Getty Trust (2007).

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BASIC MANAGEMENT: FACULTY DEVELOPMENT

PROMOTING ARTISTIC ACTIVITY IN THE COMMUNITY OF MUSICIANS

RICHARD KENNELL
Bowling Green State University

Our respective institutions differ by mission and governance structures. Some are predominantly teaching institutions, while others have profiles as national research institutions. Some music units are unionized, but many others are not. Finally, some music executives bring decades of experience to this important topic, while others are relatively new. While these are all important differences, faculty development is an important topic of interest to all of us.

I will attempt to identify some of the challenges posed by differences among music faculty as well as to offer some practical suggestions on how faculty development might be infused into the entire fabric of institutional culture.

Conventional wisdom suggests that continuing education or professional development is a good thing. We have all heard these truisms:

- “Not to advance is to decline”
- “You are only as good as your last performance”
- “Active researchers or performers make better teachers”

One would think that the notion of self improvement or self actualization is so embedded in the professional culture that faculty members would not need direction from the music executive. In an ideal world, music faculty would be so committed to their own professional development that they wouldn't need the executive's encouragement and support!

But this is not an ideal world! Just for fun, let's start by stating the ideal.

In an ideal world:

- A faculty member would have a long career.
- There would be opportunities to produce quality creative products *over the entire career*.
- Other professionals would have the opportunity to encounter these creative products *over the entire career*.
- These informed professionals would evaluate these creative products positively *over the entire career*.
- The professional reputation that results would attract quality students to your institution *over the entire career*.
- The faculty member would be able to successfully transfer her professional knowledge to her students *over the entire career*.
- *And some of us would even suggest that this ideal faculty member would support the efforts of others in the music community over the entire career!*

In the real world, however, we have faculty members whose academic careers are cut short because of failure to meet the professional expectations of their peers. We have professors who significantly reduce their creative productivity after achieving the rank of full professor, or even tenure. And, we have professors whose top priority is their scholarly or creative achievements and have no interest in teaching. Well, you get the idea. The ideal faculty member is rare.

The first problem of faculty development is that “faculty success” is a chunked term, a convenient label that in its simplicity obscures its many components and the complex relationships among those components. Faculty success is a function of dealing with this complexity. It requires balancing time management, disciplinary expertise, communication within your discipline, communication with prospective students, and of effective teaching, *over the entire career*.

Now, multiply this complexity by the number of unique human beings with whom you interact as music executive, and I assume that’s why we’re all gathered together here this morning.

Recognizing the complexity of the problem is the first step for Music Executives to deal with it. A “one-size fits all” approach to faculty development will not be successful. Instead, let’s look at opportunities for faculty development at four distinct stages of employment: Pre-hire, Pre-tenure, Post-tenure, and Post-full-professor.

The Pre-Hire Stage:

It can be very helpful to introduce a conversation about your school’s expectations concerning teaching, research/creative activity and service as early as the job interview. Look for prototypes of the professional capabilities that your unit values in the candidate’s vita. There should be evidence of a beginning trajectory of creative activity appropriate to the mission of your unit. It’s never too early to start the discussion about what constitutes creative activity.

The Pre-Tenure Stage:

At the start of the new academic year, the Music Executive can expand this conversation during the new faculty orientation program. By inviting others in their second or even third years of employment to serve as “respondents,” you can actually use the new faculty orientation to remind everyone of the institutional expectations.

We try to introduce new members of the music community to two important concepts:

1. Basic differences among the categories of teaching, research/creative activity, and service, and
2. The notion that there’s a threshold of significance for selection some items in your annual productivity report and then your tenure portfolio.

This orientation for new faculty will include an explanation of campus and department resources that might be available to support the new faculty member’s creative activities. Some campuses even formalize these conversations with an individualized *faculty success plan*. These are typically reviewed and updated annually and referenced in the annual review of probationary faculty. These compacts make explicit the various strategies that the faculty member will employ to meet the expectations of the unit.

It is never too early to introduce the concept that the university will not pay for every expense related to your professional activities. Investment in your own career may be the best investment you can make.

The Basic Travel Grant is provided by the department or campus to encourage the presentation of results of research. Often, performance faculty can use this type of grant to support external performances.

Research Awards for Pre-Tenure Faculty. Relatives of the first music department chair at Bowling Green State University still live in our community. While they are not musicians, they are proud of the legacy of their father's leadership. A few years ago, I invited them to memorialize their loved one with an endowment that provides funding for pre-tenure faculty members. This endowment currently provides only \$1,500 a year, but it allows extra funding for two or three projects.

These projects are approved through a simple yet competitive review process. Each February, a faculty luncheon allows past winners to make brief reports on their projects as the new winners are announced. The donors are invited to this special lunch and they always connect with the very appreciative pre-tenure faculty members.

This public ceremony is more than handing out money. It is a way to remind the community of the history of the institution, the values that connect us as a community, and the importance of sustaining creative activity for everyone!

The Reverse Travel Grant, or mini-residency, is a variation on the basic travel grant. Instead of using the funding to go to the experts in your field, the funding is used to bring the expert to your campus for the benefit of several faculty members and even students. An extension of this idea allows your faculty members to co-present or perform with your invited guest.

The Post-Tenure (Associate Professor) Stage:

The traditional incentive in academia to inspire continued productivity following tenure is the sabbatical leave. The institutional goal is to encourage the successful faculty member to become recognized on the national scene. Sabbaticals are significant institutional investments but music faculty may not find them to be equally appealing. For example, year-long sabbaticals may pose serious continuity challenges for the ensemble conductor or studio teacher.

The Sabbatical supports a specific project proposed by the faculty member. However, some music faculty may not find them to be as useful. Year-long sabbaticals often pose serious continuity challenges for the ensemble conductor or the studio teacher. A variation on the sabbatical theme employs a series of guest teachers or conductors to provide periodic release time.

The Differential Workload covers a wide range of possibilities, from hiring a substitute teacher to cover an extended absence, offering a temporary course reassignment, or releasing time for participation in resident faculty ensembles.

Post Tenure Review is increasingly used to promote continued faculty development. Many institutions now apply aspects of the "Faculty Success Plan" for faculty after tenure.

The Post-Promotion (Full Professor) Stage:

The Faculty Learning Community combines senior faculty development with pre-tenure faculty. Our campus Center for Teaching and Learning Technology (CTLT) invites faculty members from

different disciplines to meet regularly on a topic that is appropriate for individual development for future publication. Recent learning communities have been focused on topics such as “Scholarship of Engagement in the Arts,” and “Approaches to Pedagogy in the Arts.” Learning communities are excellent ways to meet colleagues from other departments across campus.

CTLT provides an additional \$500 in travel funding as an incentive for the participation of junior faculty members. Each group is led by a senior faculty member who receives an additional \$1,500 in travel funding.

Fundamentally, music is a collaborative art. From composers and conductors working with performers, to teachers collaborating with their students, music requires collaboration at the highest levels. One way to sustain the engagement of senior faculty members is to provide opportunities for collaboration: Collaborations with guest artists; Collaborations with regional arts organizations; Collaborations with arts faculty across campus such as opera and musical theatre productions; Collaborations with colleagues from other institutions nearby or far away; and Collaborations with composers and musicologists to bring new works to life.

By definition, successful collaborations bring people together. They present positive models to both faculty and students. If your goal is to build positive and supportive collegial relationships, a collaborative project might offer an effective strategy for faculty development.

SUMMARY

The Music Executive promotes a culture of professional development by understanding the complexity of the task, and by taking advantage of every opportunity for engaging the creative activities of the faculty. At different stages, the Music Executive will work to connect the talents and interests of music faculty with others on campus and off.

In executing this important work, the Music Executive exhibits behaviors that forge a positive sense of community. For example, the process for setting or revising community standards must be open and public. Communication of these standards must be timely, uniform and comprehensive, to all members of the music community. And the standards must always be applied fairly and consistently.

Faculty development is NOT something that we attend to after we deal with everything else. It becomes infused throughout the culture of the institution. The responsibility for faculty development is shared among three interested parties: the individual faculty member, the music department, and the college/university. If the music unit comes to understand that faculty development is an expression of the community, and not the directive of the music administrator alone, then the community will become self-regulating and self-sustaining.

The Music Executive’s work is focused on building and sustaining a healthy community culture. There are many ways to interact with members of your faculty: You can...

- Show an interest in their work. Ask them about their activities...
- Remind the community of the standards that they have agreed to meet.
- Bring people together by promoting team teaching or inter-unit conversations.
- Enhance resources—Not all donors are interested in scholarships, some will fund projects with development potential.
- Show support in creative ways- such as providing a new computer, needed software, or a graduate assistant.
- Recognize success – newsletters, faculty meetings, honors and awards programs, faculty development contributes to image and public relations.

Over the years, I have found that everything we do has donor/development potential. Curriculum development, faculty meetings, conversations, performances, even the most mundane administrative activities have the potential for connecting with a donor.

In the same way, many of the different things that we do in music also have faculty development potential. This suggests a holistic approach to music administration. Each project to which we commit time and resources offers multiple potentials: potential for teaching, potential for connecting with donors, potential for engaging the faculty in creative activities, and potential for promoting the image of the institution.

This is the power of faculty development. Through faculty development, you are doing more than building new capabilities. You are also informing others about those talents. You are informing colleagues at other institutions, prospective students, and your own academic administration about the breadth and depth of your faculty. When you establish a culture of faculty development that serves the differing needs of your faculty at crucial times, it becomes more than faculty development, it becomes institutional development.

MUSIC INDUSTRY PROGRAMS: ANALYSIS, PLANNING, AND FUTURES ISSUES

MUSIC INDUSTRY PROGRAMS: ANALYSIS, PLANNING, AND FUTURES ISSUES

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“Nobody likes the man who delivers bad news.”¹ As in Sophocles’ *Antigone*, today’s news seems to spell disaster for music and the commercialization of the art form. It seems that every newspaper, journal and magazine is predicting the end of the music industry as we know it. Certainly, the traditional system that has functioned for over fifty years is changing and changing rapidly. The events unfolding in the music industry are indicative of what is occurring throughout the entertainment industry and business in general. To understand the changes that have occurred and future issues that will impact the structure of the music industry, it is important to understand each actor’s role in assembling a final product. From an economic standpoint the music industry—both for-profit companies and not-for-profit companies—is organized around three revenue streams: recording, live performance and publishing. These revenues streams are built upon an intellectual property protection platform that ensures the creator a bundle of rights. These three systems and the intricate interaction have functioned in harmony until recently.

At the heart of the three-stream system is the artist/performer. This person may take the form of a composer, songwriter or performer according the traditions and history of a given genre. In the recording industry a recording artist is signed by a label to make recordings. The label promises the artist payment based on royalties earned via the sale of music to the public. In return the artist is held in an exclusive contractual relationship with the label to produce a specific number of recordings in a specific period of time. Record producers, engineers and sidemen assist the artist in creating a recording that, especially in the popular music and to less an extent the classical world, is “commercially” successful. Manufacturers create the physical representation of the music—CD, cassette, vinyl recording, etc.—which is passed to a distributor who circulates the products to retailers and finally to the consumer. This system is predicated on the movement of a tangible product where each actor gains financially from the value chain.

The publishing stream has at its apex the composer/songwriter. A publisher will acquire the rights to an artist’s music for distribution through licensing. In return the publisher agrees to pay the artist a share of the royalties that it receives from the licensing of music via performing right organizations which act as a collection agency from broadcasters. A secondary source of income from the publishing stream is the production of sheet music and song books.

The final income stream, live performance, has traditionally been of importance to artists as it serves not only as a valuable stream of income, but an opportunity for many artists to gain contracts with record labels and publishers. Performing artists are assisted by personal managers who develop and coordinate their careers through talent agents who book live appearances. These appearances are coordinated by a third entity, promoters, who manage production, dates and marketing of a performance at specific venues.

Public participation in all three streams is essential in the creation of income. Without the public purchasing concert tickets, or buying copies of recordings or attending movies there would be no income flowing to each entity. Yet, it is the music public which is changing and reshaping

the traditional music model. No one can predict the exact changes in the music industry in the future, but there are several indicators that show us where it is heading.

The recording industry has traditionally been the economic indicator of the music industry. An artist's or label's success is measured by the number of CDs sold or distributed. In the late 1990s the growth of peer-to-peer (P2P) sites accelerated the demise of the physical music copy. First, P2P sites such as Napster, Morpheus, Gnutella, Kazaa and Grokster fed a willing public free music and established digital distribution as a means of disseminating music. From 2001, global sales of CDs declined, despite an increase in demand for music.² Even with the closure of illegal downloading sites and the threat of litigation, millions of fans are still illegally downloading music from Napster-like file-sharing services. The problem is that the record industry faces an incredibly hard task devising a profitable business model for online distribution that will draw consumers away from these sites to legitimate online retailers. Apple's iTunes has changed the online music landscape by offering an easy-to-use online store with a broad song catalogue, a consistent, uniform, and cheap pay-per-download or "à la carte" service. During 2004, over 200 million songs were downloaded from more than 230 legitimate services, up from 20 million in the previous year. By the end of 2004, there were 1 million digital tracks available in the United States and Europe.³ By 2005 the number of legal music internet sites increased to 300.⁴ In 2006, digital singles outsold plastic CD's for the first time. So far 2007 sales of digital songs has risen 54 percent, to roughly 189 million units, according to data from Nielsen's SoundScan.⁵ A consequence of this movement from the physical expression of music to digital forms is the move back to a singles format. Although digital album sales are rising at a slightly faster pace, buyers of digital music are purchasing singles over albums by a margin of 19 to 1.⁶ Because of this shift in listener preferences—a trend reflected everywhere from blogs posting select songs to major online companies streaming free music video—record labels are coming to grips with the loss of the album as their main product and chief moneymaker. In response, major labels have attempted to stem the tide of reduced revenues by offering alternatives to the music download. One such initiative currently under investigation is the ringle. The ringle is a physical CD that contains three songs – a hit, a remix and an older track by the artist—and a mobile phone ringtone. Both Sony/BMG and Universal Music Group are releasing ringles into the market in time for Christmas sales. Sony/BMG is experimenting with the release of 50 ringles, while Universal is releasing up to 20 during the same period.⁷ Although drastic measures such as the ringle are a sign that the album as a recording medium seems to be at end, there are many within the music industry that believe that the physical CD is still a viable form of music delivery. Certainly, for genres that are not suited to the single song format, such as jazz, classical, and opera, the album will remain the ideal medium. However, for other genres—including some strains of pop music, rap, R&B and much of country—where sales success is closely tied to radio airplay of singles, the album may be entering its twilight.

Apart from the digitization of music and its effect on the recorded medium, the future of music retail is moving towards an online subscription system, where ownership of material is based on a monthly fee. The pioneer of this format, Napster, recently reported about 450,000 subscribers and has announced that in early 2008 it is re-launching its web site to better monetize the 2 million unique visitors it receives every month.⁸ Currently, the site exists only as a portal to download the Napster service client, but the company is planning to include a more multitiered service that contains advertising. Yahoo's free music portal is already completely ad-supported and offers Internet radio, music videos and music news. The Yahoo Music Unlimited service is the only extension for which it charges. Yahoo, which has yet to announce its subscription numbers, has recently raised the fee for the portable subscription option to \$12.99, citing "economic realities."⁹ Rhapsody remains the leading subscription based company on the internet. Its parent company, RealNetworks, has several subscription-based music services, in addition to Rhapsody, and recently reported its total subscriber base for all companies as \$1.15 million per annum.¹⁰ Real is expected to launch a significant subscriber push in the wake of a landmark \$761

million legal settlement of its lawsuit against Microsoft. The agreement calls for Microsoft to integrate the Rhapsody service into its MSN search engine, instant-messaging and music store services, thereby making Rhapsody MSN's default subscription service.

The development of online music retail, whether subscription based or "à la carte" download method, has already affected the distribution model and the future of music retail. The most tangible affect of the digitization of recorded music has been the closure of brick and mortar retailers including retail giant Tower Records, which shut its doors in 2007.¹¹ This closure is seen by many in the industry as a precursor for the demise of physical music retailing. In place of the music store, artists and labels are developing relationships with alternative retailers. On June 5, 2007, Paul McCartney elected to sidestep EMI, his longtime home, and release his new album through an arrangement with Starbucks.¹² The iconic artist Prince distributed copies of his new album "Planet Earth" last summer in the UK via the "Mail on Sunday" newspaper rather than through music retailers.¹³

As a consequence of the diminishing returns in the recording industry, many recording companies are diversifying into businesses that do not rely directly on CD sales or downloads. Most of the major labels are now investing in music publishing, thereby transforming themselves from vendors of physical goods to licensors of digital media in such divergent areas as TV commercials, video games and ringtones. Universal Music Group, already the largest major label based on record sales, became the world's biggest music publisher with the purchase of BMG Music, for more than \$2 billion.¹⁴ With this purchase, companies such as Universal are able to leverage revenue from divergent areas, such as the communications industry, ISPs and hardware companies. According to Informa Media, a research group, songs used as mobile-phone ringtones in 2002 were worth \$71 million.¹⁵ The number of ringtones downloaded in the past year has quadrupled, and the master-ringtone category is now the fastest-growing ringtone format.¹⁶ The success of the ringtone market has encouraged wireless operators to enter the music market as distributors of music. Sprint recently began selling full tracks that subscribers can download to their phones and Verizon and Cingular are expected to offer similar mobile services early next year.¹⁷ Additionally, Sprint's service has a dual-delivery feature that sends one version of the purchased song to the mobile phone and another version to the PC. This arrangement is attractive to labels, who charge wireless carriers a higher wholesale rate per song than they charge online stores, such as iTunes. Although licensing payments for the sale of music via wireless operators has not been established, there is another sector of the online industry that has had up to now little regard to the rights of publishers or music companies. The growth of social network sites has been exponential over the last few years. However, sites such as YouTube, MySpace and MP3 blogs have run afoul with performance rights organizations, record label representatives, such as the Recording Industry Association of America, and music publishers, for a persistent disregard towards copyright payment or policing intellectual property infringement by their users. As with P2P sites and wireless companies, many social network sites have begun to recognize the benefits of becoming legitimate music providers. On July 19, 2005, News Corporation bought MySpace for \$580 million.¹⁸ As a fully functional social network site, individuals are able to download music content and share it with their social community. Bands such as, Babyshambles and the Arctic Monkeys built fan bases by posting their music on their websites and allowing people to swap MP3s, recorded performances and share content through MySpace and other social networks. Since MySpace's launch in 2003, an estimated 3 million artists have used the site to share information, post tour dates and exchange music with fans.¹⁹ With 12 million unique visitors per month,²⁰ the site has attracted prominent bands, such as the Black Eyed Peas, R.E.M. and Nine Inch Nails. In September 2006, MySpace began selling music tracks using an open source standard. The company said they were bypassing the use of digital rights management (DRM) software so that MySpace content would be compatible with the iPod.²¹ Furthermore, the sale of music content encouraged MySpace to develop other music outlets. In an effort to accommodate artists the company created a specific MySpace profile for musicians. Unlike

traditional MySpace profiles, artists can upload up to four MP3 songs that users can listen to for free. Some bands allow fans to download some sample tracks as MP3s or direct them to third party sites for purchase. A recent development has been the collaboration between Snocap, a web-based music distributor, and MySpace to create a digital downloading store called Mypurchase.²² The new service will allow bands sell music through their MySpace profile directly to fans. Consumers will be able to buy, download and play files on multiple devices, such as iPods and Microsoft's Zune. What makes this service different from current MySpace offerings, is that artists can set the price of downloads. What is not yet known about Mypurchase is the distribution fee MySpace intends charging artists. Chief executive Rusty Rueff told Reuters that the "small" distribution fee was "not yet fixed."²³ Finally, MySpace has leveraged the success of social networking to develop ancillary products and services within the music industry. On October 16, 2007, MySpace launched its first branded music tour. Beginning at the Show-Box in Seattle, the "All-Ages MySpace Music Tour" will stop off in more than 30 venues through Thanksgiving weekend in Las Vegas.²⁴

Another popular social network system is the blog. Blogs are online journals where individuals and groups provide commentary or news on a particular subject. Musicblogs or MP3blogs are blogs that the creator or fans make music available for downloading. In most cases blogs are used to promote new bands or releases of established artists and have found support from the major record labels. However, in this interaction labels want to control how and to whom the material is posted.²⁵ Music companies are concerned that this new online forum may provide listeners with an alternative source of illegally obtained and streamed music content. However, some labels have begun to realize the potential of blogs as an important promotional vehicle. In August 2004, Warner Music Group began to ask MP3 blogs to post music on their sites.²⁶ Many blogs decided against posting the Warner files as it could be seen by their audience as a paid endorsement of a major label. In response to the music industry concerns about music piracy on MP3 blogs and to tap a vast audience and possible revenues, many blogs have redesigned themselves to be legitimate digital music labels. The MP3 Music Blog, Earvolution established Earvolution Records to sell music directly from its blog or other digital retail outlets. Earvolution collaborated with Tunecore, a leading flat-fee independent distributor, to deliver music to iTunes, Rhapsody, Napster and other digital retail outlets.²⁷ The flexibility of this arrangement is perfect for a growing label like Earvolution and a natural extension of a nascent music venture that has a dedicated cliental. The viral nature of blogs has seen further developments in the music industry. GBox provides users a software code, known as a widget, that are embedded on their blogs. This code allows users to broadcast wishlists of songs to friends and family members within their blog, in hopes of getting them as gifts. With the support of two major labels (Universal and Sony/BMG) the company hopes to turn bloggers from passive commentators to salespeople.²⁸

The movement towards digital entertainment has been vexing for copyright protection not only on a national level, but on an even more precarious international level. Piracy is seen as an impediment to the start-up and creation of legitimate services, the distribution of copyrighted content and an environment conducive to the creation of original works. In a landmark case the Supreme Court addressed the development of new music technologies and the protection of intellectual property. In 2005 Metro-Goldwyn-Mayer (MGM) filed suit against the P2P company, Grokster. Unlike Napster, Grokster only facilitates file swapping by relaying information to subscribers where specific music files are held. No information is stored or passes through a computer owned by Grokster. The Supreme Court ruling stated that Grokster and other similar P2P companies can be held liable for the infringing activities of third party users. Furthermore, the Supreme Court stated Grokster had induced infringement by inducing former Napster users through compatible programs. By encouraging higher volume use, both Grokster and StreamCast had made money by selling advertising space on their website. This final decision opened up a grey area for future cases involving subscription-based Internet sites. Justice Souter's majority

decision attempted to preserve technological innovations for non-infringing uses, while allowing copyright owners the right to sue for income lost. Yet, the Supreme Court's decision has encouraged other international courts to address digital downloading and music intellectual property on a global scale. On September 9, 2005, a Taipei, Taiwan district court ruled that Taiwan's largest file-sharing network, Kuro, was guilty of music piracy by providing unauthorized versions of copyrighted works. Three top executives were sentenced to prison terms of two to three years and subscribers faced sentences of four months to three years.²⁹ Similar rulings, albeit without prison terms, have taken place in the European Union, Korea, and Australia. The development of international standards in copyright protection is vital, as the music industry is not only moving towards a content based industry, but away from the traditional method of broadcasting music by a single producer to a wide audience ("one-to-many"), who consume it passively, to a "narrowcasting" system ("one-to-few" or "one-to-one").

Although many of these developments seem troubling to the traditional music industry business model, the online music market has begun to diverge with small and innovative players competing with well established music companies. The traditional music business model, which relied on heavy capital investments and large economies of scale to achieve adequate returns, may no longer be seen as vital to the development of a successful product. The current online community has opened the door for musicians to develop the creator-musician nexus, the performer-entrepreneur. For many experts even as the industry tries to branch out there is no promise of an answer to a potentially more profound predicament: a creative drought and a corresponding lack of artists who ignite consumers' interest in buying music. Sales of rap, which had provided the industry with a lifeboat in recent years, fell far more than the overall market last year with a drop of almost 21 percent, according to Nielsen's SoundScan. The digitization of music content and the development of the online music market is still dependent on music content that consumers are interested in purchasing. The online industry is still very small as a share of total revenues, (1-2%) yet it is characterized by a rapid entry of new players, an exponential increase of demand and a fast growing supply of available music. In the medium-term, overall demand for music may be increased through digital distribution and other new forms of music consumption.

Ensuring that today's college graduates are prepared to become tomorrow's leaders in this environment is a challenge that requires the cooperation of both leaders of the music industry and higher education communities. In this new environment of changing markets, products, and processes, the success of the music industry depends on one factor, the human resource. Workplace changes require new methods that reinforce education, training and depend on an academic connection between all parties involved. Music students should be presented with the requisite skills and knowledge of the functioning and future direction of the music industry. This is not an advocacy of the development of music business programs or the end of music education in higher education. Rather this paper is a call to prepare the next generation of musicians with the skill sets necessary to function in an entrepreneurial fashion. Music education should be about the preservation of the western music heritage, the exploration of music as a part of cultures other than our western tradition and the examination of the theoretical underpinnings of music cultures, whether than be on a philosophical, musical or socio-cultural basis. As educators, our role is to also prepare students for entrance in a highly competitive and evolving workplace. Similarly, music business programs must embrace the changes that are occurring in the music industry. Many programs still focus on the development of students for entrance into a major recording label. With the record industry reforming students should be exposed to the myriad of new opportunities opening in this dynamic industry. On Feb 11, 2007, at the Grammy Foundation Entertainment Law Initiative luncheon in Los Angeles, Warner Music Group Chairman Edgar Bronfman challenged those in the music industry to, "employ our creative imagination ... we must resist the temptation to conduct business as we always have—by experimenting with new

approaches, new structures and new relationships we can move more quickly and appropriately respond to the ever-changing marketplace.”³⁰

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MUSIC INDUSTRY PROGRAMS: ANALYSIS, PLANNING AND FUTURES ISSUES

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NASM National Office

As a NASM staff member involved with the Working Group on Music Industry Programs in Higher Education, I have been asked to provide an overview of the two documents produced by the working group and discuss ways to use these documents at your institutions. My perspective is from the technical side of creating and using these documents while the rest of the panel will address Music Industry programs from their expert perspectives.

Institutional Use of the Assessment Document

This document is designed to be used by institutions with existing, developing, or plans for developing undergraduate programs combining studies in music, business, music industry.

A note about the phrase “music, business, music industry:” this is used to indicate each of the three separate fields or the possible combination of any or all of the three fields. With the diversity of existing programs in these areas, it is important to acknowledge the various possibilities for program purposes. The questions in the document can be applied to many types of programs. They support continuation of the diversity that exists in music industry programs and the music industry field.

This document poses questions. It does not provide answers, and there are no universally correct answers. Each program is unique and will find unique answers to these questions and solutions to local situations. The questions are meant to guide institutional discussions regarding the development of new programs or revision of existing programs. And the document is a starting point: please feel free to add your own questions and thoughts as appropriate for your program.

Although NASM co-produced this text, this is not an accreditation document. There is no requirement to use the assessment as part of the NASM accreditation process. The contents should not be referenced as NASM standards, although the documents may certainly be used in preparing for accreditation review or in responding to the Commission regarding concerns with music industry programs. In such instances, the standards regarding Music Industry programs in the NASM *Handbook* should be used in conjunction with these assessment questions.

The assessment may be taken in its entirety in the order presented, but it is also designed to be modular. If there are specific elements of a music industry program that need to be discussed (e.g., faculty, library and information resources, advisement, content for specific programs), that section may be considered separately.

Each major section of the assessment (e.g., Fundamental Purposes and Structures, Degree Types and Basic Options) has a few final questions under the heading “Balancing the Equation.” These are considerations about the relationships among the parts and the whole of each section and then, at the end of the assessment, all of the sections together.

The equation concept is used in several assessment texts from NASM. It provides questions that step back from evaluating the parts to consider how those parts are relating to other parts or the whole. This is a relatively simple concept, but in the course of any discussion it is easy to become so focused on the fine details of a part that the entirety of the issue is lost and these questions provide a means for keeping all elements of the discussion in focus.

Case Studies

1. Let's assume you are at an institution with an established professional degree in music, business, music industry and you plan to revise the internship program or other experiential education opportunity. There is no need to go through the assessment document from beginning to end, but rather you may just focus on Part Five, Section H. Experiential Education.

This set of questions will help guide or be a springboard for the internal discussion regarding the changes. For example, question 1. asks about the specific purposes for the experiential education program and how the experiential education is related to the overall curriculum. This provides a basis for the entire discussion: What are we doing now? Why are we doing it? How does it relate to the course content, curricular requirements, and purposes of the curriculum? What do we want the results of experiential education to be?

From there the questions become more specific: question 6. asks, "Within the experiential education opportunity, to what extent is the experience a guided exercise by the company or an independent exercise by the student?" As you guide your local discussion you may add other questions here: Why do we leave the internship as an independent exercise by the student? Are there ways to assist participating companies with guiding the experience to coincide with the purposes of our curriculum? Are there ways to prepare students to get the most from this experiential education opportunity?

There is room in this assessment to insert questions that will help guide your specific discussion, and as the person guiding the discussion you should use your discretion as to which sections and questions are relevant.

2. Let's assume your institution does not have a music industry program, but you intend to prepare a proposal for your local curriculum committee. There are many considerations when starting with a blank slate, and it is up to you to determine where to begin in this endeavor. A likely jumping off point is to determine the basis of the program (business, music, liberal arts, etc.), where the program will be administrated (business, music, fine arts, communication), what type of program (professional or liberal arts), and so forth. All of these questions are found in Part One of the assessment document "Fundamental Purposes and Structures."

It may be most beneficial for you to move through the entire assessment in order, but again, it is not necessary. You may wish to use portions of this assessment to accompany your own set of questions. It is important to keep in mind that this assessment does not constitute NASM standards. For that information, you should refer to the *NASM Handbook*.

3. Let's assume your institution has been deferred by the Commission on Accreditation regarding some aspect of a music industry program. The Commission Action Report may reference the assessment document directly as a resource. If so, you may choose to use the applicable sections in discussions regarding your response. Even if the Commission doesn't cite the document, you may consider using questions posed in the assessment to help address Commission concerns. In your response to the Commission it may be helpful to indicate which portion of the assessment you used, how you used it, and the results of discussions. Of course, you want to be sure to address all of the specific concerns of the Commission, but providing a context for your response is always helpful for Commission reviews. To provide a specific example: an institution's application for Plan Approval for a Bachelor of Arts in Music Industry is deferred because the Commission finds that the title of the degree program does not match the content (let's say this degree plan as presented appears by content to be a Bachelor of Arts with an Emphasis in Music Industry, as opposed to having a major in Music Industry as suggested by the submitted title). The institution may wish to

review page 5 of the assessment and use the questions there to help determine the appropriate title to fit the content of the program you are offering.

There are countless other ways to use this document and situations that may merit the use of some or all of the questions it poses. These were just three common examples.

If you find yourself in any of these situations (planning a new program, revising an existing program, or responding to the Commission) or in any other situation where you have questions or concerns, please feel free to contact the National Office as a resource. We receive countless calls addressing such issues, and it is our intent to remove any worry regarding procedures or technical issues in order to allow you to focus on the content of your programs.

We want these questions to be a resource to your thinking to help you extend and deepen the scope of your analysis as you continue to build and improve your programs.

Institutional Use of the Futures Issues Document

The Futures Issues document was compiled from issues raised during open hearings involving the NASM membership and in discussions among the working group. This is not meant to be a comprehensive list of issues, but rather a representation of the most common concerns with the most immediate consequences. And while the list is not comprehensive, it is extensive. Any one of the 46 forces identified in the document could be isolated as a topic for an entire study or meeting session.

The document is in two major sections: External Forces and Internal Forces (external and internal to higher education). The Internal Forces are further grouped into common categories, visually separated by a thin centered line. Each force identified in bold is followed by a brief description.

This list may be used in several ways: local planning discussions with administrators, faculty, staff, or students, especially regarding curricular content and program direction; considerations as you address questions from the assessment document; considerations as you prepare accreditation documents or response to the Commission; or as an aid to your own analysis of the future concerns of the field both inside and outside higher education.

Again, this is not intended to be an accreditation document and there are no requirements to use this document. It was compiled and revised by the working group to assist programs and facilitate discussions regarding the future of the music industry and music industry programs.

Thank you and please let us know if we may provide assistance or support with either of these documents.

A RESPONSE TO "MUSIC INDUSTRY PROGRAMS: ANALYSIS, PLANNING, AND FUTURES ISSUES," BY RICHARD STRASSER

JEFFREY SHOWELL
James Madison University

First off, I would like to thank the head of the music industry program at James Madison, Dr. David Cottrell, for his insights and advice in the preparation of this response. As such, this is not so much a response to Prof. Strasser's excellent presentation, but rather a short expansion of some of my views about the future of music industry programs in academia.

The various questions posed by these two NASM documents are, of course, profitably asked. To what extent should a curriculum take into account changing music technology? How limited are we when considering and defining "applied" instruction? Could a student who has Pro Tools and a laptop full of plug-ins be considered as "performing" when he/she is mixing and producing a recording? What about those performers who excel at spontaneous manipulation of sound utilizing a laptop? What if a person doesn't play a traditional classical musical instrument at all?

As to changing technology, I think that we have been, and still are in danger of being enthralled and seduced by technology. As exciting as it may be to witness the constant stream of astonishing technological innovations, these should not be the focus of a university education in music industry. But rather, constantly shifting and cutting edge technology should more properly be the province of vocational or technical schools. Universities shouldn't try to compete in this sphere. Mostly, we can't anyway, because we have neither the money nor the nimbleness to do so. Of course, we shouldn't ignore technology, but we can't afford, financially or educationally, to make it a focus, as sexy as that might be.

Conversely, however, in the current music industry milieu, skill in production is very important. Almost no music comes to the public that hasn't undergone some, and in some cases, extreme amounts of manipulation. Traditionally, this skill set has been the province of vocational schools. But, with the advent of relatively accessible software, such as Digidesign's Pro Tools 7, the line between purely vocational and artistic has been blurred. The fact is that the remix producer might be seen as making a valid musical creation, almost as if he or she were composing from scratch. This creative artist is working directly with the 'stuff' of music, that is, sound. After all, music is organized sound..... isn't it?

But as much as technology and the delivery methods for music have changed, and will apparently keep changing, I have not heard anyone suggest that music itself is going to fade out in the foreseeable future. So, despite the changing manipulation and transmission of music, composed or created content is still the future. As such, content is still king, rather than the technology that arises to serve it. We need college-trained musicians in the music industry, to create this content. The creations of techno-gladiators from vocational schools are not likely to reflect the sophistication or values of western music. Graduates of collegiate music industry degree programs are, at least I fervently hope, real musicians, whether classical, jazz, rock, commercial or pop. They have significant musical skills and training, and educated musical perspective, along with the grounding in language, humanities, and the sciences that is provided by a university education. These qualities, I believe, are foundational to creating valid works of art, essential to forming rational and coherent judgments about music, and necessary to speaking and writing grammatically and coherently. To merely teach technological manipulation without broad musical skills and a general education seems akin to swearing in a policeman without a background check, and giving him a sidearm, but absolutely no training in criminal law or procedure.

The technological sophistication of entering music industry students may well match or even exceed that of many music industry professors, and these students almost invariably seem to arrive with newer versions of all the needed software than a school of music can afford to have. Fortunately, as the production hardware gets smaller and the recording studio equipment becomes more of a docking station than a sound manipulation location, this problem is shrinking. Schools of music, with their traditionally threadbare budgets, are in no position to undertake a software or hardware arms race with students, especially when the lifespan for software and hardware often seems shorter than the time it takes to get a university purchase order approved.

For most NASM schools offering degrees in music industry, this comprehensive education in and outside of music has usually been limited only to those who play traditional classical instruments. On the other hand, many performers on electric/electronic or other non-classical instruments seem not only increasingly sophisticated in the technology of music, but also increasingly interested in being able to write and think seriously about music. Unfortunately, these students don't usually even register on the radar of many traditional music faculty members. If these students do go to college, they will typically get their degrees in business. Is this kind of student, who eventually winds up staffing many parts of the music industry, to be forever excluded from the sacred halls of degree-granting, accredited, musical academia? They certainly will be making decisions affecting the industry, but as it stands, these decisions will be made without the benefit of a thorough musical and general education. Does anyone know a music businessman who comes home after a hard day's work in the digital trenches, and then works off the stress of the day by listening to classical music or jazz, or perhaps by reading or jamming with his amateur garage chamber ensemble? Clearly, this is not a common model! But perhaps it could be, if we accommodate non-classical instruments and players in accredited degree programs in music industry. It might also go a long way toward helping the classical music tradition survive.

Traditional music faculty members may fear the apocryphal "guitar heroes" taking up financial resources and invading practice rooms, but playing electric guitar or keyboard and becoming a good musician are no longer mutually exclusive. Witness the great work done by the Berklee College of Music in Boston. Are we to concede this entire field to unaccredited schools? We already have most of the necessary infrastructure in place to accommodate these students; all that is needed is applied instructors in the specific instruments, and coaches for some really interesting ensemble combinations. Theory exams at audition days and the gradual accumulation of word of mouth would serve to filter out guitar heroes, piano pounders, percussion demolishers, and other forms of musical wildlife.

What I would like to see come from this examination of music industry degree programs is a template for a curriculum for players of non-classical instruments that has the NASM imprimatur. To not do so is not only shortsighted, but is also to miss one of the last chances to keep traditional western music relevant in this society.

DEVELOPING MUSICAL AND CULTURAL LITERACY IN MUSIC STUDENTS

REPERTOIRE AND LISTENING FOR MUSICIANS: AN INDUCTIVE AND INTENSIVE LITERACY CURRICULUM FOR STUDENTS ENTERING THE CONSERVATORY

PAUL JOHNSTON
Carnegie Mellon University

Many of us are familiar with faculty complaints about low levels of repertoire literacy among school of music students. Discussions with peers at other schools resemble a comment from one of this presenter's colleagues: "They always have something over their ears. So, what are they listening to and how are they listening? They are surprisingly ignorant about the repertoire they want to perform for a living."

The common perception is that this has been an increasing problem. Responding to queries, a dean at a major Midwestern school writes, "In my experience, the answer is definitely that incoming freshmen know less about the basic classical repertoire than they did a few years ago."¹ This music school did attempt to address the problem with a curricular innovation in the 1980's, but discontinued the experiment.²

Such repertoire illiteracy among incoming conservatory students has at least two contexts. Firstly, there are much-publicized (and, granted, debated) broader cultural literacy concerns in American education.³ Secondly, we are reaping the fruits of funding and scheduling cuts in arts education which have been a feature in public schools since at least the 1980s.⁴

This is an early-stage report on one attempt to address this perceived shortcoming. Carnegie Mellon University's online-based Repertoire + Listening for Musicians curriculum is entering its third year. It is thus a young program, but has been in effect long enough to begin to see some patterns and to debug its design. We offer our preliminary report in hopes that collegial discussion can help refine our work and that there may be ideas to take away to other schools of music.

We will describe this Repertoire + Listening initiative by looking at its history, premises, course objectives, and design, with brief notes on music sources and legal issues. We will then identify what we see as next steps in evaluating and improving the course's effectiveness.

i.

In both formal and informal settings among faculty at Carnegie Mellon University (CMU), there was growing sentiment that "we need to do something about this problem." In the winter of 2004-05, then-school-head Alan Fletcher commissioned the Curriculum Committee to address this need.

The Curriculum Committee made several crucial determinations, including that:

- this addition to music majors' requirements would be classified as a proficiency,

- it would be a logical venue for experimenting with educational technology,
- it would be independent from other curricular tracks, such as music history,
- it should not be so self-paced as to have no accountability, no evaluation (as some earlier conceptions of the initiative had proposed).

The School of Music has a long history as a practical, performance-oriented school—a conservatory within a research-based university. In keeping with this orientation, CMU looked not to the academy, but hired a locally based public broadcasting classical music producer with national credentials to develop the course. *Repertoire + Listening for Musicians* came online in Fall 2005.

COURSE OBJECTIVES

The premises underlying *Repertoire + Listening* are that:

- this sort of material is learned inductively. (Our motto could be “show, don’t tell” or “just do it.” This recalls Anthony Brandt’s words at this conference: “The greatest amount of information about a piece is contained in the piece itself.”⁵ So the place to start in developing repertoire familiarity and critical listening skills is by listening, listening, listening. But we are finding, too, as Catherine Jarjisian has recently said, that we are “having to teach incoming students to listen.”⁶)
- absorbing this volume of content is enhanced by a positive, interactive environment.
- in the content, we should model excellence for our student performers and composers.
- the repertoire exposure should be of high quality *and* quantity.
- we take advantage of the scheduling flexibility which online learning affords.

As published in the Syllabus, the course objectives are:

“To **Extol**, **Expand**, **Examine**, and **Exemplify**.”

- to **Extol** great music which has stood the test of time,
- to **Expand** our conception of a canonical List of musical works, encouraging critical listening beyond the essentials of Western classical music and of one’s own generation,
- to **Examine** music and music-making closely as listeners in order to establish habits of attentiveness and informed judgment,
- to **Exemplify** values which build artistry, including: listening to repertoire and diverse models of excellence in one’s own specialty (instrument, voice category, composition), extending curiosity towards instruments and voices other than one’s own, and expressing thoughts and feelings about music with verbal skill.

We have sought to avoid Repertoire + Listening being driven by the music history or theory agendas (as listening requirements are in most schools), and to avoid duplicating the efforts of other courses overmuch while complementing them as much as possible. With our playlists, we have avoided excerpting, unlike typical music history and general music appreciation listening lists.⁷ We have resisted readily available anthologies, which although convenient and inexpensive, excerpt liberally, and tend to be uncritical in performance choices or beholden to a particular record group—what we might call “the Naxos Syndrome.” We have avoided utilizing technology simply for its gee-whiz appeal.

COURSE DESIGN

With these considerations to guide us, this is what we have designed for our students. Repertoire + Listening for Musicians is a four-semester proficiency requirement for all music majors. It is generally taken in a student’s freshman and sophomore years. It is taken for 1 credit (3 units) per semester. It is an intense weekly listening requirement. Repertoire + Listening takes place in a hybrid of online and classroom environments, with online predominating.

The online component of Repertoire + Listening is decidedly mid-tech. This accords with the university’s conservative view towards technology in education. Although a leading tech school, and mindful of the press other universities have received by, for example, handing out iPods to students,⁸ Carnegie Mellon’s use of technologies for learning has recently been articulated by the Associate Provost for Education:

Education should lead technology, not vice versa. It’s irresponsible just to jump on the bandwagon. Instead, we identify gaps in teaching or learning and then ask how we can fill those gaps. The appropriate responses may be technology-oriented—or not.⁹

We initially planned to utilize iPods. But, (a) making even the slightest adjustments in a playlist would have been a logistical challenge when multiplied by many iPod units, and (b) we could not control unlicensed copying and, thus, would jeopardize our “fair use” status. Our less glamorous but more appropriate solution is to stream audio at 192 kbps. The streamed audio and all other online components are accessed in a single web location which we have created by customizing the ubiquitous Blackboard environment. In addition to the music files, this contains course documents (glossary, syllabus, playlists, and “Prologues”), and discussion boards.

The classroom component of Repertoire + Listening consists of monthly recitations three times per semester. These periods are used for listening quizzes and other reviews to prepare students for midterm and final listening tests. They are a time to address student questions or to continue especially important discussions begun online. The classroom recitations also feature study tips, score-reading practice, and performance video (typically operatic scenes or significant historical performances).

The addition of recitations to Repertoire + Listening was one of our mid-course adjustments. While our initial assumption was that having the course 100% online would be appealing to students for its convenient one-stop location, flexibility of schedule, and familiar internet universe, it was the students who requested some “face time” in the classroom. In an interview with a representative group of students at the end of our first year, students affirmed their appreciation for the flexibility afforded, but suggested adding periodic classroom sessions and intermediate testing leading up to midterm and final listening exams. While a surprising request, this did result in the best of both worlds—online, with its flexibility, and the classroom, with its immediacy, each environment with its unique social dynamic.

Students in Repertoire + Listening have the following weekly requirements:

- listening to a three-hour music file.
- reading the “Prologue,” which is more of a setup than a lecture, with program notes and discussion questions.
- submitting commentary to the discussion board and responding to classmates’ commentaries.

Student evaluation is based mostly on scores from the midterm and final listening exams, and on participation in online discussion. As a proficiency, the course is graded Pass/No Credit.

While the Repertoire + Listening sequence began and continues as an independent proficiency requirement, in reality it has several complementarities to the rest of the music school’s curriculum. It has, in fact, evolved into a co-requisite for our survey and music history courses. For those courses, it is now *the* listening component. Our extended playlist has replaced the more concentrated history playlists of years gone by. And instead of the daily or weekly “drop-the-needle” listening quizzes with their 10- to 20-second excerpts, we have longer midterm and final listening exams with lengthier, more indicative excerpts, plus the intermediate quizzes in the monthly recitations.

Furthermore, the music files and “Prologues” for Repertoire + Listening offer introductory-level content which previews later coursework in form and analysis, orchestration, history, and counterpoint, and is designed with tie-ins to works being performed by the major ensembles. We are also using Repertoire + Listening as a venue for building a student’s small library of scores and introducing all our students to score-reading. Thus, listening with scores in-hand, freshmen and sophomores work through Schubert’s *Trout* Quintet, graduating to Beethoven symphonies, and eventually two of Mahler’s.

FREQUENTLY ASKED QUESTIONS

A frequently asked question in the design phase of this course was, “How is Repertoire + Listening different from a music appreciation course?” An almost flippant answer is that it does not differ—that it is indeed a music appreciation course for music professionals-in-the-making. But, there are two major ways in which the Repertoire + Listening requirement differs from music appreciation courses in universities’ general education offerings. It differs (a) in quantity and (b) in its specialization. Students hear an enormous quantity of essential repertoire in this course series—180 hours in all. The *Handbook* of the National Association of Schools of Music does mandate that music students must “experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.”¹⁰ However, a typical interpretation of the requirement is that of a large Eastern Seaboard school of music which requires attendance at six performances per semester in addition to noon recitals and divisional studio classes.¹¹ Hearing live musical performances is important in many ways, but we have sought a more drastic saturation of repertoire. And, of course, the exposure this course affords is not only to essential repertoire; it is also to critically chosen exemplary performances: Dame Myra Hess with Beethoven’s “Emperor” Concerto, Glenn Gould’s *Goldberg Variations*, Dennis Brain’s Mozart horn concertos, McCormack, Callas. We are banking on Hellenistic ideals of instruction by imitation of virtuous models. In addition to the quantity of music in our requirement, the technicality of our vocabulary, the focus on style and distinctive period and genre characteristics, and the use of full scores are other features beyond

the scope of music in general studies (MGS). Our online and classroom discussion focuses largely on interpretive issues—again, relevant to performers, but esoteric for non-majors.

Have there been technical glitches? There have been surprisingly few. There is the occasional operator error by the course instructor or graduate assistants. Other than that, the main breakdowns have been server capacity issues which plague us chronically at the beginnings of school years. These clear up in a week to 10 days. This year, too, an update of RealPlayer caused some incompatibilities for a few students which our technical support had to address.

How was the music compiled? Faculty in key categories—piano, instruments, chamber music, orchestra, composition, jazz, vocal and choral—were each sent a proposed list of absolutely essential repertoire in their respective areas. They were asked to add or delete works. The working question was, “What works in your specialty do you believe to be so essential that musicians with other specialties should have heard them before they leave school?” What, for example, are the piano concertos every tuba player ought to have heard at least once? The faculty lists were then collated into a master repertoire list. We draw from this master list for the weekly playlists in all four semesters of Repertoire + Listening and for upper-level electives. For recordings, we draw from the university library, the large public library nearby, personal collections, and the 25,000-plus discs of Classical WQED-FM. For the repertoire as well as performance choices, we also consulted with the music critic for one of the city’s newspapers.

Once established, this curriculum does not absorb an undue number of faculty hours. Much of the maintenance and monitoring can be delegated to graduate assistants.

The technology employed in this educational initiative has minimized legal concerns. Our audio streaming is copy-proof. Our educational objectives are covered under “fair use” provisions. Our program was reviewed by university counsel last school year, and was determined to be within legal bounds.

In short, we may say that in both content and modes of delivery there are few if any elements of Repertoire + Listening’s design which individually are innovative. CMU is hardly the only school of music which utilizes streamed audio or other web-based or computer-based music delivery systems, employs Blackboard or other online instructional environments, has self-paced instruction, or certainly which coordinates listening assignments with other courses, such as music history. The 2007 NASM annual meeting has heard from Rice University’s Anthony Brandt, creator of “Sound Principles” online,¹² and Kevin Eakes, whose MGS goals at Trident Technical College have remarkable parallels with our own pre-professional goals—even to the alliterative E’s!¹³ A survey of course catalogues also shows an increasing number of schools of music finding someplace in their curricula for sharpening students’ skills in communicating about music, a priority articulated by Peabody Conservatory’s Jeffrey Sharkey, among others.¹⁴ However, we believe we have created a mix of these components which has been particularly successful in addressing concerns about repertoire literacy and critical listening, while collaterally accomplishing several other objectives as well, establishing an intellectual culture and complementing our overall program of artistic formation.

ii.

Carnegie Mellon University’s Repertoire + Listening for Musicians requirement has been part of the curriculum for two full years, and a third wave of freshmen has now begun the four-semester cycle. What next as we refine and evaluate this initiative?

Notwithstanding the care and collaboration with which the playlists were constructed, there remain imbalances. We will continue to make adjustments.

By next year, our program will have been in place long enough to merit a systematic and objective evaluation of its effectiveness. We will have our first class of seniors under the current bulletin. Initial anecdotal response has been encouraging. Testimonials from students and faculty indicate there may be increased levels of engagement with the interpretive process and

awareness of stylistic conventions and choices. By next year, we will have an entire student body which, with their scores, has critically compared Beethoven's Seventh Symphony in performances conducted by Toscanini, Furtwängler, and Dohnanyi. When our orchestra performed Mahler's Third, the conductor was delighted (and amused) to have a women's chorus in which freshmen and sophomores brought full scores to rehearsal and were interested in parts other than their own.

Another sign of effectiveness has been the growing maturity in the online commentary and discussion from first semester to fourth. Similarly, the precision of descriptive short answers during the listening quizzes and tests improves dramatically. Students do follow up on their new repertoire interests in tangible ways. One finds them sharing mp3 files and YouTube Links of related music on our Blackboard site. At year's end, there are invariably several requests to keep the music files available for perusal during the vacation months. There have also been requests for upper-level electives similar to Repertoire + Listening to follow the freshman-sophomore requirement. The first such offering came online this academic year and had to expand to two sections in the second day of registration.

Faculty Course Evaluations (FCE's) have been overwhelmingly positive, but they have also been helpful in making adjustments along the way. Unfortunately, only a minority of students complete FCE's at our school. So there is a need for more controlled surveys for questioning faculty, our first senior class under this requirement (class of 2009), then later asking working alumni if this sequence has made a musical or competitive difference in their careers.

Conclusion

There are elements of Carnegie Mellon University's Repertoire + Listening for Musicians which may not work as effectively elsewhere. Developing one's own playlist depends on immediately accessible resources and deep knowledge of the discography. Also, we are a comparatively intimate music school of approximately 360 students. Larger conservatories than our own may find it more challenging to employ the necessary level of collaboration among faculty and departments.

But, there are general and transferable lessons, too, based on early evidence. While faculty are faced with a much greater level of cultural illiteracy than we had even 25 years ago, we are optimistic that a curriculum can be designed which counters this lack of awareness and the diminishing critical skills which follow in its wake. We can utilize newer media to return to the old-fashioned notion of learning inductively from massive exposure to good models. We believe we are demonstrating the effectiveness of a hybridized approach which (a) does not depend entirely on technologically delivered content or entirely on the classroom or entirely on self-paced study, but combines the best of these, and (b) which does create an encouraging social environment for attentive listening to an extensive list, and then reflecting upon it in relevant ways. We are increasingly convinced of the feasibility of a proficiency requirement for repertoire saturation and critical listening which has a positive impact on repertoire literacy, historical/style awareness, and interpretive decision-making.

Endnotes

¹ Respondent X. Private correspondence to the author. June 29, 2007.

² Respondent Y. Private correspondence to the author. July 3, 2007.

³ The term "cultural literacy" entered common parlance with Hirsch, E. D., Jr. *Cultural Literacy: What Every American Needs to Know*. New York: Houghton Mifflin. 1987. Debates over the validity of Hirsch's list and even his concept began at publication and continue to this day, a topic still enjoyed by

Hirsch himself in *The Knowledge Deficit: Closing the Shocking Education Gap for American Children*. New York: Houghton Mifflin. 2006.

⁴ One of the more concise recent analyses is *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in American Schools: The Report of the NASBE Study Group on the Lost Curriculum*. National Association of State Boards of Education. 2003. The continued erosion of arts education more recently from No Child Left Behind benchmarks has even reached the popular press, as in Dillon, Sam. "Schools Cut Back Subjects to Push Reading and Math." *New York Times*. 26 March, 2006. See also Peckham, Susanne. "Increased Time Devoted to Math and Science Reduces Time Spent in Other Areas." *The Education Digest*. 1 Oct. 2007: 75-76.

⁵ Anthony K. Brandt. Presentation for "Music in General Studies: Definitions and Content." National Association of Schools of Music Eighty-Third Annual Meeting. Salt Lake City. 17 November, 2007.

⁶ Catherine Jarjisian. Moderator's comments for "Teaching Music History: How Institutional Context Matters." National Association of Schools of Music Eighty-Third Annual Meeting. Salt Lake City. 18 November, 2007.

⁷ One significant exception re. excerpting is opera. Here we have time to offer only significant arias, ensembles, choruses, scenes, and sometimes acts.

⁸ A widely shared popular report was Fuson, Ken. "iPods now double as study aids; More instructors make lectures, notes available for downloading." *USA Today* 15 March 2006: D.4.

⁹ Interview with Susan A. Ambrose. *Carnegie Mellon Today*. April 2007: 15.

¹⁰ *NASM Handbook 2007-2008 (Second Edition)*. Reston, VA: National Association of Schools of Music. 2007. 85.

¹¹ *Undergraduate Handbook 2007-08*. College Park, MD: University of Maryland School of Music. 2007. 14.

¹² Brandt.

¹³ Kevin Eakes. Presentation for "Music in General Studies: Technology." National Association of Schools of Music Eighty-Third Annual Meeting. Salt Lake City. 17 November, 2007.

¹⁴ Sharkey, Jeffrey. Presentation for "Teaching Music History: How Institutional Context Matters." National Association of Schools of Music Eighty-Third Annual Meeting. Salt Lake City. 18 November, 2007.

THE FUTURE OF ART MUSIC: ASIA

THE FUTURE OF ART MUSIC: ASIA

COLIN MURDOCH

San Francisco Conservatory of Music

Last month I was privileged to travel in China for two weeks with my colleague at the San Francisco Conservatory of Music, Alex Brose, Director of Admission. Alex is fluent in Mandarin, which is to say that much of what I will say today would not have been possible without his assistance, and I thank him.

The journey to China had one specific purpose: to learn as much as possible about Chinese conservatories of music. In Beijing, Chengdu, Hong Kong, and Shanghai, Alex and I met with faculty members, deans, vice presidents, and presidents of conservatories. Without the benefit of a self-study, with the appropriate respect accorded the Chinese setting, and without time to visit all nine conservatories on mainland China, what I will share here is largely based upon interviews at conservatories in these four cities.

But let me begin at the beginning. Anyone who possesses an even cursory knowledge of China knows that the story of China is an exceedingly powerful story. As I came to learn more about the three conservatories we visited on the mainland – Central in Beijing, Sichuan in Chengdu, and Shanghai in Shanghai – I came to realize that these institutions are manifestations of the story of China. These institutions are powerful stories in and of themselves.

Perhaps this has to do at least in part with scale, a theme that will recur in this presentation, as in rondo form:

- In conversation over dinner one evening with the Chair of the Piano Department of the Shanghai Conservatory, Hung-Kuan Chen, he said, “We have potentially 30 million piano students in China. What are we going to do with all of them? They will all certainly not become performers. But they will become future audiences.”
- Sichuan Conservatory in Chengdu, which is the gateway to Lhasa and the Himalayas, has an enrollment of 16,000 students on two campuses.
- In the year following the conclusion of the Cultural Revolution, the Central Conservatory of Beijing, which closed its doors during this dark period of China’s history, received 20,000 applications for only 100– 200 openings.

As startling as the scale is, it does not help explain character. Perhaps history does:

- The first Chinese conservatory was founded in Shanghai in 1927. China of 1927 is only eight years after the Versailles Treaty, which turned over previously German-occupied territories to Japan, which in turn gave rise to the 30-year epic struggle for supremacy between Mao Zedong and Chiang Kai-shek. China of 1927 is, in fact, only sixteen years after the collapse in 1911 of the Qing Dynasty, the last of 4,000 years of Chinese dynasties.

- One can only imagine what life was like in eastern China during the Japanese occupation of 1931-1945, and the Rape of Nanjing in 1937. Only two years later, in 1939, the Sichuan Conservatory is founded, with many faculty from Shanghai moving west to Chengdu to elude the Japanese.
- And, surely, it is no coincidence that in 1950, only one year after Mao takes power in 1949, that the Central Conservatory of Beijing is founded, and in fairly quick order, the six other conservatories of the nine total on mainland China are founded as well.

I will quote President Ao of the Sichuan Conservatory: “Regardless of what government has held power, each has established higher education as a priority.” Today’s China is in the middle of its “211 Plan.” As NASM meets in Salt Lake City this week, the 211 Plan, having begun in 2000 and with the goal of completion in 2011, is in the process of creating 100 new colleges and universities, according to Professor Liu Hongzhu of Beijing’s Central Conservatory.

In Beijing, Chengdu, and Shanghai, Alex and I learned that all nine mainland conservatories offer curricula in both western art music and traditional Chinese music. Central in Beijing and Shanghai are the only conservatories in China to offer baccalaureate, Master’s, and doctoral degrees. The remaining seven do not offer the doctorate, which is not to say, as we learned in Chengdu, that they would not like to do so.

Jazz and pop music are vital components of the curricula at these institutions. All three conservatories, either as part of the institutions themselves, or in affiliation with another institution, offer comprehensive pre-college instruction. On the day we visited Sichuan in Chengdu, seven school buses were parked next to the kindergarten building.

I mentioned before that Sichuan Conservatory has 16,000 students. On the original campus, 3,000-4,000 study traditional Chinese and western art music. On the new campus, the remaining 12,000-13,000 students study film, dance, fine arts, and pop music. At the Central Conservatory of Beijing, 1,600 students are enrolled. At the Shanghai Conservatory, 1,400-1,600 students are enrolled. Enrollments in traditional Chinese music curricula number approximately 25% of the total undergraduate and graduate enrollments at these institutions.

Students do pay tuition, but government money drives the institutional budgets for both operations and capital improvements. In Beijing, the government money is national; in both Chengdu and Shanghai it is regional.

At both Sichuan and Shanghai Conservatories, what I will characterize as blatantly capitalist “enterprises” also generate revenue. On the Sichuan campus is a hotel with 15 stories and a restaurant; Sichuan also possesses real estate holdings. By the 1980s, with tuition money in short supply, the Shanghai Conservatory generated revenue by operating a guest house, restaurant, and factory that made stringed instruments.

The Conservatory business in China has been, at least in recent decades, a growth industry. Enrollments expanded during the 1980s, and dramatically so during the 1990s. In the current decade, these institutions have construction projects to prove it. The sheer scale of the campuses of each of these institutions was astonishingly new to my experience. In Beijing, the construction is a 14-story building that will include additional practice and teaching-studio space with six performance spaces. In Shanghai, it is a building that includes additional instructional space and a new 1,300-seat opera house.

At no location, however, was construction more prominent than on Sichuan Conservatory’s campus in Chengdu. Along with several other buildings, including student and faculty housing, and the 15-story hotel I mentioned moments ago, the campus includes:

- Practice building of 16 stories (808 rooms for practice and studio instruction)

- New classroom building of 9 floors
- Under construction, new 28-story facility for faculty housing
- New 21-story facility planned for student housing
- Recently refurbished building for administration
- And, of course, I did mention earlier the second campus which is vastly larger.

Alex and I heard and experienced a genuinely inspirational excitement around music and the arts, government support for the arts, and broad public participation. Again to quote President Ao of Sichuan, “Public parks have frequent and voluntary programs of vocal music, sometimes performed by singers who number in the thousands.” To quote Vice President Zhang of the Shanghai Conservatory, “Classical music is deemed important by the government: the Shanghai Municipal Government imposes upon our high school students the graduation requirement of being able to perform an instrument.” To quote Professor Li Ming Qiang, the first Chinese national to win a major international piano competition and former Vice President of the Shanghai Conservatory, “Concert attendance in China is at capacity and with many young people.” We saw this ourselves at concerts we attended. Audiences reflected a cross section of modern Chinese society.

Among those who lived to talk, Professor Li is an example of the quintessential victim of the Cultural Revolution. He had won first prize at the Enescu International Piano Competition, his career in China and Europe was ascending, and he was scheduled to make his first tour of the United States. The U.S. tour never materialized. He was sent by the Party for his “re-education” to a pig farm where he fed pigs for five years. The following five years were devoted to performing, nuance by nuance as dictated by the sole recording from which he could not stray, the *Yellow River Concerto*. It was the only piece he performed in those five years. In truth, he did have another choice: prison or worse. Today, Professor Li enjoys a distinguished career as teacher and panelist on juries of major, international competitions all over the world.

As Professor Li noted, China lost an entire generation of artists to the Cultural Revolution. As he was reflecting upon this, I could not quite lose the thought that the Cultural Revolution was almost immediately preceded by one of the worst, if not the single-worst, famine in recorded history. How is it possible that only 30 years later a conservatory life as I have been describing it exists? Is character the answer to this question?

There is more -- and it is exemplified by the new opera house in Beijing. Those of us in this room who have visited Beijing will recall that Tiananmen Square has at one end Mao’s Tomb and, at the other, the Forbidden City. But Tiananmen Square is presided over, as our television memories of the 1989 massacre will vividly attest, by the Peoples Congress, the seat of China’s Communist government.

Arrestingly new to the Tiananmen Square neighborhood, on the other side of the Peoples Congress, is a huge, yet to open, opera house. It is as though the Peoples Congress – in the shadow of Mao’s Tomb and the Forbidden City – has given birth to one of the world’s grand, grand opera houses. After such an excruciatingly painful and perverse labor of decades, the symbolism of the juxtaposition of these buildings could rip your heart out.

[Slide of accreditation sign] If I gave you 100 years to guess, I suspect that you would never guess what this is. It hangs on the wall across from the elevator bank in a 14-story practice building on the Beijing campus. Virtually every student and faculty member has to walk past this sign many times every day. Is it a countdown to the Olympics? No: on the day Alex and I were there, that was the number of days until Central Conservatory’s next accreditation visit! And the president of Central Conservatory is chair of the Ministry of Education committee that will reaccredit Central!!

At conservatories on the mainland, Alex and I heard music making of an exceptionally high level. We also heard music making that was not exceptional. It appears that China does need to address a technical and musical gap in the western art music it teaches. In that the first Chinese conservatory was founded in 1927, in that the intervening decades have not been without severe vicissitudes, this gap should not surprise us.

If this gap is bridged, if China continues to enjoy stability, and if China continues to offer philosophical and financial support for its conservatories at the extraordinary magnitude of present, then the leadership of Chinese conservatories is faced with that most intriguing of questions: just how will they best serve a potentially brilliant future for art music in China?

Thank you for your kind consideration.

OPEN FORUM: HISTORICALLY BLACK INSTITUTIONS

THE UNIQUE CHALLENGES OF THE HBCU INSTITUTIONS OF PROVIDING FORMAL MUSIC TRAINING WITHIN AN ACADEMIC DEGREE PROGRAM, IN AN ENVIRONMENT WHERE CONTEMPORARY VIEWS ON MUSIC AND THE ARTS ARE HEAVILY INFLUENCED BY TRENDS IN POPULAR CULTURE

SHELIA J. MAYE
Hampton University

Before becoming a Music major at most HBCUs, students must first meet the institution's requirements. Once they are met, students are required to complete a diagnostic music theory test and perform an audition at some point prior to their acceptance as a major. This process alone might suggest that students should have had some preparation for the study of music which may have included private study, public or private school music program experiences, music as an avocation, or church music experiences. Sometimes the recognition of their own musical talents has led them to choose music as a major or minor.

Auditions and the diagnostic theory test provide information about students who choose to major in music. Talented students with a strong background in music through formal training are ideal Music majors. Some of the ideal students choose music as a major, but a good number of students who choose music, have minimal knowledge of the fundamentals of music. This is often evidenced by the audition and music theory test results.

Upon arrival at an institution, many students seem to have expectations that are different from those of the institution. They are interested in music, yet, because of their orientation are not fully aware of skills needed, performance level expectations, practice time required, etc. They often have difficulty reconciling their goals with the department's expectations. Sometimes they do not see the relevance of the curriculum and other required activities, to their career goals. A good deal of time is spent convincing students how important excelling on their instrument and developing musical skills are to achieving their goals.

This is probably necessary because a number of students enter the department without sufficient knowledge of music fundamentals as well as have a cultural orientation that is not consistent with the Music Department's standards. These students need special accommodations to address these problems. Even though the department attempts to address these problems, some students begin their college music study with a deficit which increases the gap between what they know when they arrive and what they must know upon graduation. The challenge is to close the gap in knowledge and provide cultural experiences that address the department's culture without condemning the cultural orientation that the students bring. In the end, the students must emerge as competitive professionals in the field of music.

In an effort to understand why the gap exists and what **impacts** the student's cultural orientation difference has on closing the gap, a survey of a cross section of the Music majors was conducted. This was an opportunity to look at the students in a different way and not assume that their high SAT scores, talent, theory diagnostic test scores and their decision to major in Music are enough to ensure their success as a Music major. The survey will provide some concrete considerations from the student's perspective that can make faculty aware of the reasons for the

gap, help faculty to understand these students, and inspire faculty to implement strategies to close the information and cultural orientation gaps. Hopefully, the results will mean better service to students and better preparation of students for the field of Music.

I do not know whether the survey responses are typical of what young people or potential students who attend HBCUs across the board would provide, or if they reflect Hampton University students only. One may, at any rate, reflect upon their responses and consider what they expect, what they need, what you provide, or what you expect. Then, possibly arrive at some determination as to what changes, additions, etc. are necessary.

The survey was completed by

- Sixty-five (65) students. This number represents 46% of the Music department's enrollment. Sixteen (16) are freshmen; Eight (8) are sophomores; Seventeen (17) are juniors; Ten (10) are seniors; and Thirteen (13) did not indicate a classification.
- Eleven (11) students are in the Music Education emphasis; Nineteen (19) are in the Music Engineering Technology emphasis; Ten (10) are in the Performance emphasis; and Twenty-five (25) did not indicate an emphasis.
- Among the major performing instrument were 25 vocalists; 14 pianists, 22 Instrumentalists (7 percussionists, 5 trombones, 3 trumpets, 2 string bassists, and one each: violinist, clarinetist, saxophonist, tuba and cellist) and Four (4) students did not indicate an instrument.

When asked what students expected from the University that would prepare them for their career goal, a summary of their responses included:

- (1) that upon graduation they expect to be competitive with graduates of other institutions,
- (2) that they expect to have access to adequate and appropriate resources, facilities, and faculty that affect their learning experiences.

To meet these expectations, we have to change student behavior, and hold students to standards by not allowing non-acceptable performance levels to prevail.

In an effort to gain a sense of whether students realize the value of excelling on their major instrument, the students were asked how important it was to excel.

- Of the 65 respondents, 28 indicated that for students matriculating in the Music Engineering Technology emphasis, excelling was very important, 20 indicated that excelling was important, 12 indicated that it was somewhat important, 2 indicated that it was not important, and 3 students gave no response.
- Of the 65 respondents, 44 indicated that for students matriculating in the Music Education emphasis, excelling was very important, 8 indicated that excelling was important, 1 indicated that it was somewhat important, and 12 provided no responses.

- Of the 65 respondents, 51 indicated that for students matriculating in the Performance emphasis, excelling was very important, 3 indicated that excelling was important, and 11 provided no responses.

The music faculty tries to impress upon students that regardless of their area of emphasis, they are expected to excel on their instrument and that there is no watered-down approach to learning their major instrument based on the area of emphasis. The department's position is that excelling on one's instrument is very important for several reasons. A single reason has to do with the synthesizing and coming together of musical knowledge while the student learns and develops. Note that a significant number of students understand the importance of Music Education and Performance emphases students to excel on their instrument; however, students also need to understand that students in the Music Engineering Technology emphasis are also expected to excel on their instruments. This is a challenge to overcome. The department believes that it is very important for all Music majors to excel on their instrument.

When asked about study on their major instrument before becoming a Music major, the following were their responses:

- 27 or 44% of respondents had had no private study on an instrument,
- 4 or .06% had had 1 year of private study;
- 15 or 23% had 2-3 years of private study;
- 2 or .03% had 4 years of study; and
- 15 or 23% had 5 or more years of private study

A significant number, almost half of the music majors surveyed, had had just one year or no prior study on their major instrument. Fewer students had studied two or three years before going to college. Since facility on an instrument is central to the study of music, the more skilled a student is, the greater the possibility of their success. They may also be inclined toward developing practice habits that ensure their musical development and increase their musical skill levels.

To develop and gain skills needed to achieve their career goals, students must understand and value practicing and rehearsing. Their responses to how much they practice are as follows:

- 26 or 40% of the students indicated that they practice one (1) hour a day;
- 17 or 26% indicated that they practice two (2) hours a day;
- Seven (7) or 10% indicated that they practiced three (3) hours a day;
- one (1) practiced 4 hours a day;
- one (1) practiced 5 hours a day
- one (1) practiced 6 hours a day
- one (1) practiced 7 hours a day;
- one student indicated 30 minutes a day; and
- 10 students provided no response

Based on the survey, practice appears to be minimal for most of the respondents. This may be evidence that some students or not enough students realize that practice is essential to their development and skill level. This may be due to their prior experience or lack of experience with practice before coming to the University. Often, practice habits are developed when students study privately or have group or individual lessons. They have yet to commit to what it

takes to excel on their instruments or develop strong musical skills. Practice habits must be encouraged and even orchestrated or scheduled for some students, if necessary.

As we have worked toward developing the music student, we often introduce music for which they may not have developed an appreciation; even so, it will be part of the learning experience. Bridging the gap between what they have experienced and what is used to educate and train students is often a challenge. When asked to identify what kind of music they listened most of the time, their responses were as follows:

- 26 or 40% students listen to Jazz
- 49 or 76% students listen to R&B
- 27 or 44% students listen to Classical
- 15 or 23% listen to Opera
- 4 or .06% listen to Country Western
- 36 or 55% listen to Hip-Hop
- 22 or 33% listen to Pop
- 27 or 44% listen to Gospel
- 15 or 23% listen to Alternative
- 4 or .06% listen to Rock
- **At least one student listens to :** Neo –Soul, Christian, Electronica, Classical Soul, Reggae, Calypso, New Age

The student's ears are filled with these sounds which are attractive to them (R&B (76%) and Hip-Hop (55%) top the list). Then, the department makes significant departure from what students are accustomed to hearing and expect them to like it, as well as learn to understand it. Many times students resist what the department insists upon, and students do not grow and develop into the musicians that we expect.

When asked where they hear the music they listen to most of the time

- 29 or 44% listen to the radio;
- 23 or 35 % television;
- 33 or 57% iPods;
- 20 or 30% DVD;
- 29 or 44% CD

Students also indicated that they listened to music via online radio, internet, YouTube, and various other media and electronic devices. Students are overwhelmed by the easy access to music whether they want to hear it or not, and sometimes their choices are determined by what dominates the music entertainment world. The popular media aid and abet while influencing the student's choices and the extent of their exposure.

When asked what made the greatest impact on their taste in music

- 21 or 32% indicated church,
- 23 or 35% school,
- 23 or 32% home,
- 14 or 21% radio,
- 14 or 21 % television,

- and other single responses included family (parents, father, aunt, and uncle), live performances, the black struggle, and the social environment.

In response to whether they thought Hampton University provided useful information for their career goals, the student consensus was yes.

Other responses included:

- early music was not useful,
- there should be a course in gospel music,
- and that relevance of classical music uses should be made evident to students.

Conclusion

In conclusion, the goal that both the department and its students have in common is for students to evolve into music professionals who are competitive with their peers from other institutions. In order to achieve this goal, the faculty and students must work toward closing the information and cultural orientation gaps that make learning a challenge. Students are well versed in the contemporary media which are only part of the music landscape. Making all music relevant is essential to the teaching and learning experiences for the music major. Faculty can strengthen its role by addressing the student's cultural orientation through their teaching and by using creative ways to make the unfamiliar music more relevant to the student. Both entities will need to and expect to make changes. To close the information and cultural orientation gaps for students in the music program at my institution, there are several efforts including:

- a one-semester course for students lacking fundamental music theory knowledge. This course does not count toward graduation requirements;
- a survey of music history and literature course which serves as a starting point for students who have had very little experience with the music they are not likely to choose on their own;
- a required Recital Attendance course for a minimum of 6 semesters and occasionally, free tickets to events including Virginia Opera, Virginia Symphony, and other musical events on campus or at venues in the region; and
- a music theory tutor provided by the Music Education Laboratory.

Student exposure to cultural arts events is not the expected, even though today's students have greater mobility, more traveled, etc.; they are none the less under-exposed to the arts that support their area of study. On the other hand, they are well versed in the contemporary media which are only part of the music landscape. Making all music relevant is essential to the teaching and learning experiences for the Music major. Faculty can strengthen its role by addressing the student's cultural orientation and by using creative ways to make the unfamiliar music more relevant to the student.

One would like to believe that by the time students are about to graduate, they finally understand and enjoy the music introduced to them as freshman students. In addition, they will have gained the music skills required. Thus, the gaps are overcome, and the professional musician emerges.

OPEN FORUM: COMMUNITY/JUNIOR COLLEGES

WHAT'S NEW IS OLD

KENNETH HANKS AND ROBERT WINSLOW
Hillsborough Community College

We thank you for the honor of speaking with you tonight and wish to express our great respect for you, our community college colleagues. We also thank and express appreciation to NASM, the wonderful organization whose purpose has brought us together here in Salt Lake City. We would like to thank this evening's moderator, Keith DeFoor, for placing his confidence in us to present your topic of discussion. It is a subject that has relevance to all of us in the community college setting. The question posed was this: Given the nation-wide trend to charge the community colleges with workforce development, what opportunities might be thus created in the music discipline? Will the proliferation of programs such as recording production and music technology have a negative affect on our transfer programs? After some preliminary thought and research, we decided to call our short presentation "What's new is old." Though the phrase "workforce development" has been coined relatively recently, we shall see that the concept has been embraced by musical academia for several hundred years.

Our approach for this presentation may be outlined thusly:

1. Define workforce development in terms of Workforce Education.
2. Highlight the history of workforce development in community colleges.
3. Pose the questions: How much of a trend really exists? Is it a trend that is likely to continue?
4. Discuss Music as an academic field of study.
5. Relate workforce development to the field of music.
6. Discuss AA (Associate of Arts) vs. AS (Associate of Science) formats: the theoretical vs. the practical
7. Possible permutations of an AS in music.

1. Define workforce development in terms of Workforce Education.

Workforce development began in the 1930s and really came into full swing in the '70s. Workforce Education is defined as work-related learning experiences which: can include foundation skills, technical knowledge and computer skills; can serve either employed or unemployed workers; are provided either inside or outside the workplace; focus on the skills and knowledge workers need to get and keep good jobs and meet demands for productivity, safety, and advancement.¹ So, it is the older employee coming back to brush up on updated job skills or obtain new ones for a career change, or the new student wanting to hit the job scene as soon as possible that constitutes the student population of workforce education.

In Atlanta, 5.3% of the workforce consists of musicians and that percentage is projected through 2014.² In California, Los Angeles corners the state's market on musicians by 14-18%.³ In Maine, 8.3% of the state's total workforce makes up the artistic community. The goal is to increase the number of such workers in Maine to 20% by the year 2015. According to John Rohman, co-chair of Bangor's 28-member creative economy council, the creative economy is defined by the rising importance of workers in the arts and related fields—not only as drivers of the state's economy as they create new jobs and business opportunities, but also as priceless contributors to Maine's *quality of life*. Quality of life will attract other professionals in other fields thereby securing economic prosperity. The key factor for insuring a continual crop of new creative talent, says Rohman, is education.⁴

The U.S. Bureau of Labor Statistics reports that, in 2003, job market conditions weakened for the total civilian work force and for most workers in artist occupations. In 2003 the 1.986 million individuals employed as artists represent 1.4 percent of the total employed civilian workers (137.7 million workers). These artists include architects, art directors, fine artists and animators, designers; actors; producers and directors; dancers and choreographers; musicians and singers; announcers; writers and authors; photographers; and other artists and entertainers.⁵

"Extreme complication is contrary to art." ~Claude Debussy

2. Highlight the history of workforce development trend in community colleges.

Nursing and technology classes have long been touted as workforce development models. Nursing began as an AS degree in community colleges and expanded to the Universities when the community demand became too much. Now, an AS degree transfers to a BS degree. Terminal degrees in technology still exist, but the demand for better educated students who have more than a fundamental "how to" has lead to transfers to 4-year institutions. A student anxious to enter the recording arts field might take a two-year course of study, culminating in an AS in recording arts, or a certificate. Another student might see the benefit of combining the recording arts degree with a typical course of study in music, thereby making their eventual baccalaureate degree that much more valuable. To be able to run the software, place the mics, know how to patch together a sound path etc. is good, but add to that a knowledge of the music to be performed, the expected dynamic contrasts and other musical parameters, and you may have a future producer/engineer.

3. Pose questions: How much of a trend really exists? Is it a trend that is likely to continue?

Considering all of this, the question is now posed: How much of a trend really exists? Is it a trend that is likely to continue? Let's take a look at some of the changes in the marketplace. Concerning CD distribution: CD Baby Current Numbers: 205,928 artists, 3,740,787 CDs sold online to customers, \$59,313,609 paid directly to the artists, since 1998. Concerning performance majors: statistics in several places still show the greatest need to be in live performance, although not always in the classical realm. Concerning church musicians: there is a radical change towards contemporary services that include the need for sound technicians and an array of digital sounds and effects. Also there are non technical needs like getting the pianist to read chord charts, adding an auxiliary synth player and possibly re-orienting the traditional musicians to the new style. Concerning recording arts degrees: a continuing move is being made towards using specific applications, e.g., garage band, digital performer, pro tools, sonar, logic, reason and the list continues to grow. Artists and future artists that are inherently tech-savvy, are recording their own projects, finding their own "symphonic formula which fits their time," in the privacy of their own home studios, "singing of their interior visions with the naive candor of a child," with post-production also at home, or perhaps at a studio. "They wish only to render what they can hear.

There is no theory. They have only to listen.” Then they can find a variety of sources where their music can be posted, listened to, and perhaps taken to the next commercial step. If this trend continues, and there is no reason to suggest that it will not, then many aspects of the current music technology focus, as far as jobs are concerned, may change to reflect this “artist straight to consumer” process. To illustrate this, Radiohead released their latest album straight to the public by way of their web site. “They love music passionately. And because they love it they try to free it from barren traditions that stifle it.” The previous quotes are from another radical in another time, Claude Debussy.

“Works of art make rules; rules do not make works of art.” ~ Claude Debussy

4. Music as an academic field of study.

In reality, the goal of a music degree has always been the development of the musical workforce. Prior to the 17th century, before the advent of conservatories, musicians were largely educated by family members with a smaller number trained through apprenticeships, guilds, or in church schools. However, the establishment of opera companies in courts and cities in the 17th century, compounded by the rapid growth of public concerts in the 18th century, increased the demand for musicians beyond what family training and apprenticeship could meet. Further needs for musicians arose as the 19th century witnessed the demand for performers in homes and private salons. In response to this growing demand, many music conservatories originated as vocational training centers for would-be professional musicians, often outside the main academic structure.⁶ Thus we see the workforce development trend early in the history of conservatory training.

On the academic side, colleges of music and university schools of music may either be independent or part of a university. Interestingly, while conservatories have retained an emphasis on performance into the 21st century, they have also adopted a more formal academic approach. At the same time, most university music departments, which originally placed more emphasis on the academic study of music, are tending to shift the emphasis to performance, more now than they did in the past. The result is an increasing overlap between the two groups, with only the specific balance of vocational training and academic study varying from one institution to another.⁷

5. Relate workforce development to the field of music.

One could consider the music industry as consisting of seven sub-sectors:
1) Composition of Musical Works & Music Publishing; 2) Production, Retail & Distribution of Musical Instruments and Audio Equipment; 3) Promotion, Management & Agency-Related Activities; 4) Live Performance; 5) Recording; 6) Retail & Distribution of Recordings; 7) Education & Training (including recruitment). Every sub-sector involves some service activities, such as management, retail, performance or teaching, which in turn require support services such as music libraries and archives. Almost all the sub-sectors are orientated towards exports as well as domestic sales. As with most industries today, the music industry is highly globalized, with most of its products and services competing in a highly competitive international market, be they instruments, recording equipment, performances or recordings. The diversity of music industry activity is reflected in its workforce. Specific qualifications are required for entry in only a limited number of organizations, such as an orchestra or the college/university teaching profession. On the other hand, there are no formal requirements for educational attainment to become for instance, the next American Idol.⁸

This last point brings us to the question of what we in academia can do to contribute to, or perhaps re-shape the thinking about training in musical workforce development. We’re all pretty savvy about the philosophical distinction between AA and AS degree formats.....Or are

we? Traditionally, the Associate of Arts was a transfer-only degree which emphasized theory over application, and the Associate of Science degrees emphasized the practical applications of a trade so one could immediately enter the workforce in that field. Under this paradigm, for example, an AA degree in recording arts would emphasize the broader, theoretical concepts of the science of the recording process. Conversely, an AS approach would emphasize the hands-on use of actual equipment as implemented by Full Sail in Orlando, Florida. However, we see the distinctions beginning to blur. As an example, one of our colleague institutions, Grand Rapids Community College, offers a recording arts degree under the Associate of Music banner. This is reminiscent of the previously mentioned overlap of approaches between conservatories and university music departments/schools of music.

6. Possible permutations of an AS in music (also Certificate programs).

Here are a few of many possible ways to structure an AS or certificate program in specific workforce areas of the music field:

1. Commercial music applications:

This option would be geared toward private teaching studios and freelance performance as a commercial venture. The curriculum would include courses in instrumental pedagogy and a sampling of business related courses such as accounting and marketing. Ideally, a “Business of Music” course could hit on relevant issues of taxes for self employed musicians, contracts/studio policies, how to market yourself, basics of copyright law, and business use of the internet.

2. Church music:

With the trend toward “Family” and “Contemporary” church services, many church musicians have found themselves faced with having to lead praise bands or at least embracing the use of electronics in their musical presentation. There is a market for the training of traditional church musicians in pop/gospel style arranging, the use of sequencer and notation software for realizing those arrangements, and in techniques of rehearsing with musicians of disparate musical abilities.

3. Music production:

Courses in a Recording Arts degree program may include: Audio Production, Digital Editing, Music Management and Marketing, Music Theory, Recording Software, Sound Design, Sound Editing Techniques, Sound Reinforcement, Studio Operations, Test Equipment, Trouble-Shooting Techniques, Wires and Cables.

This represents the biggest challenge as there is already substantial competition in the private and for-profit sectors. Schools such as Full Sail in Orlando already have a tradition of offering high quality education in this area. Because this option’s foundation is technology driven, it is a costly option to implement and keep up to date. However, we know many colleges and universities are already venturing into this area and can do it at a lower cost to the student vs. the private sector counterpart. We happen to also think the colleges could do it better in terms of a more rounded training. By placing more emphasis on the musical aspects of such a program, its graduates will be better equipped to hear and understand the music they are recording. In one study, conducted in the Atlanta area, data was gathered on recording studios in order to gain insight into industrial entrepreneurship of the region. This data showed that digital music firms in Atlanta realized over

\$200,000,000 in annual revenues in 2006. Approximately 1,025 people are employed at digital recording firms in the region. Interestingly, over 90 percent of digital recording studios in the Atlanta area employ less than 10 people. Atlanta's digital music industry is characterized by micro-enterprise firms. Furthermore, all but two of the 208 recording studios in the area have been identified as single locations. While large multinational music corporations are still a presence in the area, the overwhelming majority of recording studios in Atlanta are independent, locally based firms. This fact is very important to showcasing the community and economic development potential of this industry. Homegrown entrepreneurship is an important element of sustainable local economic development. Moreover, the sheer number of local recording studios implies that there is a niche for the low-cost, home-based entrepreneur. Approximately a third of recording firms in Atlanta are home-based businesses. This supports the argument that digital audio recording technologies are creating alternative distribution channels. Reviewing the year digital recording firms were established is also insightful. While recording studios in Atlanta date back to the mid 1980s, it is most telling to examine the number of digital music start-ups over the latest five years for which complete data is available. The number of recording firms established each year has grown exponentially. In fact, by 2005, the Atlanta metro outpaced the Nashville metro in the number of new recording studios established by year. Most importantly, the skills and occupations found within the emerging digital music industry are integral to new-economy employment.

Continuing with the Atlanta Study data, gathered from listings of educational institutions in Georgia that have programs or courses related to digital music production, it was found that there are seven educational institutions that offer training specifically relevant to digital music in the Atlanta region alone. Of these schools, three are private institutions and the remaining are publicly funded. The institutional programming shows that Atlanta area residents have the ability to gain education in digital music along a spectrum from certification training to graduate training all in the field. Interestingly these degree programs have emerged fairly recently. For instance, the Georgia Institute of Technology recently expanded its music programming to include coursework leading to the degree "Master of Science in Music Technology". From this we can conclude there is a wide range of educational opportunities available to those interested in the digital music industry. This conclusion should prove to be a positive influence on the development of workforce strategies.⁹

Summary:

Analogous to the compressing of sequential historical time periods, advancements in music technology are driving increasingly rapid changes that institutions sometimes have trouble keeping pace with. Therefore, discussions such as this are increasingly valuable in order to better anticipate the future needs of our students.

Endnotes

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NEW DIMENSIONS: ASSESSMENT ON OUR TERMS

ASSESSMENT ON OUR TERMS

MARK WAIT
Vanderbilt University

SAMUEL HOPE
NASM National Office

"Idealism increases in direct proportion to one's distance from the problem."
— John Galsworthy

"I often find that theories are like exquisitely beautiful machines that explode the moment they are switched on. The virus of life immediately infects the system and proves far too polymorphous to be contained in its structure."
— Michael FitzGerald

"He uses statistics the way a drunken man uses lamp posts – for support rather than illumination."
— Andrew Lang

"When a single boy too often cries "wolf" in the absence of wolves, we disregard his speech. When it becomes the habit of many to cry "wolf" in the absence of wolves, our system of speaking itself is undermined."
— Nicholas Woltersdorf

"Change the water, keep the baby."
— Nancy Smith Fichter

Introduction

Last year at this time, the Association had given a lengthy and detailed policy briefing entitled "Outcomes, Achievement and Quality." This session looked at these issues and associated questions of assessment from an external perspective. In January of this year, the NASM Executive Committee asked that a session be prepared for the 2007 Annual Meeting that would look at the question of assessment from an internal perspective.

This presentation was shaped by a basic premise. As highly educated and experienced musicians, we know how to make effective evaluations and assessments. Improvement is always possible, but the fact that we can improve does not mean that we do not know what we are doing. All musicians work their whole lives to improve their powers of self-assessment. In fact, if expert judgment were still trusted in our society and among policy-makers associated with higher education, there would be been no need for this session or last year's session on outcomes, achievement and quality. Our problem is not that we do not know how to make assessments and

Note: The Achievement and Quality Web site referenced throughout this paper may be found at <http://aqresources.arts-accredit.org>.

evaluations, but rather that we are not as adept as we need to be in explaining to others what we do, how it works, and why it works. We also need to improve our abilities to debate effectively when our explanations are rejected.

As is true in all professions, we take a lot of our knowledge about what we do for granted. What we do makes sense to us – it has musical logic – but it is hard to convey this to others because we have to translate it from musical logic into speech logic. And so, when we try to inform others of what we do and why we do it, we often face a lack of comprehension that we cannot surmount. Articulating what we do is difficult, both for ourselves and for listeners who are not musicians. This presentation is in part an effort to help us better communicate what it is that we do. In order to address this situation we have divided our presentation into five sections.

We begin with describing some of the artistic principles surrounding our discipline as well as the approaches and philosophies we use to evaluate our work. We will relate our principles and practices to the progress of our discipline. We will then use these ideas as a basis for developing ways of communicating what we know with individuals and groups outside our field, including how we might debate with intellectual and procedural opponents when necessary.

Before we begin, let us be extremely clear about the nature of our session this morning. Our purpose is to help us all think about ways to address the communication problem that we and all fields of expertise have at the present time. We do not present our points as final answers, nor do we suggest that our wordings, descriptions and arguments will work in every situation, nor that these are the only descriptions and arguments that are necessary. Again, our purpose is to help us all think more deeply about communication, with the goal of maintaining assessment on terms useful and productive for the music profession. This is becoming increasingly problematic in these difficult times for all of American higher education. Therefore, maintaining assessment on our terms requires an increased focus and effort by all those with an interest in the future of our profession.

Principles of artistic evaluation

“Art is not a thing, it is a way”

— Elbert Hubbard

Let us consider several principles that are critical to artistic evaluations in music. In presenting the particular principles we have chosen, we are also going to touch on the nature of artistic evaluation. But first we need to make a point that applies to the entire topic being addressed. We are talking about the assessment of artistic work. Fundamentally, artistic work involves making choices and combining those choices in the creation or presentation of music. To some degree, works of music and art are developed for a particular place and time. Musicians and artists are not the only people who work this way. Teachers, diplomats, investors, politicians, and many others also work this way. And, at the highest levels of achievement in almost every field, this artistic mode of thinking and working is present. It applies to advanced theoretical work in the sciences and to the most creative and communicative kinds of scholarship. There are certainly particular elements of the sciences and humanistic scholarship that do not and cannot work this way if they are to be effective in particular fields. So when we are talking about artistry or artistic evaluation, we are not just talking about composition and performance, but also teaching, scholarship, therapy, and other musical specializations practiced at the highest level.

Parts/Wholes/Goals

Let us begin with a set of principles displaying connections between parts, wholes, and goals. In evaluation, it is necessary to consider complete wholes that may contain many parts or elements. These parts may be evaluated separately, but the most critical thing is how the parts work together to produce a composite result. While it is important to have fully functioning parts, this does not mean that functioning parts will automatically create a functioning whole, much less an outstanding result.

Here is another principle: the composite result is judged in terms of its intent. And this intent is determined by the creator of the work. Intent is expressed quite simply with regard to performance: "I shall play Beethoven's Waldstein Sonata." However, in terms of interpretation, the performer may approach a particular work in any one of many successful ways. The composer has an infinite number of possibilities, and makes particular choices among them. To some extent, teachers and scholars and other music professionals have the same kinds of choices.

The nature of successful evaluation in artistic matters depends on understanding the goal of the creator in great depth, and then being able to evaluate the creator's success at reaching that goal. Since there is a virtually infinite number of goals, and since decisions about them are made by individuals, effective assessment requires deep knowledge and sophistication. It is for all these reasons, and for other reasons we have yet to describe, that the arts rely primarily on individual evaluation rather than standardized assessment.

Technique

We all know that technique is essential, but also that it is not everything. Perspective on technique changes from the first music lesson to the last. At some point, technical proficiency needs to rise so that it reaches total fluency or transcendence. It's not like acquiring knowledge, which is done once, especially if one has a good memory. A transcendent technique must be maintained by constant practice. There is no such thing as obtaining technique and then forgetting about it.

As we all know, in musical performance technique is the fundamental ability to sing or play an instrument. Assessment of technique varies greatly in approach and depth when we consider the gamut of skill levels, from beginner to virtuoso. As musicians grow in sophistication, technique becomes more complex. Methods of analysis and interpretation are combined with instrumental and vocal techniques, blended with them, integrated and synthesized at ever increasing levels of sophistication. Individual notes become units and patterns, so that one acquires the ability to negotiate arpeggios in a Beethoven concerto, or scales in Mozart or Bellini. Those scales and arpeggios become building blocks of still larger patterns, so that a musical structure and an aesthetic architecture emerge. And our motor skills and mental recognition gradually work in larger and larger units. This reflects the same set of principles surrounding parts and wholes. The goal of the beginning student may be primarily to perform a work accurately, and that accuracy can be judged in a somewhat standardized way. We start with accuracy, then progress toward making a musical statement. And every step of that progress involves individual decision-making.

Our evaluation of that progress is necessarily complex. Some elements of our evaluation will have rather universal yes or no answers, while other elements will not. Artistic professionalism – a professional standard – requires mastery of all these elements – those that are easily quantifiable as well as those that are not. Artistic professionalism encompasses technical mastery as well as aesthetic decisions. We all know that mere accuracy is not sufficient for true quality.

Structural Frameworks and Systems

The arts not only have techniques, they have structural frameworks. One of the simplest examples is the various forms of musical composition. But there are other frameworks as well. Frameworks are established in part by the size and scope of particular works, an art song in comparison to a full-length opera, for example. The frameworks we have are common, but applications of them are not. These frameworks are discernable to those with sufficient knowledge. They structure basic forms of musical communication. They are like the nine or so basic plots in literature. There are only so many standard ways to begin a piece of music. But the framework itself is not the entire goal, nor does the framework produce a standardized result. It is not a die that stamps out identical pieces of machinery, a scientific law, or a chemical formula. A framework may call naturally for certain techniques, but it does not require that they be used in a specific way, at least beyond a fundamental level of detail.

From time to time, various aspects of musical practice or individual musicians develop systems. Tonal harmony is an example. It developed over time, changed, evolved, and eventually new systems of harmony were developed. Systems can be integrated with frameworks and techniques. While they are goal driven, systems are developed in order to create a work or a series of works. Neither the framework nor the system is the work itself.

In other words, in the application of frameworks and systems, we are seeking differences, rather than sameness. We are not looking for imitation, but rather new and fresh insights, different revelations, the uniquely powerful application. Consistent with the theme we have already sounded, successful, effective evaluation in the arts depends on a sophisticated understanding the integration of frameworks and systems and their integration with technical means, all to produce a specific whole; a work or performance or act of teaching, or scholarship, or therapy, and so forth.

The Artistic Mode of Thought

Consider now how the musical mode of thought functions differently than other modes of thought. Music as well as the other arts is about discovery, but discovery in the arts takes place in a different way than the sciences, the social sciences, or history and the other humanities. To simplify as much as possible, the artistic mode of thought and work discovers things by individuals creating with them. Bach discovered a great deal about the fugue by creating fugues. Shakespeare discovered things about tragedy by creating magnificently with the elements of tragedy. This is why the arts work with things and make discoveries that are not revealed in other kinds of analysis often until centuries later.

The arts express. Express what? Emotions, of course — states of mind and of being, in addition to relationships among characters or states of mind. Consider the thematic transformations of melodies in Schumann, or in Mahler. A single theme can have many different guises. The arts are by nature ambiguous. Their analysis and evaluation are complex, even elusive.

Science, on one hand, discovers by locating the laws, principles, and formulas that have always existed, and expresses them most usually in mathematical terms. Science is finding out how things work. Art is creating new things from what is already available. Each approach is a mode for discovery. Science is looking for the universal answer while art is always crafting a particular answer — often within the context of a framework, such as in fugue or in tragedy, for example. For this reason, scientific kinds of evaluations can never do the entire job of evaluating in the arts disciplines. Science is looking for single answers; the arts, for multiple answers conceived by individual creators as they set their particular goals for specific works or performances.

All these points show clearly why a total reliance on quantifiable data, sometimes mischaracterized as “assessment” is not consistent with the nature of evaluation in the arts. This is why we are extremely reticent about so-called “best practices” which suggest that one way of

doing something is better than all the others. For us, “best practices” cover a range rather than focusing on a specific formula or approach.

Principles Summary

Let’s summarize and extend what we have said so far. The arts are centered in a culture of achievement in an evaluation of whole works rather than a culture of evidence with regard to easily assessable parts. Successful works are those that achieve goals they have set for themselves at the beginning, rather than following a set of universal principles or rules. In performance, opening moments of the work or the interpretation often set these goals, especially for the discerning receivers. Given our understanding of the goal, we assess against the “best” things that we know given the depth of understanding we have about the goal. When we assess, we are interested in artistry or applications of the artistic mode of thought, or the development of knowledge, skills, experiences, habits of mind, and so forth that lead to highly sophisticated achievements.

When considering our students and how we evaluate them, we know that we are dealing with a group of individuals who usually come to us after several years of working out their aspirations to be as good as they can possibly be. Our students bring a lot to the table before we accept them into our programs. That is why we accept them as students. Therefore, in the vast majority of cases our evaluation challenge is far greater than if we were dealing with the elementary techniques of beginners. Many of the complexities that we are speaking about are already in play when our most advanced students come to us. It is for this reason and many others that evaluations based on standardization are not appropriate. This will be discussed later on in greater depth.

How do we apply these principles in the various forms of evaluation that we use?

“A writer is somebody for whom writing is harder than it is for other people.”

— Thomas Mann

Let us look briefly at a number of the evaluation mechanisms we use in music. We hope you would agree that the principles and nature of evaluation we have just described are derived from the nature of the arts themselves and specifically the art of music. We have already talked about setting goals for achievement as the basis for artistic endeavor. It is clear to anyone looking carefully at our field that we set educational achievement goals at all levels of endeavor.

Standards and Goals

We have standards statements, and these are published and readily available. They are frameworks, not blueprints, at least at the national level. The NASM Standards represent a general consensus about what is necessary. These necessities are expressed in terms of overall goals. As we move from NASM Standards at the national level toward the more local levels, goal-setting becomes more precise. At the institutional level, decisions about goals become more specifically defined and directed toward the aspirations of a unit’s mission, goals and objectives. Institutions determine how they will achieve general expectations of the field and their own particular expectations in the various areas they teach.

At the individual level, goal-setting is even more detailed. The individual makes specific decisions associated with creation of a particular work or event in whatever specialization of music they practice. The more complex the goals to be expressed in music logic become, the harder it is to write them down in words with clarity and specificity. But the basic truth is that the field does have goals at all levels that are expressed in standards. And, whether or not specific goals can be expressed easily or at all in speech logic is not the determining factor in whether or not goals exist. There is no reason for the music field to agree with critics who charge that there are no specific goals for achievement.

Individual Work

Standards or expectations can be expressed in many dimensions; for example, levels of technique, degrees of breadth and depth, types of knowledge application, and so forth. But beyond specific standards, we also have working formulations of ideas about the attributes of successful work. For example, below is a list of attributes and characteristics of individual achievement that appear on our Achievement and Quality Website:

Characteristics and Attributes of Individual Achievement

- Basic professional-level knowledge and skills
- Personal vision evident in work
- Conceptual acuity and creative virtuosity at multiple levels of complexity
- Imagination and ability to channel imagination to reach artistic goals
- Technical Virtuosity
- Conceptual and technical command of integration and synthesis

Now we would suggest that to some extent meeting the standards set by NASM and by individual institutions enables development of work with these attributes by practicing professionals. However, the attributes are not manifested in the same way. Their actual realization is subject to preferences or individual aspirations and standards of quality that are internal to the kind of work being done and to the development of each artist or even each work of art.

Institutional Work

When we move beyond individuals to institutions, we have also developed sets of general standards that lay a foundation for the specific work of those institutions. But in addition to these, we are also able to identify important elements and conditions that are present when institutions are successful. These are attributes observable in most successful music teaching institutions. While the actual text we have on this topic in our Achievement and Quality Website is too long to be presented in full, below is an outline of the major points:

Important Elements and Conditions of Institutional Quality

- Meet NASM Standards and beyond
- Purposes carefully crafted and regularly fulfilled
- Clear focus and sustained effort

- Realistic analyses and thoughtful decision-making connected to the pursuit of excellence in the art form
- High levels continuously pursued and raised over time in terms of personnel, teaching and learning, and areas of work defined by purposes
- Supportive, challenging environment

These attributes are achieved by different institutions in different ways, and certainly they are applied to different purposes in different ways.

Consistent with the way the arts work, we not only have general and individual goals expressed as standards, attributes, and conditions, but we also have both technical and artistic means of evaluating how well we are achieving these goals. At the individual level a tremendous amount of educational time and energy is spent developing and honing skills of self-evaluation to the highest possible level. This is absolutely critical in musical performance where evaluation is constant even in the final performance itself. In fact, virtuosity in constant adjustment is a significant goal.

External Evaluation

But beyond internal self-evaluation abilities, we also have means to accomplish external evaluations. These means are more varied, involve more people, are more public, and more frequent than in many other disciplines, especially in the course of formal education. Our institutions use a combination of means. Let us look at the set of means we use from two different perspectives. First, let us just list them, or at least the most common ones. To use some assessment terminology, we accomplish both formative and summative evaluations within and across this set of means. These are methods we already have.

We have juries. Individuals perform for and are graded by teachers other than their own. We have all sorts of competitions. Some are public, but many are internal, such as competitions for roles or for chairs in ensembles. Much work is obtained through audition or portfolio review. Public performances followed by public and peer criticism are the norm. We have the constant assessment of the private lesson and the rehearsal. And of course we have the relentless criticism of other musicians, and particularly in technical areas, the ability to compare our proficiency with that of others. In addition to all of these arts-centered approaches in evaluation, we have mechanisms that are more common to all fields, such as examinations on coursework, assessments and evaluations of projects, journalistic criticism, achievement and aptitude tests, and so forth.

We now would like to present a number of typical student achievement goals and provide the kind of indicators or evidence that we have available to evaluate these goals. These come from an April 1990 briefing paper of the Council of Arts Accrediting Associations, of which NASM is a member:

Student Achievement Goals – Indicators/ Evidence Analysis

Competence in basic arts techniques

- Entrance, continuation and graduation requirements
- Achievement tests
- Course evaluations
- Class or laboratory examinations

Basic understanding of the history of the art form in Western and other civilizations

- Course requirements

- Syllabus content
- Class examinations

Basic general education at the college level, including the ability to understand distinctions and commonalities regarding work in artistic, scientific, and humanistic domains

- Transcript analysis
- Curricular requirements
- Syllabus review
- Achievement tests
- Class and laboratory examinations

Entry-level competence in the major field of study

- Juried Examinations
- Placement Records

Ability to enter graduate study in the major field

- Graduate school acceptances
- Records of completion of graduate work

A coherent set of artistic/intellectual goals evident in each student's work and the ability to achieve these goals as an independent professional

- Assessment of student projects
- Content of final projects
- Faculty and peer assessment of final projects

Ability to form and defend defined judgments

- Project assessments
- Master class evaluations

Ability to communicate in spoken and written language

- Syllabus review
- Project Assessments

Ability to communicate ideas in a specific art form in professional circumstances

- Internship reports
- Employee ratings of performance
- Employment records

As we discuss this topic, it becomes clear that we not only have principles and goals, we also have means. We believe that we can say honestly that over the last century our goals and our means have worked together to improve the quality of professional music activity in all specializations because our goals and means are consistent with principles derived from the nature of our art. Certainly, these goals and means have resulted in an unprecedented spread of high levels of musical expertise in every corner of our nation. This is not a reason to stop working on goals or means, and of course, being artists, we don't stop. We always believe that we can do better. But let us look at all that we have been talking about thus far from another perspective.

Results

What do all these goals and means accomplish? What do they tell us about individual achievement? Probably we would all agree that these mechanisms tell us different things depending on the nature of the evaluation, but also on the content and level being addressed. For example, some evaluations determine whether there has been a specific knowledge and skill development. These factual or technical elements are important foundations for all students. But these evaluations also tell us the extent to which an individual can assimilate or integrate knowledge; in other words, bring various parts together to create a new whole. It is not just whether the person can play the notes technically, but whether there is a meaningful interpretation that relies on but does not come entirely from technical skill with an instrument. There are all sorts of different ways to talk about this, and none of them are adequate to express exactly what happens. But at the higher levels of achievement, our assessments get further and further away from sets of discrete bits of knowledge or discrete technical skills and move to questions of blending of aesthetic choice, of timing, and so forth. The thing that makes all of this extremely difficult for those on the outside to understand is that there is almost never a pure correlation between discrete knowledge and technical skills on one hand and artistry on the other. The proof of this is that there are far more musicians with high levels of technical proficiency than musicians whose interpretive abilities are acknowledged to be supreme by most musicians and by audiences in the thousands. We cannot claim scientific cause and effect relationships. And so, our evaluations move from what is easy to measure to what is difficult to measure, and ultimately to matters of personal aesthetic preference.

In summary, our field clearly has highly developed evaluation systems which function at all sorts of levels. These have been developed to be consistent with the nature of the field and its specializations. Critics may not understand what we do, or see validity in it because it is not consistent with science, social science, or humanities based views of how knowledge and skills are organized and taught, or how they are evaluated. But no one can say that we in music do not have systems and approaches that work in terms of who we are, what we do, and the nature of our field. For anyone truly interested in “outcomes,” our outcomes prove the validity of our approaches to evaluation.

Why these principles and the ways we apply them are essential for the progress of the discipline.

“I like my way of doing it better than your way of not doing it.”

— Dwight L. Moody

Our third section discusses five reasons why our fundamental evaluation principles and the ways we apply them are essential for the future progress of our discipline. But let us begin with a few thoughts about change. The first issue is not whether we should change, but whether any particular change proposed will make improvements. This question is appropriate at every level, from the national, to the institutional, to the individual. If we are truly wise, we will not answer questions about improvement superficially, but will go beyond what sounds good and ask ourselves what can go wrong? How can a particular change, or line of thought about a change, turn on us or be destructive in some way in the future? What are the risks; do the benefits of greater success or a breakthrough outweigh those risks? Remember, change for change’s sake is often foolish and wasteful.

We have to confront these questions directly because, in much policy-making about evaluation, we and the practitioners of other disciplines are being told that evaluation methods derived from the natures of our disciplines are self-serving and unacceptable. We are told that we have to become more generic in our evaluations. Instead of assessment systems serving learning and creating in our discipline, learning and creating in our discipline are to serve assessment. There are calls to move from frameworks to blueprints at every level. There are assumptions that anything that works, works as a technology and therefore can be made to spew out numbers that provide “transparent” information about what is happening. Increasingly, we must confront the notion promoted by our opponents, that the artistic way of working – the production of unique answers for unique situations – is just wrong, in part because such answers cannot be easily compared.

What will happen if we either volunteer or are forced to succumb to these ideas and thus abandon the principles and the ways we apply them we have described? Here are five probable results based on observations of what has already been happening, and what potentially will be the long-term results:

First, we will be placed in an evaluation environment that is alien to the pursuit of our particular goals, an environment that attacks any attempt to solidify the validity of our goals.

Second, our precious time will be requisitioned for purposes not consistent with the nature of our work. Because time is a finite resource, our ability to be productive in our fields is lessened.

Third, the illusion has already been created and will be furthered that assessment requires no expertise in the thing being assessed, but only expertise in assessment. A way-station to this goal is the splintering of wholes into parts and then focusing on the parts that are easy to evaluate in a technical way and magnifying them to obscure or deny the existence of the whole.

Fourth, these three results will lead to a loss of control in curriculum, teaching, individual approaches, and evaluation. Control passes from the field to external, usually centralized bodies that make judgments on the basis of images created by numbers, rather than real achievement in the discipline.

Finally, an abandonment of our principles and ways of working will reduce our productivity as our time and energy are spent either fighting for the working room we need to be productive, or answering assessment requirements that are not based on the nature of what we do.

“An [uninformed] idealist is one who, in noticing that a rose smells better than a cabbage concludes that it will also make better soup.”

— H.L. Mencken

How do we explain our principles, achievements, and methods to others?

“In politics, the loser is the one who lets himself be swayed by the other’s arguments and who judges his own actions through his adversary’s eyes.”

— Karel Kosili

We have tried to provide, thus far, an in-depth description of how we musicians think about evaluation in our field and how we accomplish it, as well as what could happen if our methods are not better understood. The next question to address is how can we formulate these ideas to explain them in situations where there is no in-depth understanding of the music profession and its ways of working, especially at the highest artistic and intellectual levels? In other words, we are aware of the things that we already know and do. How can we package these things in convincing ways for those who don't know what we know and can't do what we do? We believe that the ideas presented and others like them can be explained, but we do not believe that there is a single formula, approach, or package, or slogan that will do the job in every instance.

We believe that creating explanations is an artistic project rather than a technical one. As an artistic project, it has technical elements, but different techniques need to be applied for different circumstances and situations. We have laid out the elements of a framework that might be the basis for developing individual responses. NASM has a number of resources and is building additional ones as we speak. But these frameworks can only be useful if the concepts in them are taken and applied in specific situations. This means making choices about what must be done to be effective in a particular place and time.

Before we take this issue further, let's look at one overriding principle. You cannot explain or debate effectively unless you yourself are convinced that what you are doing and the way you are doing it is fundamentally better than any other approach. This does not mean taking a rigid position or being inflexible about any changes at all. Normally, that is not only unwise, it is impossible. Our point is on a higher conceptual level. For example, you cannot argue effectively for democracy if fundamentally you believe that totalitarianism offers better alternatives. You cannot explain or argue effectively for the combination of individual evaluation and mentoring that we use to develop artistic abilities if you really believe that standardized testing is better. An arts-centered position does not mean refusing to accept any common testing at all, but rather accepting it as appropriate as part of your overall evaluation framework.

Audience and Orientation

When we are considering how to package a particular explanation, we need to ask first who all the recipients of the package will be. We also need to know, insofar as possible, what their basic orientation is. For example, do they believe that standardized testing is a superior alternative to anything else? If so, the only explanation that they are likely to accept is "we have looked at what we are doing, decided that it is completely wrong, and we are moving to a total regime of standardized testing." Obviously, this is an answer we cannot give. Here is another thing we need to think about. To what extent do the philosophical positions, livelihoods, job performance evaluations, and so forth of the individuals we are addressing demand that they prove us wrong or inadequate no matter what we say? Or, to be more positive, are we addressing individuals who want to learn about what we do and understand it in relationship to overall evaluation needs in some larger context, such as an entire institution?

What is Necessary?

A second set of questions: What do they want? What can they require? What will satisfy them? What will cause them to leave you alone? Do you need to explain anything, or rather do you just spend a bit of time translating something you already know and do into terms that they understand or will accept? To what extent does the thing that will satisfy produce marginal costs in time or protect the concept of expert evaluation as the primary assessment mechanism?

Values and Complexity

Another critically important question is what values will be used to interpret the information provided? This may be the place, and perhaps the only place where explanation is appropriate. We must also consider the pros and cons of giving complex explanations. In some cases, presenting the complexity of what we do will cause a realization that others are not qualified to evaluate what we do. In these cases, it does not matter whether we are perfectly clear or not. The goal is to show that if you don't know the field, you cannot really play in it.

There is an analogy that may work here. If you want to use a computer, you have to work with that computer according to the nature of the programs it contains. In other words, you have to work with the computer on its terms and not yours. In a way, different fields of study and practice are analogous to the computer in the sense that they have their own systems. They have their own mechanisms, their own pathways, their own structures of information. If you want to work with any given field in any kind of sophisticated way and actually help it improve, you have to learn a tremendous amount about that field. It is impossible to make suggestions about improvements to the internal workings of a computer system unless you know in great detail how such systems work and what various options are for certain kinds of decisions.

When relating these factors to developing a particular package of explanations for a particular circumstance, you need to decide the level of complexity you want to unveil. Be careful about producing complex lists of things that you do, or the criteria you use, especially when you think the response might be, "OK, that's fine, but you need to put numbers on these things," or "You need to tell us empirically how you know whether someone is achieving or not. Your opinion as a professional is not good enough."

Ideas and Tools

Let us turn now to some specific ideas and tools we have to explain our evaluation procedures. We already have many formulations. We have statements of goals and expectations everywhere, from NASM Standards at the national level, to course descriptions at our own institutions. Many units have taken the competencies they require, correlated them with where the competencies are developed in various courses, and described how these competencies are evaluated. In other words, it is not necessary to start over, or to offer a system of evaluation on terms that are not consistent with the needs of our profession. We want to point out that competencies expected in undergraduate music specializations have now been gathered together by specialization and published under the Achievement and Quality Resources section of the Arts Accredited Web site. This resource shows nationally what is expected specifically by degree by listing together, for example, all the competencies for the Bachelor of Music in Performance, which includes the competencies for all Bachelor of Music degrees as well as those specific to only the B.M in Performance.

Explanation Preparation

Beyond what you have already done, you should formulate responses regarding issues or questions such as the following:

- What are the aspects or elements of student work that can be discussed in terms of the results of instruction usually provided in courses, lessons, rehearsals, curricula, and so forth; for example, perceptual, conceptual, and technical development, problem solving, knowledge, skills, ways of working and thinking?
- What aspects or elements can you identify that cannot be discussed easily in terms of their direct correlation with various forms of instruction usually present in schools or

departments of music? Here is an analogy that may be useful: passing the Bar Exam with a high score does not guarantee that a person is an outstanding trial lawyer. With respect to being a trial lawyer, the bar exam is a condition of eligibility, not an assessment of competency or potential.

- For areas where you believe valid connections between instruction and student work can be drawn, what elements and conditions of instructions contribute most directly to the level of student achievement?
- Continuing to separate areas of certainty from areas that are more speculative, how do we determine that the elements and conditions of instruction that contribute most directly to the level of student achievement are present and working well for an individual student and for a majority of students within a class, department, or school as a whole?
- What are the areas or levels about which most professionals in the field are likely to agree on the relative quality or value of the work?
- Where is there likely to be disagreement about the relative quality and value of work?

Having identified what can be known for sure, and what cannot, and/or the areas or levels where there is likely to be evaluation consensus and where there is not, you are then in the position to explain what you do on the basis of what can be done with honesty and integrity. You have also established the basis for defeating false correlations that outcomes ideologists are prone to seek. Below is an outline that a music school or department might fill in to provide an overall explanation of its evaluation approaches:

Outline Example

How We Evaluate and Why It Is Effective

The [_____] School/Department/Conservatory of Music

- How music works – the artistic mode of thought
- How our field defines achievement in the music disciplines we teach
- How we set goals for achievement
- How we evaluate student achievement
- How we evaluate faculty achievement
- How we evaluate our department/school
- How we consider external perceptions
- The competencies expected of the students we accept
- The competencies expected of students we graduate
- Why our evaluation concepts work and support our purposes

This is one of many possible packages, and perhaps not the best one for your situation. Resources for filling in the outline are on the Achievement and Quality Website.

How do we debate when necessary?

“The real danger is not that computers will begin to think like men, but that men will begin to think like computers.”

— Sidney T. Harris

Clearly, there are grand philosophical arguments that can be made as we advocate for assessment on our own terms. There are probing debate questions that challenge and show the conceptual weaknesses behind large-scale assessment systems. We are talking about systems that would replace substance with a false kind of evaluation. In short, they would replace doing with counting.

We list a number of these debate questions below:

- What empirical proof do you have that the assessment system and approach you are proposing will work better for our field than the systems we use now?
- What evidence can you provide that the world of higher education or our discipline is structured, operates or is organized conceptually in ways that makes your proposed approach more effective than ours?
- How can you prove to us that putting results in a form that you define as measurable will lead to improvement in student learning, or to advancement and innovation in our field?
- What proof is there that all quality in every dimension of life can be engineered through the application of large-scale assessment systems, or that the larger and more centralized the assessment system, the higher the quality will become?
- How is it possible to call for a deeply integrated system of standardization so that results can be compared, and at the same time call for innovation or a climate of innovation.
- Do you believe that students carry a great deal of responsibility for what they learn?
- Isn't a model always a diminished version of the original?
- Can you prove that if we fashion a program that specifically works for us, we will fall behind?
- Can you prove that any numbers we collect about specific performance indicators can predict for anyone the level of quality of education an individual student will receive, or the success of that person after graduation?

Unfortunately, in practical terms, we music executives seldom have the opportunity to ask such questions, especially of the proponents of large, centralized systems. We do not have direct contact with the Department of Education, nor do we have much opportunity to develop the overall policy of our own institutions on such matters. Instead, it is often the senior administrators at our institutions who have closer contact with those proposing policy objectives that may challenge our way of doing things. Therefore, you should ask yourself, “What are the philosophical and programmatic situations of senior administrators at your institution?” We are asked to respond to our deans, vice chancellors and provosts who oversee regional accreditation

issues, usually while the accreditation review is in progress. And here, we are referring to regional accreditation, not discipline-based accreditation. In such regional cases, we may be asked to demonstrate to these administrators or to university committees how we are meeting these new assessment requirements. It may be that our task, we are told, is not to question the assessment, but rather to show how we are in compliance. And often our own institutional administrators and committees, for their part, choose not to get involved in the grand philosophical arguments. Rather, they are seeking merely to get through another cycle of accreditation with the least possible disruption.

Although this position may change as requirements increase and patience wears thin, these are often the current facts of our daily existence. Engaging in philosophical dialogue is usually a luxury not granted to us. As music executives and as individuals we can make our broader arguments through letters to elected representatives and to agencies, but within our own institutions there is often little appetite for the discourse that is so needed on these critical issues. However, if you have the chance for such discourse, it is important to be prepared.

When we cannot debate, what can we do?

First, we can demonstrate more effectively the means of assessment we already have, and explain with greater clarity why these means work well for music. For example, we have already mentioned that we have regularly-scheduled juries, where individuals perform for and are graded by teachers other than their own. We have competitions, many of them public. We have auditions for roles or chairs in ensembles. We have public performances followed by public and peer critique. We have exams in courses, and skills that must be mastered. And there is, of course, the constant feedback and criticism that goes with being a musician, whether in performance, scholarship, composition, or education.

All these means of assessment are already there, and they are healthy precisely because they are informed and disinterested. That is an ideal combination – the intelligence of informed critique combined with the absence of self-interest on the part of the reviewer. Those who advocate for massive, large-scale assessment seek the absence of self-interest, but they neglect the more essential quality of informed criticism.

In addition to demonstrating the many means of assessment that have served the arts so well, we can demonstrate convincingly that an evaluation's purpose is improvement, not merely measuring or monitoring. This is a very important distinction. The most meaningful improvement comes from within a discipline, not from outside it, precisely because criticism is substantively informed. It seeks not to measure, but to make better.

How will standardized tests and criteria improve on already existing informed means of assessment? How *could* they? So, let us never accept the argument that we are not interested in or engaged sufficiently in evaluation. Rather, we should demonstrate what we already have in place and why it works. Let us go back to the lists of approaches mentioned earlier and learn to describe and advocate them more efficiently than we are already doing at present. At the very least, this will go far toward showing that we are serious about what we do, and that, far from avoiding judgment and criticism, we invite them, and already incorporate many forms of honest assessment in our educational activities and daily lives.

Also, don't accept the argument that experts in professions are not sufficiently removed from their content and their interest in it to conduct objective evaluations. Don't accept the argument that professionals have a built-in conflict of interest. We must not agree that lack of specific disciplinary or professional qualifications becomes a qualification for being an assessor. We can point out that experts are internally driven. They are far more concerned about quality and far more sophisticated in their understanding about quality in their field than anyone else possibly could be. If appropriate to the situation, we can also point out that the conflict of interest argument is usually made to seek redistributions of assessment powers, not to promote quality.

Conclusion

*"We have sunk to a depth where
restatement of the obvious is the first duty of
intelligent men."*

— George Orwell

At the beginning of this presentation, we started by trying to articulate what it is that we as musicians think about and do. We did this, in part, because we all take such activities for granted – to the point that we ourselves may be unaware of how much we incorporate artistic decision-making and criticism into our daily lives. What is obvious to us is not obvious to others.

We hope it has been helpful to review these activities, and point out the constant assessment in which we already engage. Only then, in full awareness, can we convincingly demonstrate the vitality of our professional evaluation approaches. We must make what is obvious to us more obvious to others.

We close with a number of brief points. As we said at the beginning, the need to consider ways and means of keeping assessment on our own terms is a particular contextual problem that we face now. We are not alone in this. At the beginning of this national debate, music and other disciplines were being challenged by the tenets and arguments of the outcomes ideologists. Some institutions and some regional and specialized accrediting agencies bought into this ideology to the point that they were willing to accept some of its procedures. But now two things are increasingly clear at the national level. First, the outcomes ideologues have turned on the institutions and accreditors who bought in, and have continued to criticize the disciplines and professions. Second, and more encouragingly, there are several kinds of higher education reactions to this move, including counter-moves by the U.S. Senate, for example. It will be interesting to see what happens in higher education as a whole if the drive for centralization of assessment powers continues. Five years from now we may not be talking about this problem, or we may be talking about more advanced manifestations of it.

We in music, however, will still be evaluating, but on our terms, at least internally.

What we have tried to do is to provide a number of ways of looking at the problem we face, formulating ideas and conditions central to assessment on our own terms, and suggesting ways of advocating and defending the validity of our assessment approaches in a fundamental sense. We understand, of course, that we can always learn from our opponents, even if our opponents are reluctant to learn from us. We hope this session has been helpful for you in terms of describing how you might proceed at your institution and in the professional realms you inhabit. It is helpful for us all as we think about the nature of this problem to consider how we can best address it locally in ways that maintain the integrity of our field.

*"Always do what is right. This will
gratify some people and astonish the rest."*

— Mark Twain

NEW DIMENSIONS: FUTURES ISSUES IN MUSIC THEORY: CURRICULAR IMPACTS

THE FUTURE OF MUSIC THEORY PEDAGOGY

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When I was invited to this morning's session to be a prognosticator, the first question I asked myself was "How do you predict the future?" The only way I know to do that is to look at processes and trends that are continuing from the past. So I will begin my attempt to predict what might happen during the next generation of teaching music theory by looking back a generation or two, and perhaps even a century or two.

What has changed in the world of music theory during the past 40-50 years? Well, for one thing – and, for the purposes of discussing music-theory pedagogy, arguably the most important thing – music theory has become a separate profession. Half a century ago, most faculty members who were teaching theory had not majored in theory during their own graduate studies – in fact, there were very few opportunities to study theory in the leading graduate schools. Instead, theory teachers tended to be musicians who were trained as composers and were then often hired primarily to teach theory courses. Others teaching these courses included musicologists, performers, and music education faculty whose schedules were filled out with theory courses. Now, theory tends to be taught by theorists – by those who have done graduate work in that field.

What are the implications of this? First, the field of theory has improved in many ways. Having a lot of faculty who hold doctorates in music theory means that there is probably more consensus about what a theory curriculum should contain, why these topics should be taught, how these topics originated and evolved, and how and by whom those courses should be taught. In other words, there are clearer standards for what teaching theory should be all about. In addition, a half-century of scholarship on music theory has tended to brush away a lot of cobwebs. There's clearer thinking about what theory is, about how to organize that knowledge, and about how music theory fits into a university. That's all on the plus side.

But there are minuses as well. Perhaps the most significant negative derives directly from the fact that theory is taught by theorists. Theorists – like all specialists – tend to see the world primarily through their own perspectives. A junior faculty member who is a recently minted ABD or Ph.D. in music theory will have just spent a few years studying cutting-edge theories in graduate school – whatever those topics might be. That is, the junior faculty member will have been studying the topics of the majority of articles in the latest scholarly journals, the topics of the music-theory research that's winning scholarly awards, and, hence, the topics of seminars offered by the theorists who are on the faculties of the top-ranked doctoral programs. After all, these topics are quite rightly the subject of that recent graduate's oral and written exams, and may well be the subject of that recent graduate's doctoral dissertation and first published scholarship. But the theory journals do not necessarily – and I strongly emphasize the word "necessarily" here, even if my emphasis is somewhat ironic – the theory journals do not necessarily represent what undergraduates need to learn, what performance majors or music education majors need to learn, or even what potential scholars in non-theory areas such as musicology or ethnomusicology need to learn to prepare for careers in their fields.

We can understand this more deeply by reviewing new developments in the field over the past few decades. To be sure, there have been several areas in which what was cutting-edge theory has indeed become part of the everyday undergraduate theory curriculum. Schenkerian theory is one of these areas. As late as the 1970s, this was considered a novel way of looking at the structure of tonal music – something arcane and perhaps promising. It was an approach that might be taught to graduate theory majors, but was part of the general curriculum in only a very few institutions. Some degree of Schenkerian thinking is now pretty much ubiquitous, at least in the English-speaking world. The reason is has a lot to do with what Milton Babbitt was arguing over half-a-century ago: namely, that a Schenkerian perspective on tonal music addresses more questions, more interesting questions than any other approach, and gives better answers to those questions. Even if one doesn't believe that a fundamental line must conform to one of the three options specified by Schenker, even if one doesn't fully agree with any of Schenker's hundreds of analyses and actually thinks quite a few of them are downright wrong, even if one is deeply uninterested in the polemical arguments between different camps of Schenkerians, even if one doesn't believe in the Schenkerian-based theories of rhythm that have proliferated over the past 25 years – and I place myself in all of those categories – one can continue to believe (as I do) that a Schenkerian perspective on tonal music provides the deepest and the most practically useful perspective on tonal music that we have, at least as concerns the interaction of harmony, voice-leading, and motives.

And because Schenkerian thinking pretty much requires one to rethink the nature of musical form in tonal music, there has recently been a re-evaluation of what we mean by musical form.

Other areas of relatively recent research that have become quite common in undergraduate theory curricula are the basics of pitch-class set theory as presented by Allen Forte in the 1970s and the fundamental twelve-tone theory presented by Milton Babbitt in the 1960s and '70s. Some aspects of these approaches, including what was not-so-long-ago considered some fairly dense material – like the interval content of pitch-class sets and combinatoriality – are now fairly commonly taught in undergraduate music-theory sequences.

But beyond those areas, there's precious little, if any, cutting-edge theory of the past few decades that has made its way into the undergraduate curriculum. I believe there are fairly good reasons for that. First, the approaches I just listed have very practical applications, both in terms of the musical knowledge they convey and also their pedagogical value in teaching other long-respected skills. Consider some basic concepts of Schenkerian theory: the notion that the musical surface is an elaboration of underlying structures, that chordal dissonances arise as linear elaborations of motion between harmonies, and how certain types of chord progressions are more fundamental than others and form the framework that is elaborated by other progressions. Understanding those sorts of things makes it easier to teach the tasks that musicians have long thought important to know: how to harmonize a melody, how to realize a figured bass, how to understand how keyboard and orchestral textures present elaborated versions of the same progressions that appear in chorales, how to parse a piece of music into its constituent phrasing subdivisions, and so forth. Understanding how musical form expresses large-scale tonal motions – for instance, how many sonata expositions are large-scale elaborations of a tonic-dominant progression, or how the keys passed through in many a development section are a way of preparing a dominant before the return to the opening music in the tonic – understanding that makes it easier to teach form. And for performers, understanding how the musical surface elaborates the more fundamental structures that support the notes of the piece helps one to differentiate the crucial melodic motions from their elaborations. It helps one to understand how melodic articulations (motivic interplay, phrasing articulations on all levels, and so forth) interact with the harmonic structure.

For post-tonal music, the basics of pitch-class set theory allow us to give our students some sense of what is happening in that repertoire – how composers relate certain sorts of sounds to one another in the absence of a common harmonic practice. In short, Schenkerian theory and pitch-class set theory had immediately practical applications in pedagogy, analysis, composition, and performance.

It is worthwhile reminding ourselves at this point how arcane and difficult Schenkerian theory, pitch-class set theory, and 12-tone theory seemed not very long ago. I did my doctoral coursework at Princeton in the 1960s. Allen Forte had not yet proposed pitch-class set theory; I passed my doctoral qualifying exams by answering a request to analyze two movements of Schoenberg's op. 19 by writing an essay explaining why we didn't yet have the theories to begin to answer that question. I and my fellow graduate students felt good if we could unravel a single paragraph a day of Babbitt's seemingly impenetrable articles. And I did not take a formal course in Schenkerian theory until after I had passed my exams, when Ernst Oster was a guest professor. Instead, I and my colleagues struggled to decipher Schenker's German and his often cryptic graphic analyses.

What I want to stress here is that there is a symbiotic relationship between the practicality of these areas – Schenkerian theory, pitch-class set theory, and twelve-tone theory – and the appearance of usable textbooks on those topics. They are part of the curriculum today because there are good textbooks, and there are good textbooks because a number of scholars who struggled with the primary research realized that those approaches would be practical and useful if they could – if you'll pardon the expression – be translated into English. As recently as the late 1970s, to find readings on Schenkerian theory in English, one had to turn to translations of Schenker's own problematic writings. And until the late 1980s, to teach pitch-class or twelve-tone theory, the readings were dense scholarly articles, often heavily mathematical.

I believe that applying those two criteria – (1) the practicality of new theories to already existing musical tasks and to pedagogy and (2) the availability of pedagogical texts – applying those two criteria can give us a perspective from which to assess other areas of music theory. This is true both of areas that have not become central to core theoretical curricula and also areas that are cutting-edge today and might potentially join the theoretical core. Consider the following areas that have seen a large quantity of scholarly study in recent decades, and yet have not become parts of undergraduate theory curricula:

- In terms of Schenker: the expansion of Schenkerian concepts to voice-leading and underlying structures of non-tonal music (such as modal music and post-tonal music), and theories of rhythmic reduction.
- In terms of pitch-class set theory: a large portion of what was present in Allen Forte's 1973 book (*The Structure of Atonal Music*) other than the basics, and an enormous amount of scholarship proposing relationships between various types of sets, mathematical operations on sets that yield relationships that cannot be easily heard (or that cannot be heard at all).
- The entire fields of transformational and neo-Riemannian theory presented comprehensively by David Lewin in the late 1980s and amplified by a vast amount of scholarship. This year is the 20th anniversary of Lewin's now-classic *Generalized Musical Intervals and Transformations*. Starting about a decade ago, and continuing to this day, it's hard to find a theory journal without articles extending these two areas that Lewin developed. And courses on GMIT (G-M-I-T, the book's acronym and nickname) are ubiquitous in graduate theory programs. But at a gathering of 50 leading theorists working in this area at the Mannes Institute for Advanced Studies in Music Theory a few summers ago, I drew a heated response when I noted at a plenary session that I could find virtually no practical application of this material in everyday musical tasks. The instance I gave was coaching a chamber-music

group. I stated that I often draw upon harmony, species counterpoint, motivic relationships, phrasing and form, meter and rhythm, relations between local and long-term motions, and the like during coaching sessions, but I had not been able to figure out a way that any aspect of transformational theory I knew was translatable into hearing a piece better so as to answer the practical considerations of performers. There was a lot of anger in the response from the assembled scholars, but none of them offered practical suggestions.

- A great deal of theory on rhythm and on other non-pitch-specific aspects of music, such as contour.
- A great deal of gender theory and narrativity theory.

None or very little of this theory has proven itself to be of much practical use in the tasks that musicians do. A few aspects of these ideas have entered common parlance. For instance, feminist theory has brought various women composers to our attention (though it's not entirely clear whether the repertoire has shifted very much). And theories of narrativity have caused some of us to be more conscious about the ways that music can tell stories.

So what about the future? When we look ahead, I think the strongest guide to where we need to place resources is to look at three things: (1) the practicality of the new area both in terms of its application to music and to pedagogy, (2) the availability (or prospective availability) of pedagogical materials so that the topic can be included in the curriculum, and (3) the degree to which it has moved beyond the speculative stage into the realm of hearing music better.

For better or worse, when it comes to the world of classical music, we're training our students for careers in a museum culture. There's been a lot of discussion throughout my entire professional life about the health – or the lack of vitality – of classical music. I'm reminded frequently about an article I read in *The New York Times* noting that when you sat in the balcony at a New York Philharmonic concert, all the heads you saw in the sections of the hall where patrons and subscribers tended to sit were either gray or bald. The reporter predicted that in a few years, just about all those Philharmonic subscribers and patrons would be pushing up daisies, the Philharmonic would soon be history, and classical music would be dead, kaput. I was terrified upon reading that article, because I read it late in the 1950s – the date by which the article predicted the demise of classical music, namely around 1970, was just about the time I hoped to be embarking upon my own career. Having read such articles repeatedly over the past half-century, I have learned not to take them very seriously. Is the classical-music world changing? Without doubt. Are the changes serious and gut-wrenching? Without doubt. But does that mean the field is dying? Not a chance.

I'm less knowledgeable when it comes to predicting other genres of music as they exist within the curriculum. Jazz has clearly entered that historical period in which there's a museum aspect to it – that is, many schools focus on teaching jazz practices as they existed decades ago. But there's also cutting-edge jazz, which other schools focus on. More popular genres that our students want to learn are changing so fast that it's always been hard to predict what the future would bring.

Now to more specifics. What are the implications of the state of music theory and the state of these various types of music for the curriculum we teach? Essentially, my position is: teach the basics, and don't pay all that much attention to changing fashions. I'm told by professors of engineering and computer science that in order to prepare their students for jobs upon graduation, they must teach the very latest techniques. But they know that what they teach their students are techniques and technologies that will soon be obsolete. Therefore, if they teach only what will get their students a job upon graduation, they are training their students how to be unemployed after a few years. They must teach those current techniques and technologies, but

they also must teach enough fundamentals so that the students will be able to change with the times.

Transferring that perspective to music, we need to teach our students a combination of the skills that they need upon graduation and also enough basic knowledge and the ability to think that will be of greatest use to them throughout their careers. That job is simpler in schools with a single focus, such as a classical-music conservatory, a jazz program, or a liberal arts music department most of whose graduates will become secondary-school music teachers, say, or students who go on to do graduate work in musicology. And many students will change their career aspirations.

I believe that a lot of what we teach in theory is actually of use to most of these categories of students. All these students need familiarity with the basics. First, they need to be musically literate. By that I do not mean being able to recognize notes on a staff in treble clef and/or bass clef. Rather, I mean to hear (ideally at a high level of fluency) what it is they see in music notation and to be able to transform what they hear into music notation. That's not easy. A lot of what we teach in college-level courses in music theory, after all, is the equivalent of what we teach to kindergartners and first-graders in terms of language: learning to read clefs and being able to measure intervals and simple chord-types swiftly is hardly more advanced than learning the shapes of the letters and reading one-syllable words in short sentences. It's hard to say this to a college student, but the elementary level of music theory at which many of them enter college is something we must communicate. A basic level of musical literacy is the essential foundation for everything else we teach and for all the musical activities our students engage in. I say that because if any music-theoretical activity is slow and plodding, then a musician won't use it. If it takes a musician a minute or two to figure out whether those dots on the page form a triad or a seventh chord, you can't expect them to understand the relevance of the delayed resolution of a dissonance to how they shape a phrase. They simply won't take the time to do it. Hence, teaching fluency in reading music is crucial. Gary Karpinski's remarks today deal with this in more detail.

Second, students need to know the basics of how pitches go together: intervals, types of triads and seventh chords, and the like. This too will be used only if it becomes speedy and automatic.

Third, they should be just as fluent in two-voiced species counterpoint and basic harmonic progressions. To be honest, as a theory teacher I don't really care if students remember the differences between Italian, German, and French augmented sixth chords. What I do care about is that they understand that the arrival on a structural dominant chord in a phrase or in a larger section is a crucial event, and that the contrapuntal approach to that dominant can be intensified by chromatic voice-leading so that the root of the dominant is approached by a half-step from both above and below. Beyond that, I do care that they know whether the harmony created by that chromatic wedge is akin in sonority to a dominant seventh (true of the Italian and German forms of the augmented-sixth chord) or whether it is a whole-tone sonority (true of the French augmented-sixth chord). Knowing those two types of things – that arriving on a dominant is a big moment and that approaching that dominant can be intensified chromatically – will help students in innumerable ways: they will understand a lot about shaping the phrases they perform, they will understand a lot about compositions from different historical periods in the ways those chords are approached and how frequently those motions occur. Whether they become performers or musicologists, or classical or jazz players, that knowledge will be useful and applied.

These materials were central to music pedagogy in the eighteenth century and they're still central. Without them, it's hard to teach anything more advanced effectively.

With that basis in harmony, it's easy to teach about musical phrasing and form (whether that is done within harmony and analysis classes or whether it's done in separate courses in theory or, for that matter, music history).

I think it's good to teach Schenkerian perspectives – that a musical surface is an elaboration of underlying structures and the ways in which that elaboration can happen. I think it's even better to give students a deeper appreciation of that perspective. But I'm realistic about the amount of time one can devote to music theory within a larger curriculum and about the amount of time it takes students to digest more elementary matters. Being the head of Mannes for the past dozen years, I've become accustomed to having undergraduates spend a great deal of time on music theory – our undergrads get three years of species counterpoint, three years of harmony, two years of Schenkerian analysis, and many other courses as well. But that can happen because we're a conservatory with a specific focus; and many of our undergraduate majors require as many as 140 or 150 credits over four years. Mannes's graduates are known for having a very thorough knowledge of tonal theory and analysis. But I am well aware that that is not the only set of skills we need to be teaching our students in the limited time we have them in our classes.

There are comparable skills that are now just as necessary for post-tonal music. Students should learn the basics of pitch-class set theory: how to parse a musical surface to identify motivic and structural units, what the structure of those units are and how those units relate to one another, how different composers and different schools of composition have used such relationships to build pieces, and so forth. In all those areas, these skills will build upon analogous issues in tonal music that the students have already learned.

I'm a great believer in principle that as much theory as possible should be what I like to call "hands-on." If you're teaching first-species counterpoint in two voices, apply that knowledge to the outer voices of passages in Bach preludes, Mozart string quartets, Beethoven piano sonatas, and Tchaikovsky symphonies. And bring a couple of very different recordings of the passage to play in class and discuss with the students whether knowing the underlying counterpoint helps one hear the passage better and perform it more effectively.

The core theory curriculum will evolve in the future just as it has in the past. If new areas will join or displace topics that are currently being taught, it will happen slowly – and it will happen because those areas have proven themselves valuable.

That's my set of prognostications. That and a Metrocard will allow you to enter the subway at 86th Street and Broadway. I thank you for listening and welcome your questions.

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MEETING OF REGION SIX: ELECTRONIC AND PAPER PORTFOLIOS FOR MUSIC MAJORS

ELECTRONIC AND PAPER PORTFOLIOS FOR MUSIC MAJORS

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University of Rhode Island

The University of Rhode Island Portfolio Project started in 1998. Throughout this period, there was ongoing development and change. We followed the typical instructional design process of identifying the objectives, looking at other models and resources for ideas, trying the selected procedures, evaluating and redesigning, and then going through the entire process again. We are now at the point in the process where the portfolio format has not changed much over the last three years. Every semester there has been evaluation by faculty and students. We have used this information to insure that the portfolio fits all our degree programs and is more meaningful to the personal and professional lives of our students. We have maintained our commitment to both paper and electronic formats.

Four aspects characterize our portfolio: (1) It is a collection of information and artifacts. The information is collected, designed and maintained by the students. The artifacts are items such as programs, papers, compositions, written evaluations, examinations, and audio and video recordings. (2) It is planned and organized. The Department determines the organization and structure of electronic and paper portfolios, as well as all instructions. However, within the structure, we encourage student creativity and diversity based on degree choice and professional focus. (3) It shows student background and accomplishments. The portfolio is student based and is unique to each student. And what is important is that the students take their portfolios with them upon graduation. (4) It takes place throughout undergraduate study in all degree programs. The student is introduced to the portfolio program the first week of undergraduate study, and the development of the electronic and paper portfolios continues until the week before graduation when the faculty does its final, overall assessment of each portfolio.

There are three primary reasons for the portfolio. (1) It is an historical depository presenting a record of student accomplishments. The depository becomes an assessment tool for students, faculty, Department, University and accreditation. (2) It is a planning document for personal and professional life promoting student ownership of education and career, student decision-making, thoughtful reflection, focus and goal setting, and recognition of achievements. (3) It presents clear and detailed evidence of readiness to graduate and enter the chosen field.

At graduation time, the paper portfolio, kept in a three to four inch three-ring binder, is quite large and sometimes consists of two volumes. The electronic version is burnt onto a CD.

What follows in this section of the paper is an outline of the portfolio syllabus that is given to each new student during the first week of undergraduate study. The one-credit course, "Introduction to the Profession," is taken in the first semester of study, teaches each student how to set up both the paper and electronic versions of the portfolio, and gets the student designing and developing the portfolio. This experience is critical because it sets the stage for convincing students of the importance of their portfolios, and teaching the behaviors and understandings necessary for them to be successful in their portfolio development. The syllabus lists and describes each of the following portfolio sections:

1. **Title Page or Home Page.** The title page contains a professional picture of the student, degree information, and contact information. The electronic portfolio includes audio examples.
2. **Table of Contents.** The table of contents is set by the Department and is the structure for all portfolios.
3. **Resumes.** This section consists of a formal biography that is suitable for printed music programs, and a professional resume that is updated throughout the four years. Students with double majors or degrees design two resumes.
4. **Program of Studies.** The four-year program of studies is a semester-by-semester database of the numbers and titles of all courses, which have been taken or will be taken up through graduation. It includes AP, transfer, music and non-music courses, and the credits and grades for each course. Students design the four-year program of studies during the first semester they are at the University and revise it in all succeeding semesters.
5. **Music Competencies Required for Graduation.** Because of the complexity of this section, it is located only in the electronic portfolio. It consists of a Music Competencies Map that contains information and artifacts showing mastery of the music competencies required by the Department. Students link supporting evidence to the appropriate competency in the Music Competencies Map. Artifacts linked to the Music Competency Map include audio and video files, best work in music and non-music courses, teaching evaluations, jury assessments, repertoire and concert databases, and other items.
6. **Rhode Island Beginning Teacher Standards for Certification.** Because of the complexity of this section, it is located only in the electronic portfolio. It consists of a Rhode Island Beginning Teacher Standards (RIBTS) Map that contains information and artifacts showing mastery of the beginning teacher standards required by the Rhode Island Department of Education. Students link supporting evidence to the appropriate standard in the RIBTS Map. Artifacts linked to the RIBTS Map include video files of teaching, lessons and unit plans, evaluations by University supervisors and cooperating teachers, and other items.
7. **Evidence of Achievements as a Performer and Musician.** This section consists of four parts.
 - a. **Evidence of successful juries.** Students include copies of jury evaluation forms with instructor comments for all end-of-the-semester juries.
 - b. **Database of participation in concerts and other music events, including printed programs in the paper portfolio.** This database is a list of participation in concert, recital and other music events. The database is organized by date, place, performers or ensemble, brief description of the event, and brief description of the student's involvement.
 - c. **Scores and recordings of compositions and arrangements (required for BM in Composition candidates; recommended for others).** Because students know that they must show evidence of some mastery in composition, they routinely include examples of compositions and arrangements from a variety of music courses.

- d. Video and audio recordings of recitals (not required for BA candidates). In the paper version of the portfolio, students include a CD or DVD of the entire recital performance. In the electronic version, students edit the video and audio recordings, include shortened versions, and link the versions to their resumes. This is a key part of showing proof of mastery as a performer and musician.
8. Evidence of preparing for the future. This section is made up of four parts.
 - a. Personal and professional philosophy. During the first semester, students write their philosophies, answering basic questions such as “Why is music important in our society?” and “Why is music important in your chosen career or professional field of interest?” This statement is continually updated.
 - b. Statement of professional goals. Students list their goals and continue to update their list throughout the undergraduate experience.
 - c. Statement of strengths and needs, and how to use strengths to one’s advantage and deal with needs. Students develop their lists during the first semester and update them as they progress toward the degree program.
 - d. Job hunting plan. This part of the portfolio is done during the semester before graduation. Students need to address several questions: What jobs am I seeking? What areas of the country am I willing to move to for a job? Who will I apply to? How will I apply? How will I be successful in being hired?
 9. Evidence of growth as a person and musician. This section has six parts.
 - a. Database of concerts, recitals and other events attended. This is a list that is continuously updated of music performances which the student attended, both within and outside the University. The database includes date, place, performers or ensemble, and a brief description.
 - b. Database of repertoire and literature studied in applied lessons, chamber ensembles, large ensembles, pedagogy and methods classes, other classes and experiences. For each entry, the database includes composer, arranger, title, genre, publisher, length, grade level, cost, performance, and notes.
 - c. Evidence of best work in music courses. Evidence consists of examples of assignments, exams, papers, etc. that represent the student’s best music work during the undergraduate period.
 - d. Evidence of best work in non-music courses. As part of their liberal arts experience, students take thirteen general education courses and various non-music electives. Several work on double major or degree programs. In this section, students include examples of assignments, exams, papers, etc. that represent their best work in non-music courses during the undergraduate period.
 - e. Minimum of one performing, conducting or teaching experience videotaped, with written evaluation. These are important artifacts showing growth and

mastery in the selected degree program. Students vary what they include depending on their degree program.

- f. Evidence of successful completion of the senior or capstone project. The capstone project can be a full solo recital, lecture or chamber music recital, composition recital, research paper and/or examples of student teaching.

The electronic version of the student's portfolio contains information, databases and artifacts organized into nine sections: home page, goals, philosophy, resume, course work, concerts, repertoire, departmental graduation competencies and Rhode Island Beginning Teacher Standards. The last two sections, departmental graduation competencies and Rhode Island Beginning Teacher Standards, are located only in the electronic portfolio, are organized as competency maps, and contain evidence of the students having met both the competencies and Standards. Students use the following source located on the Department of Music website to learn the process of setting up their electronic portfolios: *How to Create an Electronic Portfolio* by Susan Thomas: [www.uri.edu/artsci/mus/pdf/How-To\(07\).pdf](http://www.uri.edu/artsci/mus/pdf/How-To(07).pdf).

Students benefit from the portfolio in many ways. (1) They have ownership of their portfolios, take pride in their accomplishments because they focus every semester on what they have achieved, and take their portfolios with them after graduation. (2) The portfolio is a depository of artifacts, serving much like a safety deposit box. One student stated that no longer are his programs and other materials in a bunch of boxes and drawers, ready to be lost as he moved from apartment to apartment. Now his artifacts and records are in two places – his paper and electronic portfolios – safe, organized and readily available. (3) The portfolio helps students to take ownership of their education and careers. Students take more responsibility for determining their undergraduate experience. Their levels of confidence for the future increase. For the Department, this increased confidence became very important for several reasons: (a) Often music students do not have a clear idea of what they want to do after graduation. (b) Many entering freshmen students have a limited understanding of what it means to be a music major at the university level. (c) A larger number of music majors are committing to double majors such as business and music, communication studies and music, computer science and music. (d) We want to make sure that students are not making registration errors and graduate on time. Additionally, parents have greater confidence that the degree will be achieved in the normal time frame (four years) – and if the student makes the decision to do a double major or degree, both student and parents understand the added requirements and the extended time frame. (4) Another benefit is the continuous assessment and thoughtful reflection. Students know the competencies required by the Department for graduation from the beginning of their studies – and know the levels of competency required and the assessment methods used. (5) Students are involved in more decision-making, focus and direction. They focus the selection of courses, activities and learning experiences needed to accomplish the graduation competencies. They have a clearer understanding of what they need to learn and accomplish in order to successfully enter their selected professional careers. Parents have a clearer idea of what the focus of the Department is and what is required for the granting of the degree. Also, parents have a stronger respect of the Department because they have greater confidence that the Department knows what it is doing -- that the focus is on how to develop the needed competencies for initial entry in the selected profession. (6) Students find that the portfolio, especially the electronic version, is a major asset in job hunting.

The faculty and Department also benefit in many ways. (1) The portfolio is a major advising tool. The four-year plan, continuously updated by each student, is an important part of the semester-by-semester advisement process with the faculty. (2) The portfolio helps develop a number of entrepreneurial skills. Students need to learn how best to promote themselves as musicians, conductors, composers, performers, scholars and teachers. The entire portfolio is built on teaching and learning these skills. Also, the process of portfolio development gives them skills in web design, which is a primary way of promoting oneself. (3) The portfolio covers content beyond that covered in regular courses. Such content includes repertoire development,

skill in composing and arranging, mastery of resume and other job seeking tasks, and skill in using a wide variety of software and hardware for designing and developing the electronic portfolio. (4) The portfolio process provides a unique assessment of courses and curricula. The Department has determined the competencies needed to meet degree requirements and entry-levels into the profession. The competencies are always under review. Courses are no longer the primary means of looking at the method of instruction. Since achievement of competencies becomes the focus rather than just passing courses, faculty and students can use a wide selection of instructional methods to achieve the competencies. There is more instructional efficiency within the regular courses – what competencies are covered, where, and how. The Department has a curricular map that shows what competencies are covered in what courses. Throughout the curriculum process, we have tried to make sure that all competencies are adequately covered. (5) Portfolios show that we are focused on accreditation competencies, standards and suggestions. Graduation competencies in the Department are based on the required and recommended competencies of NASM -- and the knowledge and skills necessary for initial entry in the selected profession. We post for the public our graduation competencies, how they are achieved, and how they are measured. (6) Our portfolio program shows that our students achieve the graduation competencies. We focus all courses, experiences and activities on the graduation competencies needed for completion of the degree requirements. The faculty determine the methods of assessment necessary for the students to demonstrate that they have achieved the Department's graduation competencies – and what levels of achievement must be reached for graduation. In summary, graduation is no longer based on just receiving a D or higher in the required courses for the degree. (7) Finally, portfolios provide assessment of career readiness of seniors. There are four primary questions that faculty members assess through the portfolio: (a) Does the student demonstrate the ability to think, speak, write, and organize effectively? (b) Does the student demonstrate the knowledge and skills necessary to be a successful musician? (c) Does the student demonstrate the department's graduation competencies required for the degree selected? (d) Does the student demonstrate entry-level knowledge, skills, concepts and sensitivities essential to the student's professional life after graduation?

The portfolio program at the University of Rhode Island consists of three graded courses scheduled in the first semester of the freshmen year (Introduction to the Profession – 1 credit), second semester of the sophomore year (Mid-Portfolio in Music – 0 credit), and last semester of the senior year (Graduation Portfolio in Music – 1-2 credits). Paper and electronic portfolios are of equal importance and are graded separately. As part of the portfolio process, students work on both PC and MAC platforms, use Dreamweaver as the primary portfolio software, learn to handle audio and video recording equipment, use a variety of software for editing and other purposes, follow instructions and templates posted on the department web site (www.uri.edu/artsci/mus/current_students.html), and receive instruction in a computer lab. Most portfolio courses are team-taught. All students are required to follow the departmental design, but there is plenty of room for individual and creative variations. There is continuous student assessment throughout the four-year process.

The following are recommendations based on the lessons we have learned during the last several years:

1. Start with a small group of faculty who are committed and knowledgeable. Instructional development takes time, and that is especially true if one decides to infuse the development of portfolios throughout the curriculum in all degree programs. We suggest starting with two or three people who are somewhat knowledgeable about portfolio programs, and one or two people who are technologically savvy. Members of this design committee should include faculty from several of the degree programs.
2. Hire a computer technology expert who is a musician. You need an expert who is knowledgeable and experienced in computer technology and who can take design ideas and make them happen on the computer. It is best if that person has been

trained in the music field – and is respected by the faculty for his or her professional achievements in music. Faculty members who are critical of the portfolio approach may be more willing to cooperate if “one of their own” tells them that the portfolio approach is good route to follow. Also, the electronic portfolio can be very frustrating to students if you do not have a faculty or staff person team teaching the process. They need guidance, models to follow, and answers to their questions.

3. Decide on the type of portfolio. One approach is to have the portfolio totally designed and developed by students. Another is to use only commercially available software packages such as TrueOutcomes or TaskStream. Commercial packages are good for data collection in a quantitative format, tracking data, and meeting NCATE assessment procedures. But, students cannot take the portfolio with them, and audio and video artifacts are often not possible. We have found that using a combination of both is best. Students, under guidance of faculty, design and develop their portfolios, and they take the portfolios with them upon graduation. At the same time, we cooperate with the School of Education by using TrueOutcomes in assessing student teaching experiences and state certification requirements.
4. Decide on the portfolio content and try not to make changes. Early in the design process, our students complained about the changes that we made in the portfolio format from the time they were freshmen to the time when they were seniors. Some of the changes simply could not be avoided – as a faculty, we were learning about portfolio design. Some ideas that we thought were good ones just did not produce the desired results. Also, the changes in technology and media – both hardware and software – necessitated our taking different approaches. But, as you design the focus and procedures of your portfolio program, try to build as much stability for your students as is possible.
5. Teach students to update the portfolio on a regular basis throughout the undergraduate experience. This is a critical attitudinal and behavioral change for students. Portfolios are most effective if students collect artifacts and enter data as they are available. Assessments by faculty throughout the four years can be crucial to teaching students not to procrastinate.
6. Let the university and public know that you are a portfolio-based music unit. During recruitment and audition days, we model finished examples of student portfolios – and have seniors talk about how important the process is. Parents are especially impressed with the process because of the development of the four-year plan, proof that students are learning, and the training students receive for future career development.
7. Inform new students, including transfers, about your portfolio-based curriculum. Start teaching your students from day one that the curriculum is portfolio-based. There should be no surprises. The large increases in our admission and retention numbers are partly due to the portfolio program.
8. Set up a regular course in the first semester to teach the mechanics and requirements of designing the portfolio. This is a critical part of teaching students to take ownership of their education and career preparation. All of the students – from the very beginning – need to start on the right foot.
9. Include courses or modules in the sophomore, junior and senior years to assist students and assess their progress. Portfolio development is a semester-by-semester

process, and most students need regular assessments to make sure the development is smooth right through to graduation.

10. Have model copies of both paper and electronic versions available for students and faculty to review; every now and then, do a show and tell presentation. There much truth to the phrase, "A picture is worth a 1000 words."
11. Have advisors evaluate the four-year plan every semester and encourage regular updates. A good advisement program with faculty on a regular basis is very important --- the four-year plan gives the opportunity.
12. Have applied teachers look over and evaluate the repertoire database on a semester-by- semester basis. Repertoire development is a new concept to students. Students need to know that this is important; they need resources to help identify compositions for their repertoire databases, and they need encouragement from professionals.
13. Have the necessary hardware and software in a resource center for students to use. We have found that having a resource center or computer lab with the necessary hardware and software is critical in teaching students how to develop the portfolio, especially the electronic version. Our portfolio classes are taught in a computer lab.
14. Involve the faculty in the process of development and assessment of portfolios. The task is to convince the faculty of the importance of using the portfolio to assess a student's readiness for graduation and career entry. The most productive way is to involve faculty from the beginning of the design process for your portfolio program – and to encourage all faculty to be involved in the portfolio assessments, especially the evaluation before graduation.
15. Encourage students to continue updating their portfolios after they graduate; ask graduates to show their portfolios to current students. This is one of the primary purposes of having students develop portfolios.
16. Use the portfolio program as part of an accreditation self-study and visit. The portfolios demonstrate to the NASM team and Commission on Accreditation that you are focused on the NASM standards and competencies – and that your students have the artifacts, data, and assessments to show achievement of those competencies. The portfolio gives clear evidence that your students have the entry-level understanding and skills for the career they have selected.

MEETING OF REGION EIGHT: ASSESSING THE WORK OF FACULTY IN THE CREATIVE AND PERFORMING ARTS: A NEW PARADIGM FOR RECOGNIZING AND REWARDING CREATIVE ACTIVITY

ACHIEVEMENT AND QUALITY: HIGHER EDUCATION IN THE ARTS

JOE HOPKINS
Samford University

My great-grandfather Otis Smith is a legend in our family. It was said of Papa Smith that you could tell what kind of mood he was in by how far the car rolled after he got out of it.

I suppose that if Papa Smith were confronted with the pressures of assessment faced by many in this room, his insurance would have been dropped.

Reducing the art of music, its scholarship and teaching to a mere quotient, is a futile and potentially destructive exercise. Various forces press upon our nation's music programs to quantify faculty contributions in teaching, scholarship, and service. The discussion about assessment pressures is not new to NASM; our leadership has conducted a year-long series of letters to address this and other concerns of our interest. Indeed, even at the past two days of conference we have heard outstanding and informative presentations from a number of experts in the field. I won't even attempt to summarize the words of these experts for fear that I would diminish the impact of what we have heard. I am no expert in the area of assessment, but I can share in the anxiety and burden these pressures can create.

Before we go any further, I think it is wise for us to state that musicians are not anxious at the prospect of having our work analyzed, judged, weighed, and valued. In fact, arts education is founded on these principles. When I was an undergraduate math major, faculty assessed my work with simple scores; I would have been shocked to have a professor analyze my technique in practicing on mathematical models, judge the authenticity of my algebraic statement, weigh the consequence of my attempt at a differential theorem, or even value my skills and talents to find the best mathematical repertoire for my strengths. While many disciplines do not employ such involved forms of assessment, I submit that we in the music academy live in a climate of pervasive assessment that analyzes, judges, weighs, and values at every turn. Through this process we know that assessment is more complex than rendering a single quotient for the worth of an artist's contributions; one must investigate the reach, quality, scope, impact, and value of work.

Let's conduct a quick experiment. Which do we rate higher:

- a professional level performance tour to two dozen underserved High Schools
- a juried article about music cognition among gerontology subjects that appears in the *Journal of Music Therapy*
- or a CD featuring a mass choir, orchestra, and soloists performing a new work by a promising young composer

Moreover, which one deserves a 92 and which an 87?

We could more accurately summarize the works of these colleagues by statements of qualification:

- an outstanding performance that made a profound impact in the lives of countless young musicians (exemplary local impact)
- insightful research that is informing the development of medical protocol for Alzheimer's patients (significant national impact)
- a massive project that presented our students and faculty in a most favorable light; the standard of the work could be compared to the best collegiate performances, and the ultimate impact of the recording will make a distinctive impact across the music community (local impact and contribution to the larger academy and body of knowledge)

I, for one, find these summary statements infinitely more useful than numerical ratings.

Perhaps the motive behind national and institutional efforts is to create efficiency in reporting and minimize the expense of administrative resources. I suppose it would be easier for administrators if those reporting to them 'sent up' summary scores of 92, 87, and 68 rather than troubling them with lengthy statements of assessment, and I must confess that it does require time in serious inquiry and thoughtful evaluation to draw comparisons between faculty contributions when recording these as statements rather than numbers; but isn't this level of investigation part of our job?

Now we may want to be prudent in conveying this position to a superior, but as a Dean, I expect to invest a considerable portion of my time in the teaching enterprise of my institution. There are many chores I would happily delegate to faculty leadership, but I cannot imagine working in a system that delivers quotient ratings for faculty achievement in an effort to simplify my job and the work of my superiors. The chairs and Associate Dean at Samford are now fully engaged in the process of assessment, but I would be most dissatisfied to have a litany of numerical ratings that represent the work of our faculty delivered to my desk. What will I do this year that is more important than knowing the work of my faculty, assessing their contributions to the institution, and encouraging the best in teaching, creative activity, and service? Doesn't the same syllogism apply to other administrators? Yes, it may take more effort to assess the work of faculty in written rather than numerical form, however, it is the responsibility of the academy to invest time and energy if we hope to advance the best in teaching, creative activity, and scholarship.

I submit that we in the arts community are not afraid of thorough and balanced assessment; however, we do have sincere questions regarding efforts to reduce the essential process of assessment and its multiple levels of analysis to a single numerical representation. In a word, music, its scholarship and performance, cannot be standardized.

The inherent complications are obvious to those in this room:

- Music is, by its very nature, subjective. There is no adequate formula for rating productivity in the arts.
- Reducing faculty contributions to a single quotient introduces the troubling paradigm that faculty will be rated on a bell curve or ranking. Is it not possible that my unit may have an unnatural balance with more talents on the upper side or lower side of the curve?
- Numerical ratings remove the need for continued investigation and investment in the work of faculty as contributions are assessed by multiple administrators.

- There is no authoritative mathematical model for valuing frequency and significance of faculty contributions. Do five distinctive local impact contributions equal one significant national impact contribution?
- There is no mathematical equation for comparative assessment of contributions, their impact, value, or distinction.
- Numbers can be used against the academy all too effectively in litigation cases for grading, tenure, promotion, and termination. Why make ourselves more susceptible to such cases?
- Some contributions can be cross-listed under teaching, creative activity, or service. How does a standardized system manage contributions that range across such categories?
- Evaluating the work of faculty is different than classroom grading. Grading happens against the backdrop of a syllabus and explicit expectations. Faculty contributions happen in the unbounded forum of real life and the vast possibilities of humanity.

I could continue building a case against mandated numerical ratings of faculty contributions; however, we must face the truth of working in the academy; assessment is necessary, and at some point we will be asked to convert our evaluations into numerical forms...a.k.a. merit raises. Given this truth, we would be wise to focus some of our limited time on how we might better evaluate, especially in the area of creative activity. Please indulge what may be a common sense protocol as I offer a few best practices from my own limited and humble experience.

- Make sure faculty know your values in creative activity:
 - What emphasis do you place on frequency vs. quality of a contribution? I would much rather have our faculty perform one fine recital each year than three of moderate quality.
 - How are contributions related to the mission of the institution? As a church-related institution, we prize those creative artifacts which advance the mission. How has this creative activity served humanity?
 - What is the relationship and weighting between teaching, creative activity, and service. If faculty are permitted to choose the distribution of this weighting, the administrator and faculty member should agree upon this before the evaluation year begins. If the University has a fixed measure, the faculty should be well aware of this distribution. If it is arbitrary and left to the administrator, perhaps it is time to make this element of evaluation more objective and shape a well-defined goal for faculty. For instance, at a teaching institution such as mine, teaching might represent 60% of the expected load with the administrator and faculty member negotiating the remaining 40%. Again, the music executive has the responsibility to communicate priorities in the institution's mission related to teaching, creative activity, and service.
 - What artifacts are necessary to document a contribution? If there are requirements for documentation, these should be stated in advance.
- Know the objectives of your faculty. Stated and mutually approved goals work much the same as a course syllabus. They provide an appropriate and defined context for valuing contributions.
- Strive to be consistent in categorizing. Is directing a choral concert for a regular season concert a teaching responsibility or creative activity? What about the same concert

performed as a run-out to another city? Inconsistent categorizing or double counting contributions creates confusion for faculty and administration.

- Be flexible and encouraging (even mentoring) with faculty who may encounter changes in the form of their creative activity. A voice faculty member may retire from singing long before the best teaching years are finished. How will you balance the contributions of a master teacher and her limited contributions to creative activity? How can you encourage this faculty member to seek new venues for scholarship, and can you support these new endeavors with development resources?
- Look at the value of an artifact rather than its labor
- Create longitudinal assessment. Remember that subjective assessment becomes more objective over time and through the involvement of multiple reviewers. Don't neglect the evaluations of previous administrators.
- If pressed to provide numbers, consider rubrics for evaluating creative activity. Consider a framework of essential evaluative areas coordinated with levels of proficiency. Such a checklist might be combined with narrative evaluation to provide a good matrix of the objective and descriptive. This may also be a useful way of regulating the form of peer or supervisor evaluations of creative activity.
- Employ multiple methods of assessing creative activity.
 - Chair, Director, Dean, Provost... assess the full dossier.
 - Faculty committees... perhaps at three year intervals. These committees help create a base-line of valuing among faculty.
 - Self-evaluation based on defined goals... this process helps the faculty member become invested in his own assessment.
 - External assessment... experts in the field can be some of our most important evaluators as they help define the value of a faculty member's contributions when compared to the national landscape of a particular discipline.

Assessment is here to stay, and it is worth the investment of our time. It is important enough that we should not shortcut the process by reducing evaluation to easily managed quotients. The academy must force itself to delve deeply into the enterprise of each faculty member, investigate contributions to the institution and community, encourage the best in scholarship, and offer supportive corrective measures where there are opportunities for improvement. We must be part of the solution, pushing back unrealistic and unproductive assessment policy by representing the positive aspects of arts assessment.

OPEN FORUM: SMALLER MUSIC UNITS

PROACTIVE STRATEGIES IN MUSIC MAJOR RECRUITMENT

VICTOR VALLO, JR.
Immaculata University

The recruitment of students, especially music majors, should be an on-going and proactive process for all departments and schools of music. It is very much a symbiotic process where for the students it means having enough students to continue supporting the various curricula offerings (e.g. Performance, Music Education, etc.). For the university it means having a way for the music unit to have enough students to fill the various classes and ensembles so that these "student ambassadors" can be a part of the public relations and recruiting process for prospective students to know about the offerings of the music unit and hence create and sustain continuing interest by future prospective students. When this process is supported by all involved, i.e. the music faculty, staff, administration, and even the current students, then it can function to the maximum benefit of all.

This presentation will first offer some general or standard recruitment techniques that hopefully will be familiar to everyone. Some creative and innovative ways to recruit that can work and have worked at several universities will also be addressed. Throughout all of these recruitment techniques, it's important to remember that we are recruiting "people" and that one's people or personal/interpersonal skills are a most essential part of this process. When you have the right kind of approach to recruiting and various systematic ways to support that process, the result should be a scenario where both the music unit its music program are both attractive to both the prospective student and their parents. Recruitment is a two-way street, where once a prospective student is attracted to and shows interest in the music unit, it's up to the music unit to reciprocate with interest in that prospective student in both a timely and welcoming manner.

I. GENERAL TECHNIQUES

In recruiting music majors there are a number of general techniques that have been successfully employed at a number of colleges and universities in various states throughout the north and south. These techniques are offered for consideration.

1) KEEP MUSIC DEPARTMENT WEBSITE ATTRACTIVE AND CURRENT:

Oftentimes, the first impression prospective music students see is the Music Department website. It's important that your webmaster not only keep it visually attractive but its contents must be relevant and interesting for what 17-18 year-olds find eye-catching. If you can get their attention, they will be more likely to read the contents, which should include degree programs, facilities, ensembles, and a list of music faculty and their credentials.

2) POST AUDITION DATES AND INFO ON MUSIC DEPARTMENT WEBSITE:

A critical piece for your Music Department website is to have your entire schedule of audition dates for the academic year posted, to include contact info on who to call and how to schedule

an audition. Also, list the criteria for auditions so that the prospective students know what they can expect at the auditions (e.g. kinds of and how many pieces to audition on, pitch matching, rhythm reading, diagnostic theory test, interview, etc.).

3) ESTABLISH A GOOD WORKING RELATIONSHIP WITH ADMISSIONS OFFICE:

An integral part of trying to establish a system to specifically recruit music majors is to first establish a healthy and collaborative working relationship with the Admissions Office of your college/university. This can be done by simply offering to help with the contacting of prospective students, as well as by offering to do your own Music Department mail outs to students. Other ways include sending information about potential students you receive from your Music Department website to one of the Admissions counselors who can add them to their overall database of information. The more you show your willingness to be a colleague and team player in the recruiting process, the more the Admissions Office will be willing and happy to work with you in recruiting students for your Music Department.

4) ASK ADMISSIONS OFFICE FOR MAILING LISTS OF TARGET SCHOOLS:

Ask the Admissions office in the Summer or early Fall if they could provide the Music Department with a list of area high schools with music programs. Once you have this list, you should prepare a mailing packet containing your cover letter and music materials. In the letter introduce yourself and ask the music teacher to hand out materials to interested students.

5) ASK ADMISSIONS FOR LIST OF STUDENTS WITH MUSICAL INTERESTS:

Admissions Offices can and do buy PSAT and SAT student info lists from testing services (e.g. Educational Testing Services). These lists often contain information on the students' interests, which include the arts, to include Music. Ask the Admissions Office for a copy of the list of students who specifically expressed an interest in music. Once you have this list, you should be able to contact and send information to these prospective music students.

6) ASK MUSIC FACULTY TO CONTACT PROSPECTIVE MUSIC STUDENTS:

Once you acquire a list of prospective music students from Admissions Office and Music Department website, ask your music faculty to make personal contact with the students in each of their specialty areas (e.g. Music Education faculty should contact students who expressed an interest in music education, etc.). These personal contacts could be in the form of an e-mail, a personal letter, and/or a phone call. The more interest a professor and/or a school shows in a prospective student, the more likely that student will show interest in wanting to know more about your college/university.

7) ADVERTISE YOUR MUSIC DEPARTMENT OFFERINGS IN MUSIC JOURNALS:

Another effective way to get the word out about your Music Department is to advertise your music program in strategically chosen music journals. One of the best journals is the state MENC and MTNA journal, which will be read by a number of in-state public and private music teachers on a monthly or quarterly basis.

II. INNOVATIVE TECHNIQUES

In addition to general techniques in recruiting music majors, a number of innovative and creative techniques have also been found to be successful. These innovative techniques are also offered for consideration.

1) MAKE PERSONAL VISITS TO AREA MUSIC TEACHERS AT SCHOOL:

One of the most personable and effective ways to get to know area music teachers is to ask to visit with them at their school. It's OK to be upfront with them about your recruiting interests and oftentimes they will appreciate your candor and honesty. But more importantly, if you're sincere in your visits and hopefully earn their trust and friendship, it will be likely that these area teachers will consider recommending your college/university to their graduating seniors. As part of developing these professional and personal relationships, it is also helpful to invite the area music teachers to your concerts, and in turn you may receive invitations to their concerts which will allow you to get to know their students as well.

2) CREATE A MUSIC INQUIRY FORM AND MAKE IT A PART OF WEBSITE:

One of the most important features of a Music Department website should be a Music Inquiry Form. If the prospective students finds your university and music program attractive enough to consider it a possibility for their higher education, afford the inquiring student a way of electronically sending you a form with their basic information. In this way, you can not only have their mailing information (e-mail and snail-mail) but can also form a data base for all inquiries. This data base can also provide you additional info in support of your music program and what degrees students are looking for. (For example, one university had enough data from inquiries to justify receiving approval to start a Music Performance major).

3) DESIGN, CREATE, AND DISTRIBUTE MUSIC BROCHURES:

This is one of the most helpful ways to recruit prospective music majors, music minors, and even non-music majors who just want to participate in the department's ensembles. Ensure that these brochures are both informative, attractive, and contain all of the essential information for students to at see at a glance what your Music Department has to offer. A logistical suggestion is to make it small enough to easily fit into a #10 sized envelope. These can and should be mailed directly to any prospective student as well as to area music teachers who can hopefully distribute these brochures to the students in their music classes.

4) COMBINE AUDITION DATES WITH OPEN HOUSES:

It can be helpful if you are able to combine a number of your audition dates during university Open Houses dates. In this way, prospective music students get a chance to see the campus in a very festive and informative way and then afterwards have their audition. Prospective students and their parents will appreciate only having to make one trip, especially if they're coming from far away. This will hopefully allow them to make a decision earlier when considering where to go.

5) DESIGN, CREATE, AND DISTRIBUTE MUSIC POSTERS TO AREA SCHOOLS:

If your budget allows, have a graphic artist design and create an attractive music poster for your Music Department. Also, have tear-off cards at the bottom (self-addressed with postage)

so that prospective students can easily fill it out and send it to you for more info. This recruiting strategy can and does work but, as expensive as these posters are, send them to area schools where you know that the teacher will post them.

6) SEND PERSONALIZED LETTERS TO PROSPECTIVE MUSIC STUDENTS:

When a prospective student asks for additional information about your music programs, it has been found that a timely and personal letter from a professor or chair/administrator can oftentimes increase if not sustain the interest of that student. The fact that you took the time to write a personal letter or note lets the student know that they are important enough for you to write to them and send them additional information.

7) INVITE AREA HIGH SCHOOL MUSIC STUDENTS TO CAMPUS:

If you are considering having a Choral, Band, Orchestra, or Jazz Festival, why not invite your local high schools to participate? Not only for educational enrichment, but having area high school ensembles participate will allow these potential music students to see and experience your campus and, if you let the Admissions Office know ahead of time, they will surely be willing to set up a table with additional information about your college/university. Having these prospective students come to your campus is one of the most effective ways to showcase your campus and music program. Even better would be to also invite a number of the local music teachers to be guest conductors/clinicians at these music festivals.

8) SPONSOR SUMMER MUSIC CAMPS:

Summer Music Camp is not a new idea but it does again provide educational opportunities for area high school and middle school students to see your campus and experience a part of your music program. Middle school music students will someday be high school music students and letting them get an early and positive impression of your campus and music program is always a good thing.

9) BRING MUSIC MATERIALS TO MUSIC CONFERENCES:

If/when you travel to various music conferences where there will be high school students, it would be helpful to bring some of your music materials and info cards. If there are All-State ensembles and/or a College Night at the conference, make your music brochures available to these All-State students. If you have a Music Department CD, even better, and give these CDs out free as samples of the good things your students and faculty are doing in the area of performance.

10) SEND COLLEGE/UNIVERSITY ENSEMBLES ON TOUR TO AREA SCHOOLS:

One of the most effective ways to increase the community awareness of your music program is to send out select ensembles, both student and faculty, to represent your Music Department. The ensemble directors of the student ensembles (both full-time and adjunct) should also be reminded of the importance of these off-campus tours as first impressions count when it comes to high school students evaluating your whole program based on the quality of these student ensembles. If you have faculty ensembles, this also works by both offering concerts and educational clinics at these area schools, which the music teachers will in turn appreciate and hopefully remember when they recommend colleges/universities to their juniors and seniors for consideration.

11) OFFER MUSIC SCHOLARSHIPS AT THE AUDITION:

When you hold auditions for prospective music students, there may be times when you audition a truly outstanding student. If you have the capability and authority, it would be helpful to offer this outstanding student a music scholarship on the spot based on exceptional talent and potential. To the parents this translates into both an acknowledgement of their child's talent, and a return on their investment for all the lessons as well as the time and gas in driving their children to lessons, rehearsals, and concerts. Prospective students do shop around for the best deal (financially) and if you can offer some dollar amount either at the audition or soon afterwards in a letter of acceptance, this will be a very strong incentive for that student to consider attending your college/university as a music student.

12) MAKE TIME TO PERSONALLY MEET PROSPECTIVE STUDENTS AND PARENTS:

When working with the Admissions Office, there may be times when you're asked to personally meet with prospective students and their parents at your college/university. This is something well worth your time and energy. Oftentimes prospective students and their parents base a lot of their decision to attend your college/university on how approachable you are as well as how honestly and sincerely you answer their questions. This personal meeting can also give some insight into the student's background and how well they can potentially fit into your program. All in all, "meeting the parents" and their children in person can be of mutual benefit to both sides as, in the long run, you are trying to recruit not just the prospective student but their family as well.

13) PLAN TO HAVE A COLLEGE BOOTH AT STATE MUSIC CONVENTIONS:

Many state conventions will have exhibits where vendors and colleges can display their products and information. Having a university-sponsored Music Department booth at these conventions is a great way to get your name out there, which will hopefully be noticed by the many music teachers and students who attend these state conferences. Again, if you have Music Department brochures and CDs, this booth is an effective way to both discuss your music program as well as hand out some free samples of the kinds of performances given by your music students and faculty. If you have any Music Department scholarships, this is also a good venue to advertise and personally discuss these scholarships as well as about any other important and attractive features about your music program.

III. CODA

Recruiting music majors is and should be an on-going, proactive process. While quality teaching is and should be the primary goal at all educational institutions, it's important that we keep in mind that quality teaching can also be considered in itself a recruiting and retention method. Current music students (and all students for that matter) who are happy and satisfied with the quality of their college education are sometimes better recruiters than we, especially when they tell prospective students about how much they enjoy being at their current university or, in the case of alumni, their alma mater university. That being said, let all of us continue to be proactive recruiters who always have in mind what's best for the students, both current and prospective, as our first priority!

ISSUES IN SACRED/CHURCH MUSIC

A BRIEF SURVEY OF NASM SCHOOLS OFFERING A CURRICULUM IN SACRED/CHURCH MUSIC WITH SPECIAL ATTENTION TO INTERNSHIPS

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In the 2006 NASM Directory, eighty-two (of 614) NASM institutions are listed as offering a major in sacred/church music. In the summer of 2007 a survey regarding enrollment, internships and contemporary church music programs was sent to these eighty-two schools. Forty-nine responded to the survey.

The following document reports the results of that survey and, where appropriate, compares findings to a similar survey conducted by Louis Ball of Carson-Newman College in the summer of 1993. In that survey, forty-four of the ninety-six NASM schools listed as offering a major in sacred/church music in 1992 responded to the survey.

[One significant weakness of this survey is the absence of information from schools which offer a liberal arts degree in music with an emphasis in church/sacred music. Because this specialization is not identified on the annual HEADS Report, it was not possible to isolate and survey that group. Anecdotal evidence suggests that some schools seeking to offer a program in "contemporary" church music have chosen the B.A. or B.S. as the degree for that purpose. Further study of this trend may be of benefit to other institutions.]

Worship traditions represented by the institutions (2007 survey)

Thirty-five reported a single tradition and nine reported combined traditions:

Single:

Catholic/Liturgical	2
Protestant/Liturgical	9
Protestant/Non-liturgical	22
State/Non-religious private	2
Other	1

Combined:

Catholic and Protestant (liturgical and non-liturgical)	3
Protestant liturgical and non-liturgical	5
Protestant (liturgical and non-liturgical) and state/non-religious	1

Types of sacred/church music programs (2007 survey)

Fifteen schools reported their programs could be characterized by a single style and seven reported a combination of two styles:

Single:

Liturgical	7
Traditional/non-liturgical	8
Contemporary	0

Combination:

Liturgical and Traditional/non-liturgical	4
Traditional/non-liturgical and contemporary	3

Nearly half of those responding (twenty-three) indicated their program was a combination of all three styles.

Enrollment

According to the HEADS Data Summaries, the number of NASM institutions offering programs in sacred/church music has declined.

	1992	2002	2006
Number of schools offering degrees in sacred/church music	96	102	82

On the other hand, the average enrollment in sacred/church music programs of institutions responding to the 1993 survey and the current survey seems to indicate an increase in recent years. (It should be noted that because the group of schools reporting for the 1982, 1987 and 1992 is not identical to the group of schools reporting for 2002 and 2006, there is a certain margin of error in determining the average and overall trend.)

	1982	1987	1992	2002	2006
Average enrollment in sacred/church music programs	17	15	13	13	16

The enrollment according to type of programs reported in the current survey shows the following breakdown and an overall increase in the number of students. The increase appears to be attributable to higher enrollment in programs described as combined or contemporary in style.

Types of Programs Offered	2002	2006
Liturgical	96	90
Traditional/non-liturgical	106	63

Contemporary	0	83
Combination program	419	525
Total	621	761*

*The total enrollment number reported in this survey is only eight less than the total reported in the 2006 HEADS Data Summaries. In that report, sixty-one of the eighty-two NASM institutions offering sacred/church music degrees provided data.

Current enrollment in sacred/church music programs of individual schools responding to the current survey ranged from zero to 132.

Sacred/Church Music Internship Details

Significant differences were reported regarding requirements and credits for church internships:

The required number of semesters of internship reported ranged from zero to three. Specifically, the number of institutions requiring each number are shown below:

Semesters required	0	1	2	3	2-4
Number of schools	8	27	9	1	2

For most schools, the number of credits required/granted per semester of internship ranged from zero to four.

Number of internship credits awarded per semester of internship	0	1	2	3	4	Answer unclear
Number of Schools	1	13	9	4	2	7

The total number of internship credits required ranged from zero to nine.

Total number of internship credits required	0	1	2	3	4	5+
Number of Schools	1	8	11	8	3	3

The number of hours per week required in the internships varied from three to forty or more. The largest number (twenty-one) required between three and ten hours per week. While some students are compensated for internship activity, the practice is not uniform. Twelve schools reported that students are paid for internships; twenty-two indicated they are not paid; seven reported that some are paid and others are not.

When describing the focus of the internship, fourteen limited the description to a single focus, while nine reported a mix of two or three focuses:

Single:

Church organist/choir director	1
Church choir director	0
Church choir director/music administrator	12
Contemporary worship leader	1

Mix:

Church organist/choir director or church choir director	4
Church choir director/music administrator/contemporary worship leader	4
Contemporary worship leader and mix of others	1

The largest number (sixteen) indicated their program could best be described as a mix of all those listed. One school reported the internship involved a non-church musical experience.

Sacred Music Program Changes

When asked if a “contemporary” church music program had been added in the last ten years, thirty-eight said “no” and six answered “yes”. On the other hand, twenty indicated that the school was considering adding, dropping or significantly changing the church music program(s), while twenty-five reported they were not.

General Comments of Interest

Many respondents offered additional comments to clarify answers or provide additional detail. Those included below either offer varieties of solutions to the issues or provide unique insight into the diversity of perspectives and values held by institutions offering these programs.

Re: the nature of the church music programs

“It is basically a traditional program that is open to a wide variety of cultural/liturgical expressions, but the students are primarily trained as classical musicians.”

“Our students come from many different faith backgrounds. [. . .] We attempt to teach church music in an ecumenical manner...we have come to the place where we no longer believe church music should be taught in a denominationally specific manner.”

“While traditional music degrees require primary applied skills in a specific area...there is a class of students coming up for whom worship leadership itself is their “primary applied” skill. This does not fit in the paradigm of traditional music training with a strong performance-based exit project (i.e., a recital based on art music [. . .]). But the presence of this kind of student will force church music programs to think creatively about how to offer such training in order to continue to have relevance and influence as worship leaders are trained for ministry in the non-liturgical church culture. NASM needs to join that discussion and consider proposing other options for church music majors that more closely relate to

professional needs and practice.”

“We prepare our students in traditional and classical music. However, WE DO NOT APOLOGIZE FOR CONTEMPORARY WORSHIP. [. . .] Our program is eclectic, and we do prepare the students for all areas of church music.”

“It is our aim to develop the church musicians’ skills across a wide variety of musical styles. While our training remains solidly classical in its core, church musicians learn performance practice techniques for global and multicultural musics, contemporary popular styles, African- American gospel and others. We continue to expand the avenues for this learning throughout the church music curriculum, which currently includes church music courses, liturgical organ playing class, morning prayer leadership training, and the church music internship.”

“While most of our students are from the ‘worship generation’ our program is not labeled ‘contemporary’[. . .] it is simply church Music and Worship. We do however, present training in both traditional AND CONTEMPORARY EDUCATION. We do not apologize for training our students in CONTEMPORARY WORSHIP. However, we do NOT deter from traditional training which prepares them for any area.”

“While we address contemporary worship practices, and suggest ways contemporary worship services may be organized, we maintain a fairly traditional approach. It is the consensus of our faculty that contemporary practices should be separated from other church music practices. It is far too limited a medium to justify such specialization. Furthermore, it is not deemed a permanent enough vehicle for an academic focus.”

“We have a popular music program that includes ‘contemporary Christian studies’.”

“We attempt to incorporate issues particular to the contemporary church in our courses. Some of our course work has changed to accommodate some of these needs. For example, we have recently added a guitar course for all church music students. In addition, we’ve increased the instrumental requirements, exposure to electronic instruments, etc.”

“The rationale is that every church music program must be biblically based, and the best of every style of music may and should be utilized within the parameter of biblical models and biblical truth.”

“We cover ‘contemporary’ church music in a variety of venues for all students, e.g., worship, church music colloquium, congregational song, and chapel leadership. Analytical techniques (music theory) includes analyzing CCM styles. ‘Contemporary’ includes CCM (Praise & Worship), various gospel styles, global styles, Taize, Iona, etc.”

“Not only is our worship degree more contemporary, it is also interdisciplinary so that they can get ‘combination’ jobs. We are unsure what this will do to our traditional church music degree program.”

“It’s working and our students are getting jobs right out of school.”

Re: enrollment in church music programs

“We are concerned by the rather significant drop-off in interest in the church music degree. It seems this

is a systemic issue throughout Christian/denominational institutions.”

Re: internship requirements

One school reported a four-week internship in the summer for undergraduate students.

“We used to require [an internship], but now it is folded into a Chapel Service requirement and a course called Sacred Music Colloquy (1 credit/semester).”

“The internship is the culminating experience so the student has a full-time internship with a full-time church musician every day for a semester. The experience may vary from 5 to 8 hours per day.”

“[The internship is] traditionally offered over a four-week January term (40 hours per week). A semester format is being piloted this fall (roughly 13 hours/week for 13 weeks).”

The internship consists of “two semesters or a concentrated 12-week summer internship.”

“They are required to participate in a church program throughout the four years.”

“One semester is required for a BA in church music. No semester is required, but one is suggested for the BM church music program.”

“One trimester course required, ‘Intro to Church Music’, where students observe and critique every aspect of a viable church music ministry in our immediate locale (1 hour course). Each junior and senior is expected to serve as a part-time music director or children’s choir coordinator in conjunction with his/her studies, although no credit hours are given for these endeavors.”

“Our [internship] requirement is not based on ‘hours of activity’ but on (1) leadership responsibility and interpersonal relationships, and (2) accountability to a field supervisor, a campus supervisor, and a peer group.”

Re: Internship description

“Most of our students are in internships where there are multiple musical styles. They are also supposed to work on organizational and administrative skills. In addition, they have outside reading, journaling, etc.”

“The internship is designed to meet the career goals of the student.”

“Designed with the student’s skills and interests in mind; no two internships look alike.”

“Placements vary tremendously [. . .] depending on the musical skills and experience of the student. A student’s cultural background often influences the placement vis-à-vis musical and leadership skills required.”

“We use the internship to develop the weaker skills of the student. An organ major will spend more time developing choral skills on the internship; a choral/vocal person will spend more time on keyboard skills. In addition we try to give the students experience in areas that they don’t normally receive on campus

(children's choir, working with worship/music committee, etc.)."

Re: Addition of a contemporary church music program

"Absolutely not. I encourage all present and former students to read the paperback book by Dan Lucarino, *Why I Left the Contemporary Christian Music Movement* (Evangelical Press). He worked within the movement for years and has MANY compelling reasons why such music is not right for worshipping God. It's for fun, entertainment, and for worship of our feel-good American mentality."

"We have recently added a second church music program identified as "Church Music/Worship Leader" for those students who desire to serve in churches which incorporate contemporary (pop) music forms and worship patterns. While eighty percent of the program is identical to the traditional, choral-focused church music program, unique features include guitar study and proficiency requirements; two semesters of applied study focusing on jazz, pop and gospel techniques; required experiences in jazz and worship team ensembles; internships focusing on contemporary worship team-based church ministry."

Two schools reported they are about to approve a new contemporary church music program. Others described similar programs being added, often containing a reference to "worship arts".

"We have added a minor in worship arts (starting fall 2007) which will help reach students with interest in church music but who have no desire to be music majors. Most of these students are contemporary in their worship practice. We will also be looking at updating the language of course titles and descriptions to better reflect current practice in the churches and church culture our university largely serves."

"A Worship Arts degree was initiated in 2006 under the supervision of the School of Theology."

"We have added a worship arts major and worship leadership minor...We also have a sacred music degree. [. . .] Our numbers for all total over 100 with the majority in the worship leadership minor and major."

"We have added a Master of Arts in Worship degree and an exciting new degree in Jazz Studies for the Church Musician in order to deal with the contemporary music ensemble from an academically sound and historically proven manner. We have not and will not add a 'Contemporary Christian Music degree' as the literature does not support collegiate level musical study."

Re: Adding or dropping church music programs

Six schools have either dropped their church music program, or are considering doing so. In each case low enrollment was stated as the reason. Sample comments include:

"We are dropping it; there just are not enough students interested in the degree."

"We are considering dropping offering a BM in Church Music since most of our would-be church music students are not opting for that track."

"Since 1980, [. . .] the Music Department has twice voted to drop the Sacred Music concentration from the catalog. Deleting it was postponed a few years ago only because at the time two incoming students expressed an interest in completing the program. Since then there have been no additional students

enrolled in Sacred Music. Once the two current students graduate, I plan to propose again that the program be dropped.”

Re: Making significant changes in the church music program

Several schools reported that significant changes have been made in recent years to address contemporary church music issues. Specific comments include:

“Existing classes have been tweaked to include contemporary issues, plus we have added a one-hour course entitled ‘Introduction to Church Music and Worship Leadership’ and a one-hour course entitled ‘Church Music Technology.’”

“Since 2005 the program has taken a more ‘friendly’ approach to contemporary worship. We have added an advising track for worship arts to the BMA which includes a new class entitled ‘Leading Contemporary Worship’—a guitar-skills based class. A new auditioned praise ensemble has also been established which travels to the church constituency of the school. The coordinator for church music studies also works closely with the campus ministries department which has responsibility for student worship events on the campus.”

Other schools are currently in the process of making changes related to contemporary church music:

“This fall we will have significant curriculum discussion in advance of our NASM visit in five years.”

“We will review the structure and the content during this year, along with surveying seminaries and graduate schools to see what they expect from our graduates who attend their schools.”

“We are changing some of the names of courses to ‘sound’ more contemporary to assist recruitment. In addition, we are changing the emphasis of the program to include more contemporary worship leadership.”

“We are adding an internship as well as a course in music/worship technology, a course in drama/pageantry, and revising the traditional hymnology course to also include the history, development and literature of contemporary ‘praise’ music.”

“We are considering adding a one-year worship certificate program.”

“We are considering changes that allow more study of worship and the process of building worship services.”

“We are looking for ways for our students to have a stronger community of learners within the church music area.”

MENTORING GRADUATE CHURCH MUSIC STUDENTS: INTEGRATING THEORY AND PRACTICE

C. MICHAEL HAWN
Southern Methodist University

Any discussion of the role of internships in graduate church music education assumes for me a program where the integration between theoretical foundations and practical applications is seamless. A long-standing perceived dichotomy in graduate church music study is the relationship between theory and practice. At the extreme of one end are curricula that place a priority on learning to think and understanding the philosophy and theology of church music. On the opposite end are those who believe that all instruction must be immediately relevant and that students will respond best when they can see the practical results of their education.

Like all dichotomies, such a polarization of theory and practice is blatantly false. While graduates need skills that will immediately serve them in the vocation of church music, the vocation continues to change at an ever-increasing rate requiring philosophical and theological grounding to discern the validity of inevitable changes and what can and should be incorporated into the musical and worship life of a congregation. Furthermore, theory that is not grounded in practice runs the risk not only of irrelevance, but also of inaccuracy and false assumptions.

Perhaps the tendency to separate a curriculum into courses that focus on theory or practice reflects vestiges of an Aristotelian model that is still prevalent in Europe, where the study of music and the performance of music are largely separate enterprises. In some cases this may be found in university versus conservatory programs, the latter focusing on performance skills that may receive less emphasis in some university settings.

Another traditional bias is that theory ultimately changes practice—a kind of top-down assumption. Less acknowledged is the understanding that practice also changes theory—perhaps a bottom-up methodology. Ultimately, constructive change is a dynamic process that integrates both approaches. In church music we are not only shaped by those who prepare the prayer books, hymnals and other worship resources for a given faith tradition, but also the voices that bubble up from individual congregations and are given a hearing in published resources in print and online. Perhaps the most complete integration of both learning directions may be found for many of our students in the internship.

It is easier to design courses that focus on one or the other of these two falsely labeled polarities. The result, however, is that students often endure the “theoretical” courses as a rite of passage to get the degree, and respond to the “practical” courses as something they can “use right now”—a bag of tricks that they hope to carry from position to position and, perhaps, add to from time to time at a workshop or conference. The polarity of this false dichotomy is further exacerbated by church music curricula.

After teaching for nearly twenty-five years in three different graduate church music institutions, I became dissatisfied with this arrangement. Church music history courses were taught separately from hymnology and liturgy. Choral literature was taught separately from analysis and choral conducting. Courses in pedagogy at various age levels were taught separately from all the above. Biblical and theological courses seemed to be in a totally different universe altogether. The students were left to tie all of these loose ends together through the internship in a local congregation.

The Master of Sacred Music (M.S.M.) degree at Southern Methodist University is a joint degree between the music division of Meadows School of the Arts and Perkins School of Theology, though lodged in and administered through Perkins. Because of this, the M.S.M. responds to two professional accrediting agencies—N.A.S.M. and the Association of Theological Schools in the United States and Canada (A.T.S.)—in addition to our regional accrediting body.

Ours is one of only a handful of graduate sacred music programs in the United States who answer to these two professional agencies.

In a review of our program by A.T.S. in 1998-1999, my colleagues in both schools looked at the degree in detail. As in any program that straddles two schools of a university, communication is an ongoing priority. While sharing a common discipline, our goals vary by the nature of the focus in each school. One of the most important results of our discussions was an agreement between the two faculties of common outcomes or objectives for the M.S.M. These are as follows:

MUSICAL, THEOLOGICAL, AND LITURGICAL DISCERNMENT. The abilities necessary to make sound judgments on the musical quality of works performed, on the theological validity and quality of the texts sung, and on the liturgical appropriateness of music used in worship.

MUSICAL SKILLS. Professional-level accomplishment in either organ or choral/vocal studies with a competence in the other area. These skills will be informed by a solid foundation that includes the history and bibliography of music, aural and analytical skills, and a knowledge and application of current technologies.

EDUCATIONAL PROCESS. An understanding of pedagogical processes needed for teaching choirs of all ages and developing musical participation by the congregation.

UNDERSTANDING OF THE PROPHETIC NATURE OF SACRED MUSIC. Understanding the liturgical role music plays in attuning the emotions to the spirit of worship and in proclaiming the Gospel message.

A second issue was rethinking a curriculum that would support these objectives. There was one unifying principle within the Perkins side of the degree, a long history of a four-semester sequence called the Church Music Colloquium, the last semester of which was a course in Hymnology. Begun in the 1960s by Carlton Young, a former director of the M.S.M. program and editor of two Methodist hymnals, these courses were a synthesis of church music choral literature, church music history, choral conducting and performance practice. They were organized around the periods of Western music history—Renaissance/Baroque, Classic/Romantic, and Twentieth Century Church Music. Hymnology was separated as a historical survey of congregational song.

Following the approval of mutually acceptable outcomes for the program, aspects of this approach were called into question. Our entering students all must pass stringent entrance exams in music history and theory with remedial courses for those who do not pass. My observations over the years indicated that it was increasingly difficult for students to make connections between graduate music history courses and their work in the local church. In addition, Western music history courses did not take into consideration the literature coming from the non-Western church. Since two-thirds of Christians live in the Southern Hemisphere, this seemed to be a significant omission. Furthermore, current trends during the late 20th century in liturgical/worship music and more recent worship practices were also omitted. These included Taize Prayer, Iona Community contributions, and derivative forms growing out of Pentecostal worship, sometimes referred to as “Praise and Worship” music. More recently is the music coming from the so-called “emerging churches.”

We came to the conclusion that the Church Music Colloquium needed revamping. As a result, this four-semester sequence was radically changed from a focus on Western music history to a focus on the Christian Year. Since 2000, a three-semester Church Music Colloquium includes a semester centered on Advent/Christmas/Epiphany, a semester on Lent and Eastertide, and a semester on Pentecost and Common Time. Each semester includes masterworks (Western tradition and beyond), anthem literature, hymnology (all forms of congregational song),

conducting and service playing, liturgical and theological concerns, and pedagogical issues, as well as attention to all periods of Western music history and the contributions of the world church. The result has been a positive influence in student morale and a much stronger bond with the practice of the local church. Students regularly participate in seminary worship, leading in a variety of musical styles from the keyboard, organ or as a cantor/worship leader.

This approach has made it much more natural for students to discuss the church situations in which they are serving as a part of our Supervised Practicum requirement and for us to provide ongoing feedback. We have also observed an increased application of material from the Colloquium in the students' churches. This would include anthem literature and masterworks, variety of congregational song styles and practices, and the incorporation of global Christian song.

Smaller specialized courses in specific techniques such as handbells and leading congregational song, as well as age-group pedagogy courses for children and youth remain, but the Colloquium integrates a wide variety of topics over the course of three semesters.

Our students serve congregations concurrently with their course work for the two- to three-year duration of the program. A smaller Supervised Practicum Course serves as an orientation to the internship and focuses on specialized aspects of the profession, e.g., preparing a professional resume and philosophy statement of music ministry, preparing for interviews via role playing with a local pastor, budgeting practices, pastoral care issues for church musicians, clergy-musician relationships, and other similar topics. Case studies from the students' experience and other sources further integrate their church activities with seminary class work. Each student has a team of four people—a field supervisor and three members of the congregation who represent various perspectives—who form a supervisory team. At least one of the church music professors visits a rehearsal and a worship service (not a sacred concert). The practicum worship service serves as the "recital" for the master's level recital requirement for N.A.S.M.

Moving toward Mentorships in Church Music

I am now in my sixteenth year at Perkins School of Theology. Over the years, I have visited some of the same congregations three and four times as they continue to use our students as their church musicians. Most of these churches are smaller congregations where church music students serve as music director/minister of music and work directly with the pastor as her/his field supervisor. In a limited number of other situations, our students have worked in larger congregations as an intern with an established church musician as their field supervisor. While the students have benefited from both approaches, I have found that those who work with experienced church musicians in larger churches generally achieve a higher degree of professionalism and are able to participate in a wider range of choral, instrumental and worship experiences than those in smaller congregations.

Based on this experience, we have instituted a program of Church Music Mentorships with larger congregations for more and more of our students. The Dallas Metroplex is blessed with large congregations of over 2000-3000 members in virtually every denomination. After a series of luncheons where this concept was introduced to approximately 25 area church musicians, several congregations have come on board with this concept. Because they have believed in this approach, some area church musicians have raised the funds to sponsor a church music student independently from the church's operating budget. These congregations include a First Presbyterian Church, Dallas, Custer Road United Methodist Church in Plano, Texas, a northern suburb, and the Cathedral Guadalupe, the Roman Catholic Cathedral of the Dallas Diocese. Others have incorporated the cost of supporting an intern directly into their budgets.

I think there are several advantages to this approach:

- 1) Experienced church musicians (15-20 years experience) find it very rewarding to share the intricacies of their vocation with younger partners in that vocation. This relationship is one that extends beyond what is possible to achieve with myself or my colleagues as professors.
- 2) Students are able to participate in a wider range of worship experiences than are usually possible in smaller situations. These include everything—planning and promoting a monthly Taize prayer, a Spanish-language choir with instrumentalists, and a weekly “Praise and Worship” service as well as more “traditional” services.
- 3) The monitoring of the student by the church music professional is much more ongoing and thorough than pastors are usually able to provide. Furthermore, I find the mentoring church musicians keep in much better contact with me about the students’ progress than do pastors.
- 4) The end product of the practicum worship service—NASM recital requirement—is almost invariably more professional and demanding for the student because of resources available in larger congregational settings.
- 5) Students graduate with a professional reference from an experienced church musician. In Dallas, this means that this musician is often nationally recognized.
- 6) I have found that the relationship between graduates and their musical mentors is more likely to extend well beyond graduation than similar relationships between the graduate and a pastor who served as the field supervisor.
- 7) Finally, I have noted over the years that the issue of musical competence rarely is the determining factor in an unsuccessful music ministry. Much more likely factors that impede success are relational skills with parishioners, organizational inadequacies, clergy-musician communication, and a lack of ability to respond to difficult situations with biblical grounding, theological discernment and liturgical or worship understanding. Experienced church musicians are much more able to provide mentoring in these matters than pastors.

More than at any other time in my thirty years of graduate church music teaching, I feel that we are offering students an education that can carry them into the future. This is due, I think, to a comprehensive Colloquium that is always integrating theology, liturgy, history, philosophical foundations, literature, congregational song, performance practice, pedagogy and practical considerations at every point. The Supervised Practicum is essential to the validity and integrity of the degree. Though students receive a small amount of academic credit, the experience is proving to be very transformative and integral to the entire academic experience. To paraphrase Galatians 3:28, “There is no longer theory or practice, but thorough vocational preparation for a lifetime in music ministry.”

Note: The following materials were distributed at the presentation. For electronic copies, please contact C. Michael Hawn, mhawn@smu.edu.

- 1) SMU’s M.S.M. degree outline for the joint program between Perkins School of Theology/Meadows School of the Arts.
- 2) Mentorships in Church Music prospectus
- 3) Evaluative document for the Supervised Practicum Committee

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

THE GRAND AMERICA HOTEL
SALT LAKE CITY, UTAH

First General Session
Sunday, November 18, 2007

President Sher called the First General Session to order at 3:15 p.m.

Following the singing of the national anthem and the Thanksgiving Hymn, 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.

Kathleen Lamkin, President of the College Music Society, brought greetings from the Society, which met concurrently with NASM in Salt Lake City.

Reports of the Commissions:

Commission on Community/Junior College Accreditation: Eric Unruh, Chair, indicated that the Commission had reviewed one (1) application for renewal of Membership and five (5) applications in all other categories.

Commission on Accreditation: James C. Scott, Chair, reported that the Commission reviewed fifty-seven (57) applications for renewal of Membership and eighty-nine (89) applications in all other categories.

President Sher asked the representatives of new member institutions to stand and be recognized

Treasurer's Report: Mellasenah Morris, Treasurer, reported that the fiscal health of the Association is sound.

Motion: (Morris-): to approve the Treasurer's Report. **Passed.**

Report of the Committee on Ethics: Jamal Rossi, Chair of the Committee on Ethics, reported that no complaints have been brought before the Committee during the past year. He also commented on the importance of the Association's Code of Ethics, and urged member institutions to continue their exemplary adherence to the Code.

Introduction of Staff Members and Distinguished Guests: Executive Director Samuel Hope introduced and expressed appreciation for the staff members of the national office. He also introduced Associate Director Karen Moynahan and representatives of several organizations.

Consideration of Proposed Handbook Amendments:

Mr. Hope reminded the membership of the hearings following the first general session and on Monday. He then called attention to the proposed changes in the *Handbook*.

Motion (Jarjisian-): to approve the proposed changes to the *Handbook*. **Passed.**

Report of the Nominating Committee: David Lynch, Chair, presented the Committee's Report and introduced the nominees for office. He also 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 recessed at 4:25 p.m.

Second General Session Monday, November 19, 2007

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: David Lynch, Chair of the Nominating Committee, presided over the distribution of ballots for the election of officers.

Keynote Speaker: Sir Clive Gillinson. Mr. Gillinson addressed the association regarding the importance of content and creative thinking in the development of musical presentations.

The Second General Session recessed at 12:35 p.m.

Third General Session Tuesday, November 20, 2007

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 19, 2007, the following continuing and new officers were introduced:

Treasurer: Mellasenah Morris
Member, Commission on Community/Junior College Accreditation: William Meckley
Chair, Commission on Accreditation: Charlotte A. Collins
Associate Chair, Commission on Accreditation: Sue Haug
Members, Commission on Accreditation, Baccalaureate Category:
 John Miller, Cynthia Uitermarkt
Member, Commission on Accreditation, Master's Category: Edward Kvet
Member, Commission on Accreditation, Doctorate Category: B. Glenn Chandler

Member, Commission on Accreditation, At-large Category: Jeffrey Showell
Members, Nominating Committee:
Mary Ellen Poole, Robert Walzel
Member, Commission on Ethics: Gerald Bouma

New Business: No new business was brought forward.

The meeting adjourned at 9:40 a.m.

REPORT OF THE PRESIDENT

DANIEL SHER

The story goes that Anne Bancroft was having a particularly difficult time learning her script for an upcoming movie, and was complaining about it rather loudly to herself, when Mel Brooks, her famous screenwriter husband, overhearing her rant, grabbed a blank sheet of paper from his desk, and yelled, “*You think that’s hard?*” He pointed animatedly at his sheet, “*This, THIS is hard.*” I thought about this anecdote a lot as I struggled with crafting my Report to you last year; I realized that, in developing my thoughts and trying, futilely it seemed at times, to find the right language for my message to you on the intrinsic vs. the extrinsic values of art music, I was confronting the very thing that is central to our mission as music administrators: the need to communicate effectively. When we do, we maximize our effectiveness within our institutions, to faculty, students, and our central administrations, and externally to our many constituents: donors, concert audiences, prospective students, their parents—you know the list. I also realized that styles of communication, and most of all the modes of delivery, have been changing rapidly. So I would like to spend a few minutes exploring the current conditions that cause us to re-evaluate our use of the spoken and written word, and then suggest some strategies that might take our skills to the next level.

We know that today the arts inhabit a very different milieu, socially and economically, a world more complex and competitive than ever before. We are in the midst of a huge shift, from an environment dominated by the printed word to a world of electronically delivered content. Through the Internet, we are experiencing a new and quite robust culture of marketing, sales, and commingled personal, social, and professional messaging. Our task is to make use of all of this, to learn the potential and assets of the media available to us.

If technology is a neutral tool, society’s use of it is truly bi-polar. By that I mean it offers opportunities to broaden our use of language, but also opportunities to butcher it, often beyond recognition.

On the one hand, technology has enabled a culture of blogging. Somewhat more informal, because it is not just a forum for ideas but also a vehicle for social interaction, the blog presents the best opportunity we have had in many years for a rebirth of widespread cogent, informative, at times even elegant written discourse on art music.

Just last month, the music critic Alex Ross wrote an extensive article in the *New Yorker* celebrating the use of the Internet in which he said,

“Classical-music culture on the Internet is expanding at a sometimes alarming pace. When I started my blog, I had links to seven or eight like-minded sites. Now I find myself part of a jabbering community of several hundred blogs, operated by critics, composers, conductors, pianists, double-bassists, oboists (I count five), (and) artistic administrators.”¹

I think this is great news. The Internet, which has unlimited depth, unlimited capacity for richness of content and unlimited reach, appears to have become the energizing force art music once enjoyed during the LP recording industry hey day. The culture of blogging could very well represent the rebirth of the art of the essay. The somewhat geeky world of classical music (by the way, I borrowed the term from Ross, who refers to grand opera as “the most opulently geeky art form in history”) at any rate, does appear to be ideally suited to Internet communications, and our “niche” or “boutique” community has found a home on the Internet where lay music lovers and professional musicians alike have developed a lively and substantial web presence. That’s on the one hand.

On the other hand, the exponentially growing use of the cell phone has created a culture of text messaging that is promoting an insidious deterioration of our use of language. If email represents an industrial-grade level of communication that has almost completely replaced letter writing, then text messaging goes one step further; the small screen format best suits what I think of as “license plate school of literacy” in which brevity is the primary goal, at the expense of spelling, punctuation, and grammar, the words themselves reduced to abbreviations and numbers that remind me of a re-emergence of Egyptian hieroglyphics. Here’s the alarming thing: in the US alone, 158 billion text messages were sent in 2006, double the number from 2005; it is predicted that half of all 12 and 13 year olds will have their own cell phone by the end of this year, and currently, 58% of teens with cell phones admit to texting during class.² As a footnote to this, some of you may have caught this morning’s article in *The New York Times*, which reported that Korea has opened a boot camp for teens addicted to the Internet!³

Although the influence of technology on communication generally is clearly the most significant new trend, we are also experiencing in the field of music a resurgence in the use of the spoken word. It is now standard procedure for the composer or performer to express in her or his own words the emotional and intellectual content that great music has to offer, a practice that present day audiences have come to expect. As you have all no doubt observed, the musician who gives little or no consideration to preparing such presentations ahead of time often does so at her or his peril. To illustrate the importance of effective communication, and, I admit, how poor preparation can have unintended consequences, I want to share with you just a few randomly collected student responses to test questions collected by teachers in Missouri. I know we have some Missourians in the house; you folks may already know about this:

Answer 1:

- “Refrain means don’t do it. A refrain in music is the part you better not try to sing.”

Answer 2:

- “Aaron Copland is one of your most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.”

Answer 3:

- “I know what a sextet is but I had rather not say.”⁴

And, by way of contrast, here are some artfully crafted remarks by those with a cultivated gift for them:

Mark Twain once said, “A critic is like a eunuch: he knows exactly how it ought to be done.”

And this from Giacomo Rossini: “Wagner’s music has beautiful moments but some bad quarters of an hour.”

On the principle that effective communication today requires more than sole reliance on the intrinsic value of music to speak for itself, the spoken word remains as powerful as a tool as the written word, and National Public Radio clearly provides a best practice model through its many features on music, especially on its program, *Weekend Edition*. National Public Radio has raised to an art form the use of music and words in combination to amplify the power of the message. To illustrate, you are about to hear an excerpt from their broadcast from this past January; in this segment, Scott Simon is interviewing the conductor George Matthew, on the

occasion of his leadership of a performance of the Verdi *Requiem* at Carnegie Hall to benefit the victims of Darfur. I knew as soon as I heard it that I had to play this for you. I don't know Mr. Matthew at all, but I think that you will agree that his eloquence informs the music, just as the music amplifies his powerful message about this terrible tragedy.

“A Carnegie Hall Requiem for Darfur Refugees”
NPR Weekend Edition, January 27, 2007.

(For access to the referenced audio file, please go to npr.org. The audio sample featured at the NASM 2007 Annual Meeting began at 3:50 and lasted to 5:31. National Public Radio does not promote or endorse the views or opinions of NASM or its related organizations.)

I know it's cruel of me to interrupt this excerpt so abruptly, but we must move on. To summarize, it is clear that we have a need, perhaps as never before for effective communication, some of it in very new forms as driven by new and emerging technologies, some of it in older standard forms, such as the lecture-recital model, in which performers share insights about the music throughout their program. And, as we have just heard, some presentations are more of a multi media experience, either in the form of words with music, as NPR has done, or with visuals, as in DVD's, web sites with audio, and so on. So many of you have already recognized the need for, and have developed a significant level of expertise with the technologies available, and I know that many among our membership are eloquent and compelling speakers and writers. In complement to these talents and abilities I offer these few suggestions:

First, let's be sure that we are supporting our faculty in these endeavors, and providing our students with the experiences and opportunities that will help them to understand the importance of well-prepared effective communication, whether that be in the course of a performance, a pre-concert lecture, a prepared speech, or an appearance on local public radio. To the extent to which our faculty and students learn to appreciate the value of effective communication is the extent to which we will develop the most effective ambassadors and advocates for art music.

Second, and implied by my comments on technology, we need to keep up with this rapidly evolving landscape, and be prepared to support those of our faculty, staff and students who are interested in exploring and harnessing the best aspects of it. Through our Web sites and blogs as much as our online music, Internet broadcasts, and podcasts, we benefit from that tremendous richness and reach that technology has to offer.

This third suggestion may at first appear to be a bit of a non sequitur, but bear with me for a moment. To those of you who have not yet done so, I urge you to get involved with NASM. Training to be a visiting evaluator, and then participating in a reaccreditation visit is one of the best ways I know to develop one's verbal and written communication skills, dialogue, advocacy. You will learn by engaging with a program similar to your own, you will have the stimulating challenge of diagnosing how the programs you review can be even better, and you have the wonderful opportunity to learn from your fellow visitors how best to communicate with each constituent group you encounter in the course of a visit. You hone your writing skills with every Visitors Report you author. You learn at least one new thing from every visit, no matter how many. This is not mere proselytizing on my part; just ask any one of your colleagues in this audience what the experience is like. By the way, would all those who have participated in an evaluation visit raise your hand?

Before I close, I want to share one more excerpt from NPR with you. This one provides an opportunity to contrast *Weekend Edition's* words with music approach to the pre-technology era of the straight lecture. So first, here is one of my favorites, Leonard Bernstein, thinking out

loud about the dilemma art music presents: that there is no language to adequately describe its full power. He says, "When a piece of music 'means' something to me, it is a meaning conveyed by the surrounding notes themselves... and I can report those meanings back to you...But when music 'expresses' something to me, it is something I am feeling, and the same is true of you and every listener. We feel passion, we feel glory, we feel mystery, *we feel something*. And here we are in trouble; because we cannot report our precise feelings in scientific terms; we can report them only subjectively."⁵

In contrast, here is the NPR segment. It is taken from an interview with Isaac Stern in 1999 towards the end of his distinguished career, presented on the occasion of the publication of his memoirs. You'll hear him engage in Bernstein's struggle, at first, to find the words to describe music's meaning and value to him, to us. He doesn't actually identify the struggle so much as experience it. What you'll notice, is that the recording he has chosen to play appears to inspire him to an increasingly meaningful and cogent use of language. As he free-associates with the music that is playing in the background, his words, which might not have Bernstein's power and eloquence on their own, seem transformed. You decide whether this excerpt is any the more or less effective than Bernstein's.

"Isaac Stern -- My First 79 Years"
NPR Weekend Edition Saturday, October 30, 1999

(For access to the referenced audio file, please go to npr.org. The audio sample featured at the NASM 2007 Annual Meeting began at 12:48 and lasted to 15:15. National Public Radio does not promote or endorse the views or opinions of NASM or its related organizations.)

I hope that these excerpts inspire you to continue to exert your leadership in support of effective communication. We face a choice between Mel Brooks's blank sheet of paper, or something akin to Anne Bancroft's prepared script. As for words WITH music, I'm not sure at this point whether or not I am intending to advocate for bringing your iPod to the next meeting of your local School Board. Maybe... In any case, ladies and gentlemen, I can't top Mozart and Isaac Stern, so I close by thanking you for your kind attention and wishing you all a wonderful holiday season and all the best for the remainder of this academic year.

Endnotes

¹Alex Ross, "Feel the Noise," *New Yorker Magazine*, October 8, 2007.

²Aimee Heckel, "Talk isn't Cheap as the Texting Culture Takes Hold of Teens," *Boulder Daily Camera*, August 18, 2007: Section D, 1.

³Martin Fackler, "In Korca, a Boot Camp for Web Obsession," *The New York Times*, November 18, 2007: 1.

⁴Online, found by Google search, under "Missouri Music Jokes."

⁵Leonard Bernstein, *The Unanswered Question, Six Talks at Harvard* (Cambridge: Harvard University Press, 1976), 135.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its eighty-fourth year during 2007-2008. The Association's work reflects both continuity and change. NASM is continually striving to improve the quality of service it provides through developing standards and procedures for accreditation, offering professional development experiences, conducting research, and monitoring and analyzing policy. 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.

Accreditation Standards and Procedures

After several years of efforts and numerous drafts, in November 2006, the Board of Directors and NASM Membership took action on a set of proposed curricular, general, and operational standards, 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 reformatted the *Handbook* for 2007-2008.

Work on the NASM standards continued in 2007 and resulted in proposals regarding standards for proprietary institutions and operational standards for free-standing music schools for which NASM is the institutional accreditor. A call for comment on these topics was issued in October of 2007. A vote on these standards is scheduled for the NASM November 2007 Annual Meeting.

Throughout the standards review process, opinion has been solicited from music organizations and professionals beyond NASM, and members were encouraged to engage students and faculty in the review.

The NASM Accreditation Procedures will be revised during 2007-2008, and a new version published in September 2008. Institutional representatives are encouraged to forward suggestions to the Executive Director. Those beginning or in the middle of self-studies should continue with the 2003 Procedures format.

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 2007, major time periods are devoted to:

- (1) Music in General Studies (CMS/NASM Joint Sessions)
- (2) Preparation of Graduate Students for College Teaching (CMS/NASM Joint Sessions)
- (3) The Future of Art Music in America and Asia
- (4) Orientation to the HEADS System
- (5) Faculty Recruitment and Development
- (6) Opera, Voice and Performance Programs
- (7) Teaching Music History
- (8) Music Industry Programs
- (9) Developing Musical and Cultural Literacy in Music Students

- (10) Artistic Excellence and Academic Change
- (11) Conductor Training and Evaluation
- (12) New Dimensions Series – Conflict Resolution, Assessment on Our Terms, Futures Issues in Music Theory
- (13) Programs Sponsored by Regions
- (14) Issues in Sacred/Church Music

Pre-meeting sessions include five development sessions for music executives, along with an orientation for music executives new to NASM, as well as a roundtable for women music executives. 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), NAST (theatre) and NASD (dance). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Daniel P. Sher and Vice President Don Gibson are the music Trustees of the Council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) that reviews arts-focused schools at the K–12 level. This undertaking connects K–12 and higher education efforts. Robert Blocker and Michael Yaffe of Yale University School of Music, both past Chairs of ACCPAS, are consultants along with Kathy Tosolini of the Boston Public Schools. Robert Capanna is the music appointee to ACCPAS, and Mark Wait is the Chair.

A new web site on Achievement and Quality: Higher Education in the Arts was placed online in September 2007. A project of CAAA and the result of over a year of effort by the members and staff of NASM and the other three arts accrediting organizations, this site provides numerous resources for dealing with “outcomes” issues, and especially the need to explain the nature and purposes of the arts and the ways they are evaluated, without being defensive. There are lists of attributes for outstanding individual and institutional work that can be used to inform others or as the basis for local evaluation. More resources will be added to this site over time. NASM is grateful to members who made suggestions in hearings and during comment periods.

A Working Group on Music Industry Programs, convened by NASM in March 2006, has produced two papers on undergraduate programs in music industry. These are now available in the Assessment and Policy Studies section of the NASM Web site. In addition, there will be a session held at the Annual Meeting discussing these resources and other music industry program-related issues. NASM would like to thank the Working Group Chair, William Hipp, along with the group’s members, Richard Strasser, Ken Wilson, Fran Richard, Steven Marcone, and James Progris for their service that has produced these two valuable resources, and provided expert advice on the revisions of NASM Standards for music industry programs.

The Higher Education Arts Data Services (HEADS) project was revised last year to excellent effect. Participation of member and non-member institutions continues to be strong. The resultant Data Summaries were published in March 2007. Additional capabilities and services will be added as time and financial resources permit.

Policy

The Association continues to work with others on the education of children and youth. Tremendous challenges are appearing on the horizon as general agreement on the purposes of K–12 arts education fragments. In the next years, the federal Elementary and Secondary Education Act will be reauthorized – a major project for all concerned. 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.

The federal Higher Education Act is still being reauthorized, and NASM has joined others in monitoring and working for a positive result. Our particular focus is the accreditation section of that legislation. The NASM Executive and Associate Directors have worked constantly over the past year with other higher education professionals to develop and improve legislative proposals and the policy context in which they are written. The Senate completed a reauthorization bill on July 24, 2007. The Republicans of the House Education and Labor Committee recently brought forth their version of the bill on October 4, 2007. NASM is working with other accrediting organizations in preparation for House action and for the House and Senate conferences necessary before a final bill is ready for action by both houses of Congress. Many NASM members contacted Senators to good effect during Senate action on the HEA. In the spring of 2007, the Executive Director produced eleven briefing letters on policy issues involved with the Higher Education Act reauthorization. These letters are currently available on the NASM Web site and should be shared with anyone with an interest in a prosperous future for higher education.

NASM has also worked with other groups to respond to ideas presented to and by the Commission on Higher Education convened by U.S. Secretary of Education Margaret Spellings. The Commission presented their final report in October 2006.

In the international arena, NASM has continued its relationship with the Association of European Conservatoires. NASM President Daniel P. Sher was a featured presenter at the November 2007 AEC Congress in Strasbourg, France. Karen Moynahan has traveled twice to Asia, representing NASM in the AEC-sponsored Mundus Musicalis project, aimed at fostering cooperation in higher music education worldwide. Samuel Hope presented a paper and consulted with the AEC working group on accreditation at a European conference on the subject in Brno, Czech Republic in July of 2007.

In addition to accreditation policy mentioned above, the Association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K-12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues that affect NASM schools grow out of large social forces that can be understood but not controlled. Economic cycles have a profound effect, but no person or entity controls them. On the economic front, NASM continues to join with others in seeking the ability of non-itemizers to deduct charitable contributions on their federal income tax return. Increasing personal philanthropy is a critically important element in future support for education and the arts. NASM continues to monitor with concern proposals that would bring increased federal involvement with and control over non-profit organizations and philanthropies.

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. Samuel Hope, Karen P. Moynahan, Chira Kirkland, Willa Shaffer, Jan Timpano, Jenny Kuhlmann, Mark Marion, Lisa Ostrich, Laura Strickling, Tracy Maraney, Teresa Ricciardi, and Matt Hellenbrand 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 and the Board of Directors. 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 of NASM. 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.

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.

The entire staff joins me in expressing 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

All of us here, our schools, and our association, are focused on artistry and teaching. Each year when I see all of us together, I am reminded of an important fact. We, our students and faculty, and our institutions constitute one of the greatest forces for the art of music in the United States, and in the world.

Today, however, current events cause me to speak with you about our legislative context, and our responsibility to nurture it in support of our work in artistry and teaching.

Last year at this time, we faced the darkness of a federal threat to the independence of higher education institutions and accrediting organizations with regard to academic decisions and educational content. These storm clouds had been gathering for a long time, and it appeared to many that there was no force that could keep them from being permanently stationed above our heads and delivering freedom-destroying lightening bolts in perpetuity. We faced the prospect of a wasteland of sameness haunted by a predatory bureaucracy. Today, although the threat remains, the sky is not as dark. As we go into this season, we have special reasons to be thankful and hopeful—thankful, because the Senate and the House have produced protective legislation that has a chance of final passage; hopeful, that recent experience has educated a critical mass of decision-makers to the danger of substituting content with assessment, resulting in critical changes in the fundamental structure of higher education, and threatening the productivity and creative advance of our nation.

With regard to all this, let us think together briefly about where we are now, what we have learned, and what we must do.

WHERE ARE WE NOW?

At this moment, we have in hand a reauthorization bill for the Higher Education Act approved several months ago 95-0 by the U.S. Senate. As of Thursday, we also have on the table a proposed reauthorization bill from the House Education and Labor Committee. This will be the basis for full House action. After House action, the Senate and House versions will be sent to a House and Senate Conference for melding into a final bill. Remember, no legislation is law until it has passed both Houses of Congress and has been signed by the President.

That is the process. What is the relevant content? The Higher Education Act is hundreds of pages long. It deals primarily with funding programs. It also has a section on the federal relationships to accreditation. The attack on the independence of institutions and accrediting organizations came through interpretations of, and proposals about this section.

At present the Senate and House revisions of the accreditation section contain language that directly and clearly prevents the Secretary of Education from regulating or writing regulations concerning accrediting agency standards with respect to student achievement curricula, faculty, facilities and equipment, fiscal and administrative capacity, recruitment and admission (including transfer of credit), program length, objectives of degrees or credentials, and several other academic and administrative items. If this language and the idea behind it can be preserved to enactment, the independence of institutions and accreditors is reaffirmed; higher education and the American people will have gained a huge strategic victory. The dark prospects will have been diminished in a critically important sector.

Beyond accreditation, there are many problems with the current Higher Education Act and with the two reauthorization bills. For example, under current proposals, the federal reporting burden for institutions is almost sure to grow. There are provisions, proposals, and new amendments about accreditation that we oppose, and we will continue to work for changes in

those areas. But the most critical thing now is to preserve the current strategic victory for freedom and independence in academic decision-making.

WHAT HAVE WE LEARNED?

First, we cannot abandon critical foundational principles, even when many others appear to be doing so. NASM and other specialized accreditors never acquiesced to adverse conditions or claims that federal control in academic matters was inevitable. The American Council on Education didn't either. We worked for four years to counter such ideas. Eventually, others began to join us, at first tentatively. Later, determination grew. Now, the spell of inevitability has been broken, and our forces are growing.

Second, we must be organized and stay organized in advance, within music, the other arts, and among specialized and professional accreditors. We must have a working base of consensus on the national level about who we are, what we do, what we stand for, and what we expect of ourselves and others. There is not time to put all this together when crisis arises, or to build a track record of philosophical and operational integrity that others will trust. We have to do this all the time to be effective in critical times.

Third, we must work from a content and principles foundation. Public relations techniques are important, but to be effective we have to stand for more than our image or our convenience. We have been successful in the Senate and in the House so far because we were able to demonstrate incipient abandonment of legal principles derived from national values, and connect enough dots to communicate the level of danger that this posed to the national interest. This is why we have a 95-0 Senate vote, a bipartisan miracle these days. As long as higher education dealt with the issue as a technical debate about assessment, it lost. When it began to deal with the issue in terms of grand principles of academic independence, it began to win.

WHAT MUST WE DO NOW?

First be grateful that 83 years ago, our field began to build the capabilities we have today in NASM, that our counterparts in other fields did the same, and that now we and other fields are in position to work effectively together and with others in higher education. Let gratitude be a force for building even greater cohesion and mutual support.

Second, recognize that the ideas we have fought against in this current legislative and regulatory battle are not going to go away, even if the proposed statutory protections we have discussed become law. The struggle transcends party politics. The battle is fundamentally about ideas. What is higher education for, after all?

Third, recognize that other challenges are just ahead including reauthorization of the Elementary and Secondary Education Act, which includes No Child Left Behind Legislation, and battles over tax policies affecting the future of the non-profit sector. These too are likely to challenge foundational values.

Fourth, we must develop our abilities to explain what we do, how we improve and change, how we evaluate, and why our fundamental approaches work. President Sher spoke eloquently yesterday about the necessity of becoming better at this for our art. We must also make the same effort in terms of policy. NASM has joined others to produce resources that can support such an effort. The new Achievement and Quality Web site is a prime example.

Fifth, we must continue to be ready to act when called upon to do so. Your responses prior to Senate action last summer were critical to success. We may need your help on short notice with the House Conference and Presidential action stages of the Higher Education Act. Study, prepare on the issues. Be ready, but be patient.

Sixth, we need to answer the challenges of our time with new levels of achievement and artistry. We need to show the way forward by example. Over the last few years, the NASM membership has considered and revised the Association's standards. With this foundational work accomplished for the present, there is a deep need to take the most careful look we have ever taken at what we are doing at every level, and in every area. We need to do this, not because we have failed, or are wrong, but because we can always raise what we do to higher levels. Surely, this will lead to reaffirmation of some things, and change others at individual, institutional, and association levels. We ought to think of ourselves as seasoned, successful performers, rethinking a work we have performed to acclaim for many years. In taking this look, we must let our artistry and creativity lead us more than our naturally American sense of pragmatism.

Artistry, creativity, mutual effort for good, individual vision, the highest aspirations for beauty and aesthetic achievement – powers of darkness can obscure or hamper them, but history shows that nothing can stop them.

Let this be true for us.

Let this be true for us in our time.

Let this be true for all the people in our great nation.

Let this indeed be true for all people everywhere.

REPORTS OF THE REGIONS

Meeting of Region One

Region 1 met on Sunday morning, November 18 with 24 music executives in attendance. Eight members new to the region were introduced and welcomed.

We held a lively discussion touching on the following topics of interest:

- The demographic shift in age of student populations.
- Issues dealing with adjunct faculty; ideas for best practices.
- Fundraising.
- Regional accreditation and its relationship to discipline based accreditation.
- How are we addressing the 20th Century in our curriculum?

We tentatively decided to pursue best practice for the engagement of adjunct faculty for our presentation at next year's meeting.

Our regional presentation given on Monday afternoon, November 19, was both educational and entertaining as we heard from four colleagues who have survived major building projects. Thanks go to Mary Ellen Poole of the San Francisco Conservatory for organized the session.

There are no changes in the officers of Region 1 for the coming year.

Respectfully submitted,
Ernie M. Hills
California State University, Sacramento

Meeting of Region Two

The meeting of Region Two was held on Sunday, November 18, at 8:15 a.m.

Introductions

3 new executives present:

- Kevin Brower (Brigham Young University-Idaho)
- Kevin Woelfel (University of Idaho)
- Diana Fleming (representing Northwest University)

* Old Business

- Region 2 Program – Monday 2:15-3:45 Imperial A (1)
- “Successful Collaborations with Schools of Education”
- Randy Earles & Peter Denner (ISU) & Ramona Holmes (SPU)

Action Items

- * Elected new secretary for Region 2:
Mark Hansen from Boise State University (to serve 2 years)

* Chose next year's regional program

“Teaching the iPod generation.” The way we listen is changing rapidly and linear thinking patterns are being abandoned. Are there related changes to the brain's processing of the musical experience. What are the implications for the art form? For worship? For listening? And finally, for our teaching? Suggested by Keith Ward.

Planning committee: Keith Ward, Ramona Holmes, Peter Gries (?), David Robbins (?)
Possible presenters: UW, U of O doctoral students

Discussion items

Membership continue to be concerned regarding fitting a 5-year music education program into 4 years. We hope that this year's presentation will help give some workable solutions.

Washington schools are grappling with new state requirements that require all encompassing K-12 instrumental/choral proficiencies for state license. Moving to generalist rather than specialist.

Annual Meeting Suggestion: members would like to attend more of the regional presentations and suggest that fewer regional presentations be scheduled at the same time. Instead of 4/5, suggest 3/3/3.

Our region (as host) is wondering of potential performances for Seattle.

* items presented to General Assembly, Tuesday November 20, 2007

Respectfully submitted,
John Paul
Marylhurst University

Meeting of Region Three

Marie Miller, Chair, introduced the Region 3 officers and welcomed the new executives. The remaining members introduced themselves. 48 music executives were in attendance.

Marie shared several updates from the national office including:

- NASM has 617 members.
- The web site will be streamlined.
- Wait for HEADS.
- The national office encourages input.
- Open Sessions this meeting:
 - Procedures for opera, music theatre and conducting
 - Procedures for accreditation. (Templates are possible.)

The Region 3 listserv has been successful and its continued use is encouraged.

Future issues from the national office include:

- Prospective students with untraditional training
- Pre K-12 music education
- Coursework for non-majors
- Admission standards and requirements for music degrees

A new web link at <http://arts-accredit.org/>, Achievement and Quality: Higher Education in the Arts, offers materials to explain achievement and quality to those with little or no professional background in the arts disciplines.

We decided to initiate a mentoring program for new Region 3 music executives. Those interested in being or having a mentor should e-mail a Region 3 officer.

After announcing this year's Region 3 program, Marie invited ideas for next year's program.

Suggestions included:

- Music education requirements are ballooning. Can they be streamlined? What role can NASM play?
- Best practices to calculate faculty loads
- Music executive mentoring by region
- Large ensemble requirements—How many ensembles claim your best oboist?
- Online courses—What works?
- Administration of small group lessons.

Respectfully submitted,
William Wieland
Northern State University

Meeting of Region Four

I am pleased to report that the members of Region 4 elected Robert Knight, of the University of Wisconsin at Eau Claire, to serve as Vice Chair for the Region. Also, we discussed a variety of questions and issues, which I brought to the attention of the Board of Directors at this morning's meeting of the Board.

Finally, we enjoyed a highly informative and interesting presentation entitled "International Students Attending U.S. Music Programs."

Respectfully submitted,
Mario J. Pelusi
Illinois Wesleyan University

Meeting of Region Five

Thirty-five representatives from Region Five were convened at 8:15 a.m. on November 18, 2007 by Chair, Donald Grant. Other region officers were introduced. Grant announced the eleven new members to Region 5 by asking those present to stand and be recognized. Eight were present and did so. Afterwards, each member present was asked to introduce themselves by institution and position.

The minutes from November 19, 2006 were read by secretary, Donna Cox and unanimously approved by member vote.

Announcements from NASM Board of Directors Meeting (Friday November 17, 2007):

- Standards are always open to change, i.e., opera, musical theatre and conducting (members are being encouraged to attend the various hearings)
- Standards must always amplify the spirit of dynamic change
- September 2008 begins the review process for procedures for membership/accreditation (any changes will not necessarily nullify any evaluation process already in progress). Purpose of the review will be for improving usage.
- Process for change can be accomplished through regional discussions or by individual institutions by contacting the National Office.

- Sam Hope has encouraged each of us to apprise ourselves the **Policy on Higher Education Act** (USDE recognizes that accreditation is directly tied to funding. Web site is excellent for staying apprised.
- Seminar Topic Discussion:
 1. What should we preserve of the past in order to move into the FUTURE?
 2. Is this restricted to what you like in order for it to be preserved?
 3. All are encouraged to review the **Achievement and Quality: Higher Education** document online: <http://AQResources.arts-accredit.org>
 4. Once reviewed this document can be viewed as a TOOL KIT for addressing our challenges.
 5. What are the problems for institutions faced with or forced to use a Mathematical based assessment tool.

Reminder: Region 5 is sponsoring a session: **Best Practices for Preventing Allegations/Charges of Sexual Harassment during the Applied Music Lesson**, Monday, November 19, 2007, Imperial C&D (1).

A brief discussion of topics for the 2008 meeting in Seattle took place. Three topics emerged.

- Ways that the different programs within our region can work collaboratively rather than competitively.
- What are the most effective ways to go about strategic planning?
- What are best practices in the issuance of scholarship contracts (issuance and renewals)? This was raised at last year's meeting and reaffirmed as a topic for 2008.
- NASM standards at international campuses

Region 5 Chair asked that those suggesting topics join in selecting presenters. The meeting adjourned shortly after 8:40 a.m.

Region 5 will need to elect a new slate of officers at the next meeting. In order to accomplish this, a nominating committee was formed. Donald Sloan (Ashland University) agreed to chair the committee. John McIntyre (Indiana University) and Randy L'Homedieu (Central Michigan) agreed to serve on the committee. Donna Cox announced that she be stepping down as department chair and the region would need for an interim secretary for the 2008 annual meeting. Sunny Zank (Ohio Northern) volunteered to serve as secretary for 2008.

Respectfully submitted,
Donald R. Grant
Northern Michigan University

Meeting of Region Six

Chair Terry Ewell called the meeting to order at 8:15 AM. Twenty-six members were in attendance. After introductions, the Chair announced that Vice Chair James Prodan had resigned.

Secretary Alan Solomon summarized the minutes of the last Region 6 meeting at the 2006 NASM annual conference in Chicago.

The Chair made the following announcements:

- The region's mentoring initiative, to match new music administrators with mentors, was successfully underway with eight pairs engaged.
- The executive committee requested that comments regarding the scheduled opera sessions be forwarded to the NASM office as well as comments on accreditation issues.

Topics for 2008 meeting

Topics for the Region 6 meeting in Seattle were discussed. Topics from previous meetings included:

- Working with Donors
- Jazz Pedagogy
- Music Industry
- Student Retention
- Life after Administration

New topics included:

- Role of Popular Music in the Curriculum
- Advocacy and Entrepreneurship
- Care and Feeding of Graduate Assistants

After discussion and a series of votes to narrow the topics, it was determined that the topic for the Seattle meeting would be "Working with Donors."

Election of Vice Chair

Marshall Onofrio of Westminster Choir College of Rider University was elected to fill the continuing term of current Vice Chair James Prodan.

The meeting concluded with additional discussion of the next year's meeting topic, specifically that the following ideas and suggestions be considered:

- the discussion pertain to all types of institutions
- working with a foundation
- differences between general fundraising and capital campaign fundraising
- strategies for cultivating alumni
- are most major donors alumni
- understanding why donors donate
- have a real donor on the discussion panel
- best practices of external advisory boards
- creating groups that generate funds

The meeting was adjourned at 8:40 AM.

Respectfully submitted,
Alan Solomon
Crane School of Music

Meeting of Region Seven

Region Seven held its business meeting Sunday morning, November 18th at 8:15AM. There were approximately 60 members present including 11 new members. Elections were held and the following were elected as new officers of Region Seven:

Chair	Dr. Angela Morgan, Augusta State University
Vice-Chair	Dr. James Gardner, George Mason University
Secretary	Professor Peter Witte, Kennesaw State University

The following information from the board was presented:

1. NASM Standards are always open for review. Please contact the National Office if there are concerns or suggestions.
2. Procedures for accreditation and re-accreditation are being discussed at an open hearing to see if there should be revisions or better clarity.
3. NASM is looking at standards for programs in Opera, Musical Theater, and Conducting
4. Topics for future meetings can be sent to Angela Morgan or the National Office before February.
5. Future topics that were discussed were:
 - Mentoring System within the Region
 - Post Tenure Review
 - Simplification of Procedures for Accreditation
6. Information about the Region VII Monday session was shared with those in attendance.

The Region VII Business Meeting took place Monday afternoon, November 19th at 4:00. The topic was "Arts Entrepreneurship in Music Education: Initiatives in Experiential Learning". The panel for the session consisted of:

Dr. Mark Clague	University of Michigan
Kelly Dylla	University of Michigan
Emily Weingarten	University of Michigan
Nathaniel Zeisler	Bowling Green State University

The session was about entrepreneurial activities and the partnership between the School of Music and the School of Business at the University of Michigan. There were approximately 50 people in attendance and there was time for a discussion after the presentation.

Respectfully submitted,
Dennis Zeisler
Old Dominion University

Meeting of Region Eight

The Annual Region 8 Business meeting of the National Association of Schools of Music was called to order at 8:15 a.m. by the Chair, Jimmie James, Jr. of Jackson State University who welcomed the music executives to the meeting. There were 40 music executives in attendance. Eight new music executives were introduced. The other executives were allowed to introduce themselves.

Professor Charles Elliot, Chair of the Nominating Committee, presented the recommended slate of officers. The election of officers was held with the following persons being elected:

M. Scott McBride, Morehead State University, Chair
Mitzi Groom, Western Kentucky University, Vice Chair
Jeff Reynolds, University of Alabama Birmingham, Secretary

The music executives were reminded to comment on the standards for Opera, Music Theater and Conducting. It was indicated that standards are always open for review. Also, any self-study that is being written now will not be nullified because of new procedures. The assembly was reminded that feedback is always welcomed by the National Office.

Topics for sessions at the 2008 meeting were invited and ranged from the “challenges for a musical theater program” to “after tenure, what?”

The announcements included attendance at the November 19th, 2:15 session focusing on “Assessing the work of Faculty in the Creative and Performing Arts.”

The outgoing officers were thanked with the Chair being given a standing ovation. Charles Elliott of the University of Southern Mississippi was recognized after it was learned that he plans to retire.

The business meeting was adjourned at 8:45 a.m.

The Monday afternoon session sponsored by Region 8 for all attendees featured a presentation by Professors Nancy Cochran of Southern Methodist University, Joe Hopkins of Samford University and Jeff Reynolds of the University of Alabama Birmingham. A question and answer session followed the program. The presentation was well-received by 66 attendees.

Respectfully submitted,
Jimmie James, Jr.
Jackson State University

Meeting of Region Nine

The annual meeting of NASM Region 9 was called to order on Sunday, November 18, 2007, at 8:15 a.m. in the Grand America Hotel’s Grand Salon. Chair Arthur Shearin presided. Approximately 40 institutional representatives were in attendance.

New, relocated, and retiring executives introduced themselves to the group.

Vice-Chair Nancy Cochran, assisted by Julie Combs and Sara Lynn Baird, conducted the officer election. Richard Gipson of Texas Christian University was elected chair; Mark Parker of Oklahoma City University was elected vice-chair; and Gale Odom of Centenary College was elected secretary.

Representatives of each of the four states—Andy Anders of Arkansas, Michele Martin of Louisiana, Mark Belcik of Oklahoma, and Tom Webster of Texas—presented reports of their state organization activities. All four states appear to be active in their programs of work. Martin’s report of educational progress in Louisiana in the wake of hurricanes Katrina and Rita was especially encouraging.

Shearin invited the group to attend the Region 9 program meeting scheduled for Monday afternoon. (At that meeting John Gale, Chief Technology Officer for the University of Central Arkansas, presented a well-received session on “Copyright Issue for Music Executives.”)

At the close of the business session, Shearin invited the members to be involved in addressing items of concern to and from the board. He especially emphasized the current revision of standards taking place for opera/musical theatre and conducting. Finally, he encouraged the group to share program session suggestions for the 2008 Region 9 meeting with incoming chair Richard Gipson.

The meeting adjourned at 8:45 a.m.

Respectfully submitted,
Arthur L. Shearin
Harding University

REPORT OF THE COMMITTEE ON ETHICS

JAMAL J. ROSSI, CHAIR

No complaints were brought before the Committee in 2006-2007.

As your institution's representative to NASM, please make your faculty and staff aware of all provisions in the Association's Code of Ethics.

Let us all use these provisions as we develop our programs. Questions about the Code of Ethics or its interpretation, or suggestions for change, should be referred to the Executive Director. He will contact the Committee on Ethics as necessary.

Supplemental Remarks: Report of the Committee on Ethics

In addition to our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM, and indeed, to music in higher education.

For 80 years, NASM members have maintained a Code of Ethics. Every word has been approved, either by us or by our predecessors. 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 fail to agree on the ground rules. In the NASM Code of Ethics we have an agreement to agree.

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, and for your continuing good record in abiding by the Code we have set.

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 2007, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Azusa Pacific University
Bethel College
Bloomsburg University of Pennsylvania
The Master's College
University of Arkansas, Fort Smith
University of Texas at Brownsville and Texas Southmost College
Xavier University

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ERIC W. UNRUH, CHAIR

Action was deferred on one (1) institution applying for Membership.

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

Nassau Community College

Progress reports were accepted from three (3) institutions recently continued in good standing.

One (1) program was granted Plan Approval.

REPORT OF THE COMMISSION ON ACCREDITATION

JAMES C. SCOTT, CHAIR
CHARLOTTE COLLINS, ASSOCIATE CHAIR

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

The Master's College
University of Arkansas, Fort Smith

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

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

Membership:

**Azusa Pacific University
Bethel College
Bloomsburg University of Pennsylvania
University of Texas at Brownsville and Texas Southmost College
Xavier University**

Action was deferred on five (5) institutions applying for Membership.

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

**California State University, Los Angeles
Coker College
College of Saint Catherine
Converse College
Ithaca College
Minnesota State University, Moorhead
Northern Arizona University
Tennessee State University
Texas A&M University – Kingsville
Texas Wesleyan University
University of Colorado, Boulder
University of Miami
University of Saint Thomas
University of South Florida
University of Tennessee at Martin
University of Wisconsin – Eau Claire
Valparaiso University**

Action was deferred on forty (40) institutions applying for renewal of Membership.

Progress reports were accepted from seventeen (17) institutions and acknowledged from one (1) institution recently continued in good standing.

Seventy-five (75) programs were granted Plan Approval.

Action was deferred on thirty-three (33) programs submitted for Plan Approval.

Progress reports were accepted from four (4) institutions concerning programs recently granted Plan Approval.

Twenty-three (23) programs were granted Final Approval for Listing.

Action was deferred on ten (10) programs submitted for Final Approval for Listing.

A progress report was accepted from one (1) institution concerning programs recently granted Final Approval for Listing.

Three (3) institutions were granted second-year postponements for re-evaluation.

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

One (1) institution was placed on probation.

Mount Saint Mary's College and Notre Dame de Namur University withdrew from Membership during the 2007-2008 academic year.

2007–2008
NASM Officers, Board, Commissions,
Committees, and Staff

November 2007

President

- ** Daniel P. Sher (2009)
University of Colorado, Boulder

Vice President

- ** Don Gibson (2009)
Florida State University

Treasurer

- ** Mellasenah Y. Morris (2010)
The Peabody Institute of the Johns Hopkins University

Secretary

- ** Mark Wait (2008)
Vanderbilt University

Executive Director

- ** Samuel Hope

Past President

- * William Hipp (2009)
University of the Pacific

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 (2010)
Schenectady County Community College
Robert Ruckman (2009)
Sinclair Community College

Commission on Accreditation

- ** Charlotte A. Collins, *Chair* (2010)
Shenandoah University
- ** Sue Haug, *Associate Chair* (2010)
Pennsylvania State University
George Arasimowicz (2009)
California State University, Dominguez Hills
B. Glenn Chandler (2010)
University of Texas at Austin

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 (2010)
Loyola University
- Lawrence R. Mallett (2008)
University of Kansas
- John Miller (2010)
North Dakota State University
- John William Schaffer (2008)
University of Wisconsin, Madison
- Jeffrey Showell (2010)
James Madison University
- Kristin Thelander (2008)
University of Iowa
- Cynthia Uitermarkt (2010)
Moody Bible Institute

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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

- * Mario J. Pelusi (2008)
Illinois Wesleyan University
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

- * Angela Morgan (2010)
Augusta State University
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * M. Scott McBride (2010)
Morehead State University
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * Richard C. Gipson (2010)
Texas Christian University
Arkansas, Louisiana, Oklahoma, Texas

COMMITTEES

Committee on Ethics

- John W. Richmond, *Chair* (2008)
University of Nebraska at Lincoln
- Paul Bauer (2009)
Northern Illinois University
- Gerald D. Bouma (2010)
Morningside College

Nominating Committee

- James C. Scott, *Chair* (2008)
University of North Texas
- William L. Ballenger (2008)
Texas Tech University
- Ronald T. Lee (2008)
University of Rhode Island
- Mary Ellen Poole (2008)
San Francisco Conservatory of Music
- Robert Walzel (2008)
University of Utah

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- Karen P. Moynahan, *Associate Director*
- Chira Kirkland, *Meeting Specialist*
- Willa Shaffer, *Projects Associate*
- Jan Timpano, *Constituent Services Representative*
- Jenny Kuhlmann, *Data Specialist*
- Mark Marion, *Research Associate*
- Lisa A. Ostrich, *Executive Assistant*
- Laura Strickling, *Accreditation Specialist*
- Teresa Ricciardi, *Accreditation Coordinator*
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