

PROCEEDINGS
The 70th Annual Meeting
1994

NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC

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PREFACE

The Seventieth Annual Meeting of the National Association of Schools of Music was held November 19-22, 1994, at the Westin Copley Place Hotel in Boston, Massachusetts. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

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

PRINCIPAL ADDRESS

MUSIC, THE HUMANITIES, AND “A SENSE OF WHERE YOU ARE”

EDWIN J. DELATTRE
Boston University

Good morning, ladies and gentlemen. I am honored to be invited by the National Association of Schools of Music to address you today on “Music, The Humanities, and ‘A Sense of Where You Are.’”

As I have thought about our time together this morning—and while I have been reading articles, proceedings, and anticipations of the future published by NASM; briefing papers and documents on standards and accreditation from the Council of Arts Accrediting Associations and the Consortium of Arts Education Associations; and correspondence initiated within NASM—I have been reminded of my gratitude to NASM and your leadership for principled resistance to both superficiality and mere fashion in the arts, humanities, and education. My gratitude and respect are all the greater, because much of what now passes for reform in education and public policy and in educational accreditation contrasts sharply with your seriousness. I confess that the pseudojargon and trends I now encounter and struggle against in education seem to me to glorify trivialities of fashion, without serious thought. On many days, the sentence that echoes with me is George Steiner’s, “Fashion is the mother of death.”

A somber and arresting resonance this insight surely has, but not a terrifying one, as long as we have our wits about us. Acquiescence in fashion, taking comfort in riding where fashion would carry us, is not inevitable—nothing is fated or destined about the dominion of fashion over us, unless we make it so. But in education, in the arts, the humanities, and the social sciences, we are, some of us, making it so.

Specifically, we seem to be falling into the fashion of supposing that the future is something out there awaiting us, that as time passes we will encounter it in all of its putative immutability; that we must, accordingly, prepare ourselves and our disciplines, inter-disciplines, and multi-disciplines *now* for the moment of that encounter with a future poised on the horizon of time. The future, in this notion, is something that happens to us, befalls, threatens to victimize us, unless we anticipate it correctly and react preemptively—not to form and mold the future, but to safeguard ourselves from it before it comes upon us.

Embedded in this fashion is an invitation not to courage, but rather to a combination of arrogance and timidity. Arrogance in the idea—perhaps most strikingly exhibited by congressmen and media commentators after the Branch Davidian debacle in Elk Point (Waco), Texas—that by assiduous preparation, we should be able to “make sure that no tragedy of this kind ever happens again.” Such a decisive control over tragedy will never be achievable by finite beings, no matter how wise and decent they become. And timidity in the idea—now rife in educational literature—that our disciplines can justify themselves and survive only in terms of their demonstrable utility, their instrumental efficacy as means to other ends presumed to be of greater intrinsic worth.

On this account, music—or philosophy—and musicians, philosophers, teachers and scholars of both, have their future in preparing for the geopolitics, the globalism, the high technology, the demographics, the politicization, the diversity, and the now perceptible trends of fashion itself; and they have their security in showing that they can somehow be useful in such a future.

My principal point is not that prevailing accounts of the future are both crude and implausible, though that is surely true. Huge numbers of people never learn how to live well in families and neighborhoods, never learn the joys of fruitful solitude. That all of us should nonetheless become citizens in a “global village” is as preposterous as the idea that everyone should become an accomplished musician or a perceptive philosopher. The globe, after all, is beset by the fact that traditions of freedom are utterly incompatible with equally powerful and durable traditions of tyranny, cruelty, and depravity; by the fact that the globe will never be a village—the people in a village *know* each other, and the people of a globe cannot possibly learn even all the languages in which others live (an indispensable condition of real understanding of a culture). The globe is informed by the fact that individual human beings are, finally, individual human beings and not mere members of demographic groups; by the fact that no technology, however high, will change the *indispensability* of powerful memory to the practice of both music and philosophy; and by the fact that human diversity will always embrace both the deeply admirable and the utterly intolerable—from the martyr to the serial killer, from the Samaritan to the predator.

Neither is my main point about the deadliness of fashion that music and philosophy must never be thought of, in any respect, as means to something else. Well studied and practiced, both are means to the formation of dispositions and habits, including habits of concentration, self-discipline, and learning, that can be trusted far beyond the domains of music and philosophy. It is surely true, though, that treating music or philosophy as mere means ensures that they will succeed only in “surviving themselves to death.” I am not claiming here, I hasten to add, that knowledge is unqualifiedly good for its own sake—there are many things we should not want to know at first hand and should not seek to find out, such as how it feels to commit murder or how diminished a child’s life can be made by depriving the child of all love and instruction. There are good reasons why such deliber-

ate deprivation of any child has been called for so long, “the forbidden experiment.”

By contrast, I would very much like to know the extent to which background music makes violence in movies dramatically different from and more palatable than real violence. As I know from my twenty years of experience on our meanest streets with police, film violence does not look or sound or smell like real violence, and the sounds of real violence often end abruptly, to be followed by a deathly stillness. I would also like to know the extent to which patterns of rhythm, like words, may by their very nature elevate the human spirit or instead appeal to and draw out what is bestial and emotionally carnivorous in us—how we may be affected by both subtlety and monotony in cadences. It is clear that the words of bigotry—the slurs of racism, sexism, and other varieties of shameful prejudice—inevitably debase the people who use them and are therefore inherently bad for the soul, as is the taking pleasure in verbal or pictorial depictions of sadism and related forms of depravity. I wonder whether the same is true of other nonverbal forms of human expression in the arts.

Still, this is not my main point. My main point is that when we cede too much to fashion of any kind, we do so by forsaking what we know about our disciplines and what we have long known about teaching and learning. *All* fashion in our time militates against what philosophers sometimes call “the third kind of knowledge.” Acquiesce in the shallow claim that our time is, and the future will be, an “information age,” and we reduce knowledge to two kinds only—knowledge *that* (factual knowledge) and knowledge *how* (technical knowledge). Putative information ages have no room for the third kind of knowledge, in which both philosophy and music have been implicated for millennia: knowledge of what we ought to feel—when to feel joy and exultation, towering fury, indignation, contempt, awe, humility, indifference, gratitude, love, pity, shame, compassion, admiration, resentment, fear, confidence.

Go along with a future in which knowing means nothing but having information, and where will we save room for a Schumann who, as Steiner tells, when “asked to explain a difficult *étude* . . . sat down and played it a second time”¹ Go along with the fashion that intellectual, moral, aesthetic, and spiritual anemia can be combated by injections of self-esteem, and where will we save room for a Mozart to say, as of Haydn to a critic, “Sir . . . if you and I were both melted down together, we should not furnish materials for one Haydn”² What will such fashions make of Samuel Smile’s observation from the lives of great musicians that “small men may be envious of their fellows, but really great men seek out and love each other”³

When we reduce our conception of time, of the durability of human nature and achievement, to the episodic and to the societally fashionable, we relinquish our grasp, in the words of philosopher Paul Weiss, of “how art portrays a reality that was there yesterday and will be there tomorrow.” Art, Weiss adds, “places the artist and the spectator directly before existence, as at once turbulent and law-abid-

ing, threatening and serene, cosmic in reach, and at the center of everything. The well-taught student of the arts consequently knows in and through the arts what it is to be in a world far larger, much longer lasting, and much more powerful than that embraced by his society.”⁴ Of such a world, we should add, fashion knows nothing. Perhaps most ironic for the arts themselves is the fashionable educationist bias against memory and memorizing, the contempt for both facts and precision, that imperils all of education, not only the arts, and that prompts trivialized and shallow accounts of the future.

Weiss cautions, too, against unrealistic expectations, urging that “we are up against the fact that no student can master all the arts. . . . Since students differ too much in aptitude, training, and interest to make it desirable for all to be involved in the same art, a proper curriculum will make it possible for different students to learn different arts.”⁵ No one has captured this general lesson better than Sam Hope in his “An Open Letter on Standards,” where he insists that in the disciplines, “Integrity comes when competence and connections reinforce each other, when competence enables connections. Integrity is lost when rhetoric about making connections produces empty symbols used to obscure the necessity of disciplinary competence. . . . [I]ntegration must not be used as a cover for superficiality.”⁶

But if instead we go along with the fashion that education—in any subject or transection of subjects—must be “student centered,” where will we save room for the kindred and equally irrefutable points about teaching and learning made by philosopher John Passmore? The teacher, he writes, “has to teach *both* pupils *and* subjects. Merely to interest the child, merely to respect him as a person, to care for him, to love him—none of these dyadic relations, whatever their importance, is equivalent to teaching him, although some of them may be necessary conditions of doing so.”⁷ The teacher must, on this account, “reconcile respect for the child and respect for what is being taught.” Teaching is a “covert triadic relationship.”⁸ Passmore concludes the point against fashion thus: “To learn how to do anything at all is to submit to a degree of discipline.”⁹

Swallow the fashionable egalitarian trashing of elitism, and where will we save room for a Santayana to remind us that “to most of us...music is a pleasant noise which produces a drowsy reverie [*sic*] relieved by nervous thrills. But the trained musician hears what we do not hear at all; he hears the form, the structure, the pattern, and the significance of an ideal world.”¹⁰ I doubt that we would even have room for someone to say, as the great conductor, Sir Thomas Beecham, did, “The English don’t like music. They just like the noise it makes.” Swallow the fashion that students offered a lecture are irreducibly passive, and we conflate the distinction between the passivity of *hearing* and the activity of *listening*. Go that far, and the idea of learning to listen well to *anything*—a symphony, a lecture, a conversation, a plea, a sermon—has already been abandoned.

Blithely accept the fashionable *non sequitur* that because human beings are, and have always been, creatures of imitation and habit, they are actually no more than bundles of addictions—victims of accidents of birth and circumstance—and

the goals of education decline into teaching the young to “cope.” Music, philosophy—the arts and the humanities—are born of aspiration, often of aspiration anchored in adversity and suffering, not in coping. To teach children that their future lies in coping is to give them a false and underestimate of themselves, of their human heritage, of the possible. Such a lesson is as intolerable as visiting on children the obvious falsehood that all of us can be whatever we want to be.

Indulge the fashion that says you cannot understand my experience unless we are of the same gender, color, and ethnicity, and we cast education itself into the maw of self-contradiction and incoherence. In order to make such a pronouncement about the limits to the understanding of which *you* are capable, I would *have* to be able to see things from your mind, enter your thoughts across lines of gender or color, which is exactly what the pronouncement says is impossible. The self-contradictory nature of such a fashion seems no impairment to its popularity—all the more reason to grasp the deadlines of fashion when it is allowed to invade the disciplines, such as music and philosophy, in which the profound reach of human intelligence and imagination is most vividly undeniable.

Unfashionable words, these that I have cast in the face of fashion. In all of these varieties of fashion—and countless others—“fashion is the mother of death” because it kills the disposition to stand for anything of durable merit and consequence; kills the sense of duty and of fidelity to principle in education, in performance, in scholarship; kills the resolve to do the hard and repetitive work that both makes possible and justifies study in the arts or the humanities, in music and philosophy. Following fashion kills intellectual, moral, emotional, aesthetic, and physical human powers that come to life in taking possession, by disciplined study and practice, of the arts and the humanities—powers that are basic to the fullest fitness to live in *any* time, in *any* future whatsoever.

One of my dearest friends, who teaches me generously in “the way music means,” wrote me recently about the way music means in Verdi’s *Nabucco* and its famous chorus. He wrote of the Brahms *Requiem* and its power to inspire dread followed by serenity—an emotionally and intellectually potent awareness of our own mortality, yet followed by the promise of Psalm 103, more moving in the depth of comprehension it enables than the mere reading of the words. He concludes his letter by saying:

If music means, it is an artistic medium with moral force. If it is of moral force, we then owe our children to teach them to recognize greatness from dross, the spiritual from the dispirited, the transcendent from the momentary sensual gratification of the ear. To move beyond music as therapy or training in performance as merely a social grace means we have an obligation to train teachers—all teachers—to “read” a work of music as carefully as they might a painting, a poem, or a treatise.

Here, it seems to me, my friend captures something that is abiding about the arts, and about the humanities, and that we ought to fix our sights on, for any pos-

sible future of education and our children. He would, I think, agree with Harold M. Best's argument that "liberally educated people must think in music just as they think in speech"¹¹—that the latter cannot take the place of the former.

But in these directions, we may not find much help from the majority of humanists. I believe that an intellectual and moral withering within the humanities has led to their recession from the domains of education, public policy, and American life where they are and have always been most desperately needed. This recession generates a vacuum largely filled by a literature—as in social, education, and criminal justice policy—that has toxic effects on the public interest. I share the view of Edward Shils of the University of Chicago that "There is abroad today a desire, more frequently expressed by academics in the humanities and the social sciences, to derogate or even to dissolve the idea that truths can be discovered and taught."¹²

The withering to which I refer is reflected in curricular decline, ideological corruption of education and social policy, and treatment of the intellect as a mere servant of individual passions and the special pleadings of factions. These are effects. The withering as such in the humanities consists of a drought of intellectual integrity connected to a failure of nerve on two fronts. First, the humanities are made arid by incapacity for humility in the presence of intellectual and moral greatness. Second, the humanities become a husk when bereft of the courage to face what Sidney Hook called "the reality and the inexpugnability of evil."¹³

You will have little difficulty, I expect, imagining the scoffing I frequently encounter in academic forums when I refer to humility as a necessary condition of sound study or curricular planning in the humanities—or in the liberal arts, including mathematics and the natural sciences. Faculty members and administrators alike tend to squirm before William Arrowsmith's words: "[E]ducation is a spiritual affair, a matter of fulfillment, a fatal business." Academics who mindlessly celebrate diversity by reducing culture to color or other accidents of birth—in service of the dogma that "everything is political"—cannot grapple with Arrowsmith's argument that many programs in the humanities are "anemic because humanists mindlessly view the past not as a great source of 'otherness'—what we no longer have, the skills we have lost and need now, what we never knew we lacked." The past is not widely studied, languages are not emphasized for their "central educational purpose—the access they provide to alternate ways of being human, and hence to our undiscovered selves." Too much of culture—of "common ground" is still "curricularized before its time."¹⁴

The dogma that everything is political means that all human motivation is finally selfish—a clawing for advantage, no more than sterile ambition. On this withered view of humanity, no one can ever really love anyone else, or love or revere anything beyond the "dear self" shriveled by solipsistic isolation and preoccupation. By such a dogma, the humanities, with the arts, are leeches of vitality, made bloodless, rendered impotent to bring learners toward an understanding of their humanity. Education in such terms becomes fatal, not in the sense that

Arrowsmith meant—that our fate is at stake—but only in the sense that it kills the spirit.

Education, as Arrowsmith rightly understood, is “a spiritual affair, a matter of fulfillment, a fatal business,” because what becomes second nature to us is in the balance. The question is always whether education is good enough to lead the learner away from the barrenness of trivial gratifications, inordinate self-love, and sterile ambition, and toward the fulfillment of finding “a self by transcending himself.” The humanities, the arts, rightly understood, are bound up with aspiration, as toward intellectual and moral humility and greatness; with gaining a sense of our own “ripening powers”; with acquiring what Arrowsmith called “‘the skill of mortality’—the self-knowledge” of personal limitations and inevitable finitude.¹⁵ The quality of our lives, how we *treat* our own lives and the lives of others, depends on whether we achieve this self-knowledge.

Aspiration and a compassionate sense of shared fate with others are foreign to the young—and the not-so-young—who have no such sense of themselves or of the otherness and the others in which a self comes to be. Many in our schools and universities have no sense of past or future, but only of an immediate, and therefore atomistic, present. The humanities, withered by politicized diminution of humanity itself, thus thwart all dreams of intellectual, spiritual, moral destiny.

Not long ago, I spoke before a large audience of academic faculty and higher education administrators about humility and greatness in relation to moral obligations in academe. A college president—ostensibly a champion of the humanities—served as a commentator on my paper. He seemed to capture not only the mood, but something of the favor of the audience, when he said he “didn’t understand all the theoretical stuff about humility and greatness and ethics.” But he assured them he did know two things: that “no university or college administrator can possibly be ethical and get the job done”; and that “this doesn’t matter, because ethics is all relative, anyway.”

It was not difficult to ask questions in my reply that led him to incoherence in the face of an audience that became less receptive to his pronouncements. After all, his position implies that sexual harassment, rape, child molestation, genocide, are not “really” wrong—and even a jaded academic audience finds these implications hard to swallow. But it frightens me considerably that academic audiences typically find even the crudest versions of relativism entirely palatable in the abstract and confidently visit them on students.

I would mislead you if I left you with the impression that in the recession of the humanities, I find nothing humorous. Early in September, a *New York Times* reporter called to talk with me about ethics. He said, “Mr. Delattre, I understand that competition in the ethics business is getting pretty dirty. Can you tell me anything about that?” I could, but only after I stopped laughing. I explained to him that none of our enterprises and institutions is exempt from human nature—from charlatantry, from temptations toward self-aggrandizement; or from corruption by lust for power, glory, pleasure, profit. I told him of the resemblance between some

putative contemporary “ethicists” and the dinner guest Emerson described who busily celebrated his own virtues: “The louder he spoke of his honor, the faster we counted our spoons.”

Humanists who have no stomach for proximity to greatness and for education as a “spiritual affair, a fatal business,” no real sense of humility, become more susceptible to such temptations. They are unlikely to feel constrained by considerations of intellectual honesty. Humanists who debunk greatness can trivialize evil with equal facility—supposing it to be transient rather than fundamental and therefore to be eradicable by their own grand promotion of ideological correctness.

The failure of nerve in rejection of intellectual and moral greatness resembles the failure of nerve in ideological besottedness. Both are humorless. And a sneering and contemptuous skepticism toward the good is not far from a condescension toward evidence and a self-righteous arrogance toward evil. Combine these, as in the withering of the humanities, and Reinhold Niebuhr’s warning that there is a child of darkness in each of us, even in the children of light, will fall on deaf ears. Teachers who underestimate their own fallibility and overestimate the nobility of their own motives make bad company for the young.

Self-aggrandizement—a natural concomitant of the withering in the humanities—obscures duties of intellectual objectivity in academic life and provides shelter for teaching with ideological certitude. The nature of self-aggrandizement helps to explain why failures of nerve toward greatness and evil do not show themselves in restraint from assertiveness and rashness. Ideologues resemble bullies in their assertiveness, and they do not welcome level playing fields.

Now, if as a people, we lose the arts and the humanities, in all of their power to inspire real backbone, real humility in the presence of greatness and real courage to face the reality of evil, what future will we *make* for ourselves and our children? Look around. Look at a mother in South Carolina who finally confesses to the murder of her two small children after enlisting the aid of others in seeking their rescue from a fictitious kidnapper and after the outpouring of sympathy with her and with them that flowed from a credulous public. The reaction to her confession? Quite rightly, outrage and resentment toward her, pity, compassion, and heartache for her children. But with these, what? Widespread expression of utter perplexity about how a parent could do such a thing. Absolute befuddlement about the evil of which we are capable, wickedness that the arts and the humanities at their best have recognized, portrayed, and contemplated for millennia. These murders hold nothing new, nothing surprising about quite simple human motives—shocking, to be sure, but not surprising—nothing inexplicable, if one knows the streets, knows drama or painting or music, or philosophy. No befuddlement here for the person who takes seriously Dorothy L. Sayers’ observations in her commentary on Dante, that “Humanism is always apt to underestimate, and to be baffled by, the deliberate will to evil”; and that “three passions...may lead to violence: wrath, lust, and the will to dominate.”¹⁶

Such considerations should remind that what is waiting for us in the future is what always awaits us in the future: ourselves and our posterity—the selves we make ourselves to be and our legacy to our children and students. For that legacy to be worthy of them, we will have to treat the arts and the humanities with the seriousness—not humorlessness, but seriousness—that comes only by working in them, of drawing others to work in them, with the intensity of concentration that is impenetrable to fashion and fancy.

To know these things about others, our disciplines, our future, is to possess the greatest of all assets in forging a future worth having. When John McPhee asked Bill Bradley, now a United States Senator, but then a renowned college basketball star, a fine student, a Rhodes Scholar, how he had become such a great offensive player and scorer, Bradley described the arduous, self-disciplined shooting practice of his teenage and college years—shooting the ball again and again from various positions, not going into the house for dinner until making many varied shots repeatedly and in succession. Such practice, Bradley said, gives you on a basketball court, “a sense of where you are.” Now, in an age that includes sound bites, affronts to disciplined attentiveness, promiscuity in fashion, trivialization of intellect and imagination, politicization of the liberal, fine, and divine arts, preoccupation with particularism, ignorance of the focus on the universal and the self-transcendent embedded in the arts and humanities, and projections of futures that ignore what we know about human beings and human institutions, we need “a sense of where we are.”

For that sense to be trustworthy, it must be rooted in the lessons our disciplines themselves have long been singularly equipped to teach. The issue, what is in the balance, seems to me uncomplicated. It is whether we forge a future from the high ground—whether we aspire in matters of destiny, or await a future that is thrust upon us by fashion, and therefore a future under the dominion of ignorance and chance.

One of the great blessings of our own and every age is that a fair number of people know all this—and have the courage, the fortitude, to press on to forge a future worth having. While Steiner’s words about the deadlines of fashion echo in my days, they echo against the stoutheartedness and the wisdom of musicians, artists, teachers, philosophers, humanists, scientists I know personally, listen to, read, learn from, and admire. In my own efforts, I do not feel alone—there is considerable solidly grounded good sense among us still, even if the popular media seldom recognize any of its abundance.

Our daughter, who graduated from college last spring, had a dramatically better public high school and public university undergraduate education than I had thirty years earlier, and my own provided a great deal for which I am enormously thankful. Her opportunities have been almost entirely unclouded by propaganda, fashion, and the shallow dishonesties of both, and she knows far more in music, dance, classical languages, and the natural sciences than I have ever known. I meet many other students in the arts, humanities, and sciences whose maturity is strik-

ing—testament to what is becoming second nature to them and therefore testament also to the quality of the adults in their lives.

Let me close, then, with a word of thanks for you and your aspirations and with a story about one of my friends, Admiral Elmo Zumwalt. Bud Zumwalt, as he is called, you may remember authorized the use of Agent Orange in Vietnam. His son, who commanded a river gunboat in defoliated Vietnamese areas, recently died from afflictions very probably caused by that defoliant. Asked today whether he would do what he did then, had he known all that he knows now, Bud Zumwalt says yes, because it was the only way he had to keep his men from being slaughtered. But this is no blithe complacency. All that has followed is a hard, grueling, wrenching daily fact of life for him. When asked how he keeps on, keeps trying to give his best amidst heartache, he says only this: "I keep leaning forward."

In these words, Bud Zumwalt echoes the counsel that Robert Louis Stevenson offered in "Virginibus Puerisque" ["For the Girls and Boys"], a century earlier—for women and men alike:

As courage and intelligence are the two qualities best worth a good man's cultivation, so it is the first part of intelligence to recognize our precarious state in life, and the first part of courage to be not at all abashed before the fact. A frank and somewhat headlong carriage, not looking too anxiously before, nor dallying in maudlin regret over the past, stamps the man who is well armored for this world.¹⁷

For all of us who bear a portion of responsibility for the arts and the humanities, for the educational birthrights of the young, for the future, these are the right words. On the hardest, the loneliest, the most discouraging days, the days when fashion seems deadliest, what most befits us is to keep leaning forward.

ENDNOTES

¹George Steiner, *Real Presences* (Chicago: University of Chicago Press, 1989), p. 20.

²Samuel Smiles, *Character* (New York: A.C.[L?]. Burt, Publisher, undated), p. 93.

³*Ibid.*

⁴Paul Weiss, *The Making of Men* (Carbondale, Illinois: Southern Illinois University Press, 1967), p. 88.

⁵*Ibid.*, p. 86.

⁶Samuel Hope, "An Open Letter on Standards," in *Arts Education Policy Review*, September/October 1993, p. 3.

⁷John Passmore, *The Philosophy of Teaching* (Cambridge, Massachusetts: Harvard University Press, 1980), p. 24.

⁸*Ibid.*

⁹*Ibid.*, p. 37.

¹⁰Walter Lippmann, *A Preface to Morals* (New York: The Macmillan Company, 1929). p. 182.

¹¹Harold M. Best, "Evolving Relationship Between the Arts and Humanities," from a 1992 NASM Open Forum on the arts and humanities.

¹²Edward Shils, *The Academic Ethic: The Report of a Study Group of the International Council on the Future of the University* (Chicago: University of Chicago Press, 1983), p. 3.

¹³Sidney Hook, *Out of Step: An Unquiet Life in the 20th Century* (New York: Harper and Row, Publishers, 1987), p. 64.

¹⁴William Arrowsmith, "Teaching and the Liberal Arts: Notes Toward an Old Frontier," in *The Liberal Arts and Teacher Education: A Confrontation*, edited by Donald N. Bigelow (Lincoln, Nebraska: University of Nebraska Press, 1971), pp. 5, 7.

¹⁵*Ibid.*, pp. 4, 8.

¹⁶Dante, *The Divine Comedy, I: Hell*, translated and introduced by Dorothy L. Sayers (Baltimore, Maryland: Penguin Books, 1949), pp. 68, 120, 147.

¹⁷Robert Louis Stevenson, "AEs Triplex," in *Virginibus Puerisque and Other Papers, Memories, and Portraits* (New York: Standard Book Company, 1930), pp. 92, 93.

EXTERNAL INFLUENCES ON THE PREPARATION OF MUSIC TEACHERS

THE IMPACT OF NATIONAL STANDARDS ON THE PREPARATION, INSERVICE PROFESSIONAL DEVELOPMENT, AND ASSESSMENT OF MUSIC TEACHERS

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The new voluntary national standards in the arts and the inclusion of the arts among our nation's educational priorities in federal Goals 2000 legislation present arts educators with a once-in-a-lifetime opportunity to improve the music education received by America's children. There are two primary keys to seizing this opportunity. One key is to achieve the instructional time and other resources, sometimes referred to as the "opportunity to learn," necessary to provide children with an appropriate environment for learning. Many children in the U.S.—arguably the *majority* of children—are currently denied the resources required for a quality arts education. That is a national disgrace which must be corrected, and toward which much of our energy must be directed.

The other key to the future of arts education is to improve instruction. The standards call for *all* students to master broad skills and knowledge that are currently achieved only by students who are in the finest and most innovative music teachers' classrooms. Simply changing state and local curriculum frameworks to incorporate the new standards will not be enough to improve music education. Institutions that prepare, license (certify), and employ music teachers must use the standards to focus their efforts, striving to bring all teachers up to the level of those who currently lead our profession. Reforms in teacher preparation, teacher screening and licensing, and inservice professional development will play a critical role in preparing the arts education profession to produce high student achievement in the broad scope of learning outlined by the standards.

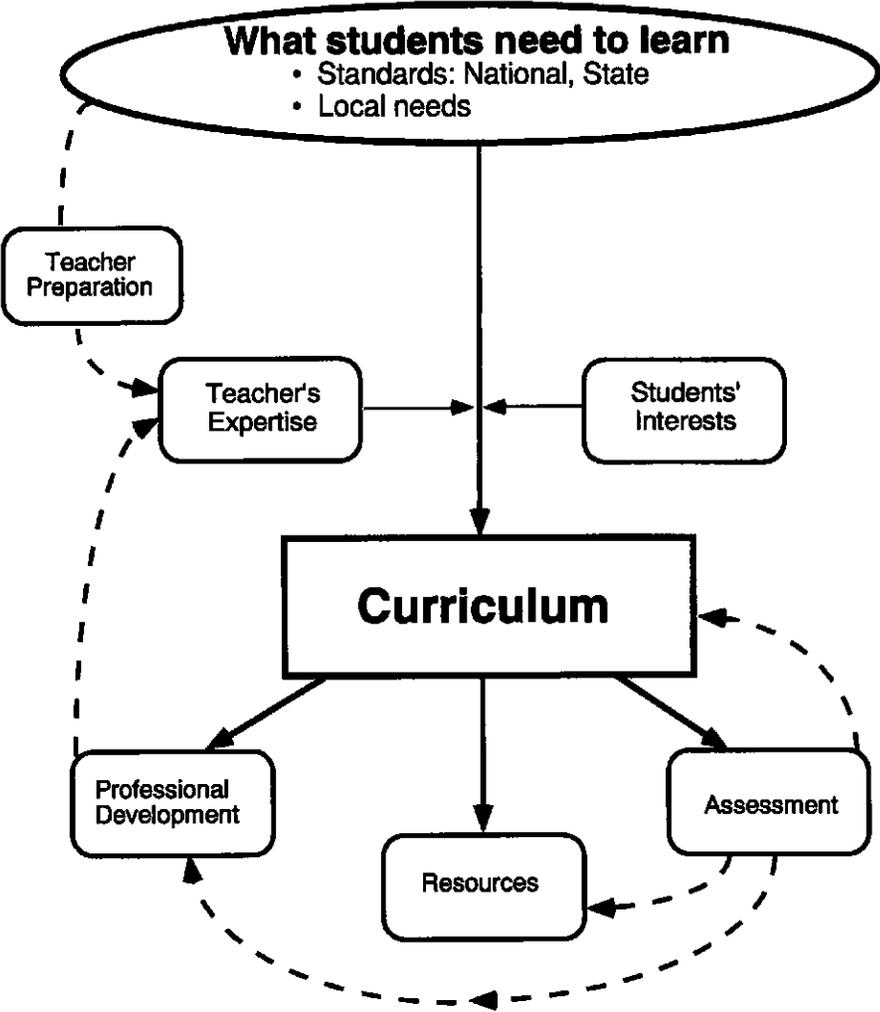
The overall reform model is one in which student needs, as outlined in the standards, drive all aspects of education (Fig. 1).

State departments of education certainly play an important role in leading the reform process, by adopting the standards as a basis for state curriculum frameworks, teacher preparation program approval, teacher assessment and licensing. However, state education agencies can only be effective in partnership with uni-

versities and local school districts. Much as states would like to be able to legislate improvements in what happens in the classroom, both experience and common sense suggest that teachers do not change suddenly, as a result of legal mandates, such as toughening testing or increased certification requirements.

The future success, and ultimately the continued existence, of music education in the nation's public schools depend to a great extent on how soon and how effectively universities can adapt both their undergraduate and graduate curricula to the national standards. Universities, as the most important source of preservice and continuing teacher education, must nurture in music teachers the expertise neces-

Fig. 1. Standards-Driven Reform Model



sary to help their students master the new standards. Local districts must share the responsibility, by targeting their professional development activities toward the standards.

HOW MUCH CHANGE IS NEEDED?

From a philosophical perspective, the content and skills outlined in the new standards are not very radical. For example, when experienced music teachers examine the music “content” (general) standards (Fig. 2) they find little that is different from what they were told in undergraduate school that they should teach. Of the nine content standards, the standard that seems new to the greatest number of teachers is standard 8, which requires students to connect their music learning with learning in other fields. However, even in the case of this standard, most experienced teachers understand philosophically the importance of making interdisciplinary connections, particularly in light of the efforts many local districts have made during the past decade to develop “integrated” curriculum.

From a practical standpoint, however, the standards will require major changes in what, and in many cases how, most teachers teach. Several of the broad goals that teachers study during university philosophy and curriculum classes are neglected in most music classrooms. For example, when school budgets are on the line, most music educators claim quite rightly that music classes can develop students’ creativity, but only a small minority of those teachers actually teach their students to create music through improvisation and composition.

Fig. 2. Music Content Standards for All Grade Levels

1. Singing, alone and with others, a varied repertoire of songs
2. Playing, alone and with others, a varied repertoire of instrumental music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading music and notating their own music and that of others
6. Listening to, analyzing and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

KEY PRINCIPLES FOR IMPROVING TEACHING

At least three central principles emerge from a study of the philosophy and content of the new national standards which establish a direction for undergraduate reform.

First, *teachers teach what they can do themselves*. Conversely, they are unlikely to emphasize, teach, or even—in many cases—value what they are not comfortable modeling themselves. There are numerous legitimate reasons and traditional excuses for the gap between philosophy and practice, including limited instructional time and resources. However, as is the case with all of the less frequently taught standards, the main reason teachers are not teaching these important areas of music is they were not taught them by their own teachers.

Unfortunately, many bachelor of music and music education degree recipients have not mastered the comprehensive range of content outlined in the national standards. For example, only a small minority of these university graduates have learned to improvise and compose music. Some of the same reasons and excuses apply here as in the K-12 environment, i.e., that undergraduate institutions feel they lack the time and resources to address many areas of the standards. At the university level, however, such rationalizations cannot be allowed to thwart reform.

Fortunately, students can surpass the limitations of their teachers. Otherwise, every generation of musicians would fall short of the generation that trained it. Universities must help the current generation of musicians to achieve higher levels of mastery in the neglected areas of the standards than did their predecessors. In the future, when these new musicians earn their doctoral degrees and become university professors, they will carry their students to even greater heights.

Second, *music education needs to involve a larger percentage of the K-12 student population*, especially at the secondary level, to survive and thrive. Currently fewer than 20% of all high school students are enrolled in music courses.¹ Even if it were not philosophically important to deliver music services to a larger percentage of the nation's adult population, it would be essential to do so for pragmatic reasons. The profession needs a larger percentage of school administrators, legislators, and the voting public with the in-depth knowledge and valuing of music and music education that are necessary to ensure its future.

To produce a more enlightened general public, music teachers need a stronger foundation in designing and assessing philosophically sound curriculum. It seems that the traditional K-12 emphasis on ensemble performance will continue to involve the same small minority of students who like to learn music in large groups toward a collective performance product. The standards therefore call for music educators to establish alternative paths to adult involvement in music through the K-12 curriculum, including more individual activities such as creating music and playing harmonizing instruments (e.g., piano, guitar). These means of addressing the needs of the rest of the population are achievable, but have received

low priority in undergraduate institutions and, subsequently, in K-12 schools. Universities must ensure that each teacher is prepared not only to do traditional ensemble directing, but also at least one of these other streams.

Third, *teachers must continue to learn*. It is impossible for teachers to learn everything necessary for lifelong success during their undergraduate years, both because of time limitations and because the profession will evolve during the many years that the teacher will spend in music education. Universities must therefore help their music students analyze the areas in which they will need to continue their growth, foster habits of continued learning that will lead those students to return for additional education, and provide readily accessible opportunities for practicing teachers to pursue additional study.

STANDARDS AND THE UNDERGRADUATE CURRICULUM

In one respect, the standards should make the task of college music departments easier, as K-12 music curricula broaden to incorporate more comprehensive learning. Admitting students who have received a more complete background in music should allow university faculty to focus on fostering depth of learning and pedagogic skills. Furthermore, having for the first time a clear set of standards to guide what teachers will need to teach should help universities focus their curricula. If teachers need to know and be able to do what they must teach their students to know and be able to do, then universities must develop undergraduate music education curricula that will empower future teachers to master and teach those understandings and skills.

From another perspective, however, the standards present universities with a major challenge. College music programs built on medieval European university and guild models can no longer meet the needs of teachers expected to function in a more global educational environment. To produce teachers who can help their students master all of the national standards will require major reforms in traditional university practice. Implementing those reforms will require departments to overcome several major obstacles.

Universities are intellectual communities, and faculty might therefore be expected to respond enthusiastically to a move toward more comprehensive learning. Many college music departments have already taken steps toward re-evaluating and revising their traditional programs, and a few have truly begun to transform themselves. Unfortunately, however, the very democratic process that empowers college faculty tends to impede curriculum reform. Faculty who have a vested interest in maintaining their traditional slice of the curricular pie often oppose change. For example, it takes a major streak of altruism for a traditional musicologist who has specialized throughout her professional life on some small subset of the classical period of Western art music to vote to reduce the amount of time that music majors are required to study the classical period in order to free up time for students to study non-Western music. What if making that change means

that the traditional musicologist will have to fill out her load by teaching music fundamentals courses for non-music majors?

The politically expedient alternative, to add further course requirements to the undergraduate music curriculum, is hard to defend. The number of required credits in most music education degree programs already exceeds university norms, so such programs are already difficult to complete in four years. The combination of education requirements with large numbers of core music and liberal arts courses has turned many teacher preparation curricula into five-year programs. It is hardly fair to expect prospective music teachers to spend six years of their lives earning an undergraduate degree that offers them such limited prospects for financial reward or job security.

The reform process will therefore require most music departments to reallocate limited time resources and redesign courses within the confines of the traditional four years of undergraduate study. Universities will need to look for ways to condense, trim, and modify existing requirements to enable their students to master the areas of expertise called for in the new national standards. Such a process will, no doubt, be as painful and contentious as that which Congress has experienced when attempting to cut budgets in traditional areas of spending to permit increased spending on other newly recognized but critical priorities.

Improvisation

One challenge for university faculty will be the search for effective ways to help future teachers teach improvisation to elementary and secondary students. Most music education faculty have been traditionally trained and, even when they have taught recently in a K-12 classroom, typically have little experience teaching improvisation. Still, these faculty must provide leadership in bringing improvisation into the undergraduate curriculum.

There are, in many departments, members of jazz bands who polish their improvisation skills, and the handful of music education programs that emphasize Dalcroze pedagogy typically help their students master the keyboard improvisation skills that are important in that approach. However, few departments have faced the challenge of helping *all* of their music majors master improvisation. In fact, each generation of music majors passes on to the next an addiction to music notation that might be labeled, to borrow parlance more common in the area of substance abuse, a veritable “cycle of dependency.” If that cycle is to be broken, existing college faculty must seek opportunities for inservice training—a rare phenomenon in the world of lifetime tenure and autonomous classrooms—and departments must consider expertise in modeling and teaching improvisation as a criterion for hiring new faculty members.

Comprehensive Musicianship

College music departments will also have to change traditional practices to help their students make connections among the various core areas of music learn-

ing, such as music theory and musicology, that have traditionally been viewed as separate specialty areas. The comprehensive musicianship movement, which received a great deal of attention beginning in 1965 as a result of the Seminar on Comprehensive Musicianship at Northwestern University, was a well-intentioned attempt to foster such connections at the university level. In the comprehensive musicianship approach, studio lessons and ensembles were to be run as literature courses, in which students analyzed the structure and historical background of literature they performed; music theory and history were to be taught as an integrated block.² Unfortunately, most undergraduate programs that originally adopted this approach have since drifted back toward traditional practice, as the innovators of the 1960s have retired and new, traditionally trained faculty have taken their place. It is hard to sustain such innovation in the absence of widespread adoption by schools who award doctoral degrees to future university faculty or, at the very least, systematic attention to hiring faculty who embrace integrated teaching.

Broadening Musicology

Major changes will be necessary in the way universities have traditionally taught musicology. The standards clearly call for students to study and understand diverse repertoire, including not only a variety of historical periods but a variety of cultural traditions as well. Historically, music schools have placed an almost exclusive emphasis on the history and theory of western European art music, typically from medieval times through Stravinsky. While it is arguably reasonable for American music majors to achieve their greatest depth in that small subset of the world's music, it is indefensible to make that emphasis exclusive of the world's many other musics. The issue is therefore, in part, one of balance.

Given that there is limited time for students to study musicology and theory, is it more important for students to identify and disdain parallel fifths in Palestrina counterpoint, or to understand and accept the world's wide variety of harmonic techniques, including parallel major sevenths? Should ethnomusicology be viewed as a somewhat trendy subspecialty within the field of musicology, or should the reverse be the case? Perhaps the traditional field should be renamed "Euro-musicology," or even more appropriately "classical Euromusicology," and what is currently called ethnomusicology should inherit the broader label "musicology."

Blending Music Theory and Musicology

Should musicology and music theory be taught as separate disciplines? There has always been considerable overlap between the two disciplines. Students in the traditional music theory class have always analyzed and understood repertoire in the context of a particular style and period; students in musicology classes have always used theoretical analysis as a way of understanding and distinguishing between different historical periods and styles.

Perhaps it is time once again to combine theory and musicology courses, as was true during the heyday of the college comprehensive musicianship movement.

Teachers of world music (ethnomusicology) courses have always handled both the theory and the cultural context of the music they teach. Certainly college professors can teach the understanding of key musical concepts, including ear training, at least as readily by drawing on a variety of cultures and styles as by focusing solely on the Western art music stream.

One challenge in this approach will be to deal with the development of broader aural syntax. Currently many students enter music school with poor aural skills. College music theory programs typically focus on helping students build an understanding of, and the ability to take dictation in, traditional Western modes and functional harmony. There is validity to the point of view that students should first develop their hearing in a core cultural stream before expanding to other musical systems. However, only a small percentage of the world's musics are rooted in these Western traditions, and during the twentieth century even Western European art music has moved beyond these stodgy tonal systems.

One possible approach for universities would be to help their music students develop syntax for at least one common style of music outside the Western tradition, such as Japanese or northern Indian classical music. Just as learning a foreign language gives students a perspective on their own language, developing in-depth understanding of an alternative musical system should deepen students' understanding of their own dominant music tradition. Such an approach would, at the same time, "break the ice" by providing students with a second world culture they could teach well. Every future teacher should know at least one non-Western musical style and culture well, as a beginning step on a lifetime journey toward assimilating new musics. Hopefully that second culture will lead to a third, a fourth, and more.

Smaller music departments may find it difficult to provide expertise in a variety of non-Western styles and cultures, and therefore may need to cultivate depth in a single alternative. The choice of a culture might be based on its distinctness from Western traditions, or widespread representation of immigrants from that culture and their descendants in the nation, region, or college. Regardless of the choice of non-Western emphasis, all students should receive a grounding in the history of the blues and jazz, often referred to as *the* truly American musics, including the African traditions that influenced them.

Another potentially beneficial break from tradition would be for musicology courses to begin with the music of the contemporary popular culture and move backward through other popular styles toward the classics. Such an approach is one that has proven successful in the public schools, but has rarely been used in college programs.

Even classically trained music majors tend to enter college more familiar with popular musical styles than classical styles. By starting with music that is less sophisticated and more familiar, musicology courses could introduce many musical concepts more quickly and compellingly. Courses could, for example, begin with folk styles for the development of melodic hearing and simple harmonic pro-

gressions, eventually moving to more contrapuntal styles and sophisticated harmonies. Several additional benefits would result from this approach. First, departments could coordinate ear training with the beginning study of harmonizing instruments such as the guitar and keyboard. Second, improvisation and composition could be introduced more easily because of the familiarity of the styles being studied. Third, music performance majors increasingly need to master popular styles in order to make a living in today's difficult market. Finally, music educators need to be competent in popular styles in order to motivate K-12 students and teach them about the music they encounter in their daily lives.

Music Composition

There are composition majors in many university music departments, and a few departments require composition study of all music majors. However, many music departments will need to revise their curriculum to ensure that every future music educator can not only compose, but also teach composition effectively to elementary and secondary students. Regardless of how and where composition is taught, music education majors must learn to compose in a variety of styles, using MIDI and other technologies as well as traditional instruments.

Composition classes also present an ideal opportunity to teach other important aspects of musicianship. For example, the standards call for students to evaluate not only music performances, but also musical works themselves. Although learning to evaluate quality should be part of the study of traditional areas such as musicology, instrumental performance, and conducting, composition provides a unique opportunity for students to apply such judgments through the hands-on process of evaluating and making refinements in their own compositions.

Composition experiences are an excellent avenue for students to learn score study. To understand and develop an appropriate interpretation of works by various composers, conductors must "decode" the devices and gestures that the composers used to build those works. One of the ideal ways to develop such insight is for students to construct their own works.

Large Performing Ensembles

It would be very helpful for music majors to see the fine musicians who conduct college ensembles model a comprehensive musicianship approach in their rehearsals. The fantasy that members of such ensembles are being trained for a career in professional orchestras—and, presumably, professional choirs, scarce as they are—seems to perpetuate the traditional, quasi-professional approach to directing these groups. That approach ignores the reality that the vast majority of even the most successful performance majors will earn a significant percentage of their livelihood by teaching.

University ensembles should be educational "laboratory" experiences, in which the process of leading a group is consciously modeled, and in which the preparation of repertoire for performance is a starting point for broader learning. If

university ensembles were to perform diverse repertoire, and selected works from that repertoire were to serve as the basis for students' study in musicology, conducting, and other classes, students would listen and practice with different ears. If conductors were to help their performers understand their insights into the scores and the decisions they had to make to achieve a coherent interpretation, students would surely benefit. Performances would be more insightful, and students would learn more. Perhaps most important, students would be more likely to carry a comprehensive teaching approach into their own professional careers.

Such an approach would require faculty to collaborate and coordinate their efforts. Conductors, music theorists, and musicologists might work together to link learning in all three disciplines around repertoire selected from that which students prepare for public performance.

Conducting

Conducting classes provide another avenue for students to apply broad musicianship. The primary emphasis in some conducting classes is on control of physical technique, with or without a baton, rather than on conveying visually an understanding of the music. Conducting classes should foster basic physical skills, but to place too much emphasis on photogenic arm waving is to miss an important teaching opportunity and to deny the student the true essence of what a conductor must do.

Conducting is really applied score study, conveyed to others through the body. If conducting classes were taught with that in mind, they could also be coordinated with and build on students' theory and musicology classes to effect broader learning.

Chamber Music

Large ensemble experiences should be balanced by chamber music experiences, which offer a number of unique benefits. Chamber music provides an excellent means of helping students achieve musical independence and an appealing avenue for lifelong involvement with music. After an initial period of learning about the art of rehearsing and performing in chamber ensembles, music majors should be lightly coached, rather than conducted or "taught," so they have the opportunity to develop the independence to evaluate and refine their own work. Music departments should also ensure that future teachers learn why the study of chamber music is important for children, how to nurture a chamber music program, and where to find quality literature appropriate for K-12 students in a variety of difficulty levels and instrumentations.

To make room in students' schedules for chamber music experiences, music departments may want to consider reducing the number of semesters of required participation in large ensembles. In fact, they may wish to offer full ensemble credit for participation in non-Western ensembles and improvisatory groups, such as jazz or Dixieland ensembles. For example, a department might choose to

require six semesters of large ensemble, two semesters of non-Western ensembles, and two semesters of chamber ensemble for a bachelor degree in music education.

Instrumental and Vocal Training

The standards contain a number of implications for the study of principal and secondary instruments. Studio teachers will need to make sure that their students not only learn to sightread and to perform advanced literature on their principal instrument, but also to improvise. Such an approach would also benefit performance majors, who find it increasingly necessary to perform in a variety of styles in order to earn a living as performers. Faculty who are accomplished improvisers should act as resources or mentors for those who are not. (If nothing else, that should greatly elevate the status of the saxophone professor!)

The standards also call for students to be able to analyze the structure and the cultural and historical context of the music they perform. Studio teachers should make sure that their students research and thoroughly understand any repertoire prepared for performance. Soloists' understanding of the literature they perform can only enhance their commitment to the music and the effectiveness of their interpretations.

The standards call for students to be able to harmonize melodies, which suggests that they need proficiency on a harmonizing instrument. Schools of music typically require music majors to harmonize melodies on the piano. In order to be able to teach K-12 students to play a harmonizing instrument, future teachers will need to develop at least moderate skills on either the guitar or keyboard, and will need to be familiar with literature appropriate for use with sequential guitar and keyboard classes. Every music education major should therefore have not only a major ensemble instrument, but also a major harmonizing instrument that he or she is prepared to teach in a class setting.

All students must learn to sing with some proficiency. The study of other secondary instruments, such as the various string and band instruments, presents a dilemma. Ideally, it would be desirable for music education majors to study each instrument for a sufficient length of time to become fluent performers. However, given the number of other courses necessary to develop the breadth of background called for in the standards, it seems unlikely that students will have the time to accomplish this. The approach already adopted by some departments, in which students are required to devote one semester to the study of each family of instruments (woodwinds, brass, and percussion), may present a reasonable alternative.

Laboratory Ensembles

Music education majors can appropriately apply what they have learned about the secondary instruments by performing chamber and large ensemble literature appropriate for K-12 ensembles on those instruments, in a laboratory ensemble. Such ensembles provide an opportunity for future teachers to apply and polish their skills on various instruments, to review appropriate literature for various age

levels, and also to practice and receive constructive feedback about their conducting and score analysis skills. Individual student conductors can be required to share with the group their structural analysis of each score they conduct, and also any other information—such as historical or cultural background, other published analyses, and available recordings—that might prove useful when the other members of the class teach that work to their own students. Laboratory ensembles also provide a setting for students to rehearse their own arrangements and compositions for traditional instruments and receive constructive feedback from peers.

Interdisciplinary Connections Between Music and the Other Arts

Standard 8 calls for students to understand the relationships between music, the other arts, and subjects outside the arts. Unfortunately, music students have traditionally bypassed the study of the other arts, other than what they may learn about theatre through participation in their school's annual Broadway musical production. Music students tend to neglect the study of the other arts in high school because they have filled their few elective slots with music, and in college because their music courses fulfill any liberal arts distribution requirements for fine arts study. Hence, most music educators are currently unable to draw meaningful comparisons and relationships between music and the other arts, much less help their students discover such relationships.

Just as universities should ensure that music majors understand the music of at least one culture other than Western European art music, they must demand that future music teachers develop a basic understanding of at least one other art form. The perspective gained through studying a second art form deepens students' understanding of their primary art form. Hopefully, as K-12 schools begin to implement the new national standards, their students will enter college music departments with at least an eighth-grade proficiency in dance, theatre, and the visual arts. Until then, unless entering music students demonstrate their mastery of another art form through evidence of significant high school study or success on an entrance examination in that art form, the university must assume that students lack such background.

Dance and theatre are arts areas of obvious value for music majors to study, because they offer immediate connections with music. Dance, in addition to being a medium that generally occurs in the presence of music, cultivates skills that readily transfer to conducting, rhythm pedagogy, and even marching band. The study of musical theatre likewise offers areas of clear content overlap with music, from the operas and music dramas of various historic periods and cultures to the more familiar genre of the Broadway musical.

Study of the visual arts can also provide music majors with a deepened perspective on their art form. In fact, as a non-performing art, the visual arts can in some ways provide even deeper insights into music, precisely because they offer greater contrast in fundamental approaches and priorities. For example, visual arts educators tend to emphasize arts criticism and aesthetic questions more than music educators do.

One approach that music departments might take to ensure experience in another art form is to require at least two semesters of university study in one other art form, or evidence of equivalent experience, such as through high school study. Such study should include at least some doing of the art form (creating or performing) and some reflective component (e.g., analysis, history, criticism).

Interdisciplinary Connections Between Music and Non-Arts Subjects

The expectation outlined in the standards that K-12 students make connections between their learning in music and in other subjects presents additional challenges to the university curriculum. Interdisciplinary thinking depends not only on personal flexibility and a philosophical disposition toward making connections, but also on knowledge in the various disciplines being linked. Unfortunately, music education majors typically are required to take an unusually large proportion of their university credits in their major field, and this level of concentration is unlikely to change in light of the rigorous musical preparation demanded by the new standards. Focusing so heavily on music courses means that music education majors do not have the opportunity to elect a rich array of coursework in related fields, such as the social studies.

One way to assist music majors in making connections is to include a focus on appropriate interdisciplinary principles, strategies, and materials in their music education courses. Students should study exemplary interdisciplinary K-12 units for various grade levels, then develop their own. The units should maintain the integrity of each discipline while encouraging students to make appropriate connections between the disciplines. Future teachers should exit such classes with lists of references and other resources on which they can draw as they develop additional units.

There are many local school districts in which there are no music educators, where the little music instruction that children receive is delivered entirely by classroom teachers who lack music certification or expertise. The preparation of these classroom teachers must include music knowledge and skills, linked to the national standards, to the extent that time permits. Regardless of whether they will be expected to provide basic music instruction, all classroom teachers will benefit from instruction designed to help them integrate music and the other arts into their teaching of all subjects.

Philosophy, Curriculum, and Assessment

The new national standards in the arts, although voluntary, present an opportunity for arts teachers to strengthen their role in schools. However, the instructional time and other resources—the “opportunity-to-learn”—required to achieve a “world-class” level of arts learning will not be forthcoming without a sustained advocacy effort. It would be nice if school boards and administrators would suddenly become strong supporters of arts education over night, converted instantly by the blinding brilliance of the standards as Saul was converted on the road to

Damascus. Instead, barring such a miracle, arts teachers and their supporters will have to mount an effective campaign that makes the case for improving arts education.

To be effective in implementing the standards, teachers must therefore not only be able to *do* and *teach* everything that their students need to learn, but also:

- to articulate and promote the role of music education in the schools;
- to create assessments to determine whether their students have been successful; and
- to compare their students' work to valid quality standards.

Teachers must be able to explain, both in extended academic prose and in brief casual conversation, the reasons why music and the other arts must be a central part of every student's education. The introductory section of the standards presents eloquently the case for including the arts in basic education, and therefore might serve as one useful reference. Teachers must also be able to use a variety of "guerrilla warfare" strategies to maintain and strengthen their presence in the schools, such as by regularly informing and, when the need arises, mobilizing their supporters in the local community. Teachers' philosophies serve them not only when they need to advocate for improving arts education, but also to sustain their "missionary" zeal during difficult times and to provide a foundation for curriculum development.

Universities should introduce music education majors to the role of music in education during the early part of their undergraduate program, as a means of placing the rest of their coursework in context. Philosophical foundations should be reinforced near the end of the degree program, to tie together students' learning, to provide a basis for their lesson planning and curriculum development, and to prepare them for the inevitable on-the-job need for self-justification.

If music teachers wish to be allowed to teach in a comprehensive fashion, they must be prepared to assess and publicize how well their students are mastering all of the content of the music curriculum, rather than continuing to focus attention solely on students' ability to perform. Otherwise their administrators and communities will continue to evaluate their programs on the traditional criteria of the Christmas/Holiday/Winter concert and half-time shows. Fortunately for music teachers, who tend to emphasize "doing" music, trends in education favor performance-based assessment that involves students in carrying out important ("authentic") tasks within a discipline.

Teachers must learn to design appropriate culminating tasks that enable their students at various levels to demonstrate mastery of the broader music curriculum. Music instruction must emphasize process as well as product, ultimately preparing students to create a composition or performance from beginning to end with a minimum of outside help. Just as teachers now are trained to recognize when students at various age levels have produced quality performances, they must be

trained to recognize quality in the other areas of student work called for by the standards, such as musical analyses, performance critiques, and compositions. Just as teachers traditionally learn the criteria for evaluating student performances (e.g., pitch, rhythm, expressiveness), they must now learn appropriate criteria to evaluate other areas of the standards, such as students' ability to improvise and to evaluate music compositions.

Making Room in Undergraduate Curricula

Making room in the undergraduate curriculum to teach the competencies and knowledge required by the standards will require innovative thinking and a willingness to sacrifice some sacred cows. As in many K-12 schools, where educators are striving to squeeze maximum results from limited instructional time by integrating curricula, universities should be able to achieve some efficiencies by insisting on faculty-wide responsibility for teaching broad musicianship. For example, by insisting that studio teachers and ensemble conductors help their students understand the works they prepare for performance, music schools should be able to reduce the total quantity of required coursework in areas formally labeled music theory and music history. Using an applied score analysis approach to conducting classes could also reduce the need for advanced music theory courses. Other approaches, such as ways of reducing the number of required secondary instrument courses and large ensemble classes, have been described above.

Accountability

Music departments must develop formal curriculum, a process that must include assigning responsibilities and accountability for specific student learning, to a level of detail that has become increasingly common in K-12 schools but has rarely occurred in higher education. Faculty should apply the same kind of rigorous peer review that occurs during performance juries in better music schools to a semesterly review of portfolios of student work from all music classes. These portfolios should include not only students' written work, but also their creative products and performances. Music education majors should present video and other evidence of their effectiveness in working with children. The scope of juries themselves may need to expand, to a format that resembles the lecture-recitals already required of many graduate performance-degree candidates, in which both quality performance and thorough understanding are required.

Selling Change

State departments of education will provide support for changes in university curriculum that address the new standards. States that approve teacher preparation programs will incorporate the standards into their criteria for program approval. Trends toward broader and more performance-based state requirements for teacher licensing and tenure, as discussed below, will also fortify the case for revising undergraduate music curricula to address the standards.

College music department administrators and faculty looking for outside validation for making substantial changes in their undergraduate curriculum will find support for such changes in the National Association of Schools of Music (NASM) *Handbook*.³ Recent revisions in NASM guidelines call for increased emphasis on composition and improvisation for all music majors, strengthen existing wording calling for the study of comprehensive repertoire that includes world music, and encourage music departments to integrate the efforts of their faculty in the various subspecialty areas (e.g., theory, history, performance, education). NASM guidelines have long encouraged departments to require music majors to pursue at least some study in the other arts disciplines.

ADDRESSING THE NEED FOR INSERVICE GROWTH

The standards reinforce the need for universities and state departments of education to collaborate to encourage and provide avenues for teachers to continue lifelong professional growth. Fewer than six percent of the teaching force retires or leaves the profession each year,⁴ so improvements in the quality of beginning teachers only gradually alter the effectiveness of the teaching force as a whole. A teacher who first enters the classroom at the age of 21 might spend over 40 years in the education profession. Certainly over the span of a career of this length there will be many changes in the nature of music, the nature of students, and the nature of schools. Even well-prepared teachers must therefore learn to adapt to change. Old dogs must learn new tricks.

Teachers need a good start, but then must continue growing over time. States such as Connecticut are already doing away with lifetime teaching credentials and replacing them with expectations for continued study, usually in the form of Continuing Education Units (CEUs) or university coursework. Universities therefore need to address the standards not only in their undergraduate teacher preparation programs, but also in their evening, summer, inservice course and workshop offerings.

Higher education institutions must also re-examine common practices that discourage teachers from pursuing advanced degrees, such as spotty summer offerings and requirements for graduate students to spend a full-time year in residence. College music departments should offer teachers extensive opportunities for inservice growth at convenient times such as evenings, weekends, and summers. In order to encourage faculty to teach at such times, music education and other professors might be offered the opportunity for flexible teaching calendars, in which they might teach two summers in a row to earn a fall or winter semester off.

Colleges should explore more direct partnerships with state and local boards of education, to provide targeted inservice training for teachers which addresses areas in which teachers need special assistance. In some cases professors may be capable of teaching appropriate inservice sessions. In other cases it will be necessary to identify practicing teachers who are expert in the appropriate areas, and make pub-

lished lists of such teachers available to local districts for use when planning inservice sessions. Some universities, with the support of NCATE, are developing official “professional development schools” in collaboration with local K-12 districts. These sites, which bear some resemblance to the once-popular “university schools,” provide prospective teachers with the opportunity to develop pedagogic expertise by working with real students in a clinical, supervised setting.⁵

The inclusion of arts education in the Goals 2000 legislation gives states and communities another opportunity to improve teacher preparation and professional growth programs. Now that the arts are enshrined in the nation’s education goals, the Elementary and Secondary Education Act affords access to millions of dollars of funding for teacher improvement programs. The legislation calls for state departments of education to award grants to partnerships involving local districts and universities. Arts educators across the country should take advantage of this opportunity.

THE STANDARDS AND TEACHER “SCREENING”

A number of organizations are working on various types of “screening” that are applied to teachers and teacher preparation institutions. Teacher screening is a kind of filtration process designed to ensure that only qualified candidates advance to the next level. Such screening typically consists of standards for and assessments of teacher preparation and performance. Among the national organizations currently developing such screening processes are the Council of Chief State School Officers (CCSSO), through its task force on licensing; the National Council for Accreditation of Teacher Education (NCATE); and the National Board for Professional Teaching Standards.

Universities and state departments of education must collaborate to develop and refine the various levels of “screening” that are applied to teachers in their state. Screening processes can serve not only as a means of evaluating the quality of individual prospective teachers, but also of evaluating the over-all success of teacher preparation programs. Universities therefore have a dual interest in making sure that such processes are well-designed.

Screening can occur at several points in candidates’ progress toward a teaching career:

- screening for high school graduation;
- screening for admission to the university music school;
- screening for advanced placement credit;
- screening for admission into the teacher preparation program;
- screening for admission into the teaching profession (preliminary or initial certification or licensing);
- screening for continuation in the teaching profession (continuing certification or licensing);

- screening for tenure; and—still in development but increasingly likely—
- screening for advanced or national certification.

High School Graduation

High schools, often at the behest of states, are beginning to set performance-based standards for graduation that demand more than the completion of a specified number of credits. States have traditionally set minimum criteria for high school graduation, usually in the form of numbers of class hours and numbers of credits in particular subject areas (e.g., four years of English, two years of mathematics, etc.). In a performance-based system, sometimes the state supplies a standardized test to determine the extent to which students have mastered a core of learning; sometimes high schools are free to set their own levels of expectation, which may include nontraditional elements such as successful community service and portfolios of exemplary class work.

Admission to Music School

Such alternatives to traditional graduation requirements present new challenges for universities that have relied on grade point averages, rank-in-class, and types of courses taken as important criteria for admission. Although some universities have encouraged students to submit interesting representations of their work to reinforce their applications, few are prepared to sort through thousands of comprehensive portfolios to screen students for admission.

Fortunately, music schools have always considered performance-based criteria for admission, so these developments need not be threatening. On the contrary, just as arts educators have been able to lead the general field of education in performance assessment, music departments can offer the expertise that comes of lengthy experience and take a leadership role in establishing performance-based systems and criteria at the university level. Performance-based high school graduation criteria articulate logically with the performance-based admissions systems typical of university arts departments.

As states and local schools adopt graduation standards based on the national standards, it is possible that at least some students will compile portfolios of work that demonstrate their mastery of the music standards. Continuing improvements in electronic technology for recording and storing student work suggest that, within a few years, all students' school files will include a vast multimedia array of their K-12 work in every subject, including digitized recordings of their music performances.

Regardless of what K-12 schools require, college music departments should consider screening prospective students based on the broad standards. It is unlikely that many applicants will have mastered the full array of advanced, or even proficient, music standards, especially during the first few years after their publication. Initially, therefore, universities will need to consider students' demonstrated potential to master the standards if given college-level training. However, as time

passes and the standards take root in greater numbers of K-12 schools, the breadth of prospective music majors' music preparation should improve, especially as the word gets out that university music departments have added areas beyond proficiency in singing and playing instruments to their admissions criteria. University admissions requirements have a great influence on well-informed high school teachers, private studio teachers, and even parents. An increasing number of serious students may choose to attend community music schools, arts magnet schools, and other regional college preparatory institutions that are able to provide a more comprehensive music education than can most local public schools.

Advanced Placement Credit

Eventually, university music departments may choose to develop comprehensive entrance examinations, or to define comprehensive portfolios of student work, that can be shared among universities. These examinations will probably be based largely on the expectations outlined in the national standards. Such examinations might be developed through collaborations among higher education institutions with similar concerns, or through collaboration with an experienced testing organization such as the Educational Testing Service (ETS), which has increasingly moved toward performance-based examinations for both students and teachers. Portions of the examination might be used to grant advanced placement college credit, regardless of whether students plan to major in music.

Rather than offering a stand-alone music theory or music history Advanced Placement exam, future music assessments might be "modularized," so that students could elect to take one or more sections corresponding to the specific areas in which they have received advanced musical training. The exams might be broken into broad categories of work such as music theory, history, performance, improvisation, and composition, or they might address more specific categories of expertise, such as Western European music history. The Educational Testing Service currently offers two visual arts portfolio AP exams, one specifically for drawing and one for a mixed portfolio of work. Similarly, music performance and composition sections of an AP exam could provide an opportunity for students to submit audio or video portfolios of their own performances or compositions.

Some music departments currently resist offering advanced placement credit for students' prior work. Regardless of their public explanation for such resistance, their resistance usually boils down to "students haven't really learned music theory until they've learned it *our way*." A more systematic approach to assessment based on clear standards might encourage universities to become more flexible in offering credit. The prospect of earning college credit would motivate more students to pursue advanced study prior to entering college. As with the current AP program, more selective music schools could set higher standards than less selective institutions, by requiring higher scores before awarding credit. Many music departments might choose to supplement such a standard examination with their own specific admissions criteria, such as live or—considering expected

developments in telecommunication—televideo interviews and auditions. Others might decide to offer advanced placement credit for success on certain parts of the exam, such as for music history, but not for other parts.

Admission to Teacher Preparation Programs

States and universities are using a fourth, increasingly common level of screening to determine whether students should be admitted officially into the university teacher preparation program. The purpose of this screening is to help candidates and universities decide whether the student is suited to a career in teaching, while the student is still at a point in his or her undergraduate program when a change of career choice can be made. Such screening typically takes place toward the middle of the undergraduate program, often toward the end of the sophomore year. A variety of criteria are typically applied, such as: the student's grade point average, sometimes in a specific subset of classes (e.g., music education courses); interviews, recommendations or character references that suggest the candidate is suited for a teaching career; scores on a standardized test of basic skills such as reading, writing, and mathematics, usually prescribed by the state, but sometimes waived based on high scores on an alternative test such as the S.A.T.; and evidence of successful work with children, often for a prescribed number of clock hours.

In an era of standards, it is possible that an assessment of the candidate's mastery of the advanced national standards would be an appropriate component of any screening for formal admission into the music teacher preparation program. Given that the advanced standards outline a broad set of skills and knowledge that most incoming freshmen will not have achieved, achieving these standards might constitute a major portion of the core curriculum during the first two years of music school. Many institutions would choose to add to the advanced standards other specialized expectations appropriate for future professional musicians, such as a high level of aural acuity (ear training).

Again, higher education institutions might achieve some efficiency and control by collaborating on the development of these screening devices with their state department of education and/or other schools. Students who fall short of acceptable levels of performance might be encouraged to pursue remedial work or, in extreme cases, other careers.

Teacher Certification

The fifth type of screening is universal: the screening for admission into the teaching profession. States have primary authority in the area of licensing, but universities often have input into the process, and certainly a strong interest as well, because certification determines whether their graduates are employable. Historically, the decision to grant a preliminary license to teachers was based almost entirely on the successful completion of an appropriate distribution of college coursework. However, more and more states have moved toward content area

tests, such as the National Teacher Examination in music, as a second means of determining whether prospective teachers have mastered their field. These examinations have become increasingly performance-based, as states have questioned the effectiveness of multiple-choice tests to determine readiness for working in a classroom. The Educational Testing Service's new PRAXIS series is a significant step toward standardized, performance-based teacher assessment in a variety of fields, including music and art.⁶ The current versions of the PRAXIS arts tests pre-date, but will no doubt be revised to align with, the standards.

The national standards will certainly play an important role in awarding initial teacher certification, because states will want to make sure that candidates have mastered the knowledge and skills they will be expected to teach. However, candidates for a teacher license must also be expected to demonstrate the ability to communicate the standards to students. Performance-based assessment at this stage should therefore measure specialized music education competencies such as the ability to conduct, to analyze a score, to identify potential performance problems, and to explain interconnections between works of music from different cultures or styles. Candidates might be asked to present a portfolio of their work with students, including written lesson plans and videotapes. Experts in the music education field should evaluate each portfolio to determine whether the candidates' strategies are effective in helping their students master the standards.

Appropriate teacher assessment would result not only in a yes-or-no decision regarding whether to award certification, but also diagnostic information designed to guide candidates in improving their own work. For example, individual candidates may find that they are stronger in performance than in composition, or that they are more effective in teaching improvisation than in conveying relationships between music and the other arts. Prospective teachers who fail this assessment might be given the opportunity to retake only those portions of the examination with which they have had difficulty, so they can focus on remedying their areas of weakness.

Teacher assessment also provides a means for states and universities to evaluate and improve teacher preparation programs. As states move toward performance-based teacher certification, they are also reconsidering traditional approaches to accrediting teacher preparation institutions. In the future, accreditation may depend less on the particular list of courses an institution requires of its prospective teachers. Accreditation will instead be based on the extent to which an institution's graduates demonstrate their mastery of content and pedagogy, through performance-based assessments and a review of their work in real classrooms.

Continuing Certification

A sixth level of screening on which the standards will exert some influence is the decision to award continuing or advanced certification. In the past, to achieve continued or even lifetime certification in many states, teachers merely had to sur-

vive their first few years of teaching and, possibly, complete a specified number of graduate credits. Recently states have begun eliminating lifetime certification, rightly concluding that some less motivated teachers need material incentives to continue their professional growth.

Increasingly, states are basing their screening of teachers for continuing certification on evidence of sustained effectiveness in the classroom, over a period of at least one initial year of teaching. Candidates may be observed in the classroom by trained outside assessors, submit portfolios of their work with students, or travel to teacher assessment centers for examination by expert peers. Initially states developed assessments based on “generic” teacher competencies that they considered common to all disciplines, such as the use of initiation and closure in each lesson. Some states have since realized that content-specific knowledge and skill also play an essential role in performance-based measures of teacher effectiveness, and are looking at ways of incorporating such elements into their assessment programs.

States are also requiring evidence of continuing teacher growth for recertification. For example, Connecticut now requires teachers holding a Professional Certificate to earn nine Continuing Education Units (CEUs) each five-year renewal period. As in the past, many states require teachers to complete a specified quantity of graduate coursework within a certain number of years.

Teacher Tenure

Yet another level of screening to which standards are relevant is the awarding of tenure. Laws in many states call for public school teachers to receive tenure on the basis of little more than completing a fixed number of consecutive years of teaching, often three years in a single district. In theory, district supervisory personnel such as school principals and district music supervisors should evaluate each teacher’s success in nurturing student learning before allowing that teacher to achieve tenure. Teachers whose instructional practices and personalities do not lead students to master the standards should be coached and, if they are still not successful, released, before their incompetence is sanctioned by tenure and thereby allowed to frustrate future generations of students. Unfortunately, the current system allows many marginal teachers to achieve tenure.

Local and state assessments of student achievement based on the standards are likely to play an increasing role in awarding tenure, because students’ scores on such assessments provide an important measure of their teacher’s effectiveness. Of course, any use of student achievement data to evaluate teachers should take into account the extent to which those teachers have been provided with the instructional time and other opportunity-to-learn resources that enable them to help their students learn.

National Teacher Certification

The national standards are also likely to play a role in the development of a more uniform system for the certification of teachers. Individual states have found

the cost of developing their own performance-based teacher assessment programs prohibitive. Similarly, states have begun to question the efficiency and appropriateness of maintaining separate teacher licensing systems. For these and other reasons, many states have decided either to share development costs with other states, through consortium efforts such as CCSSO's Interstate New Teachers Assessment and Support Consortium, or to rely on the products of major test developers, such as ETS's PRAXIS series. Both of these approaches have contributed to a trend toward standardizing certification requirements. This trend promises to extend far beyond existing reciprocal agreements, in which each participating state agrees to accept teacher certification awarded by other participating states, and may eventually lead to national teacher certification.

Advanced Teacher Certification

Yet another application of the national standards will be in the development of advanced levels of teacher certification. Organizations such as the Music Educators National Conference (MENC) have experimented with offering advanced certification to teachers who can demonstrate an exceptional level of teaching expertise. Such efforts have dovetailed naturally with efforts by the National Board for Professional Teaching Standards to define national standards for advanced teacher certification in a variety of fields, including the arts. The Board has already developed prototype standards for certification in the visual arts, and has agreed to take over the music certification work begun by MENC.

Teacher assessment or screening is only one tool in the process of renovating instructional practice on the foundation of the standards, but it will be an important one. As long as such assessment is designed to be authentic—demanding that students demonstrate their mastery of the core content, skills, and pedagogy necessary for effective teaching—rather than taking up precious time with activities that are peripheral or unnecessarily time-consuming, a well-designed screening process can be an important component of a systematic statewide plan to implement the new standards.

CONCLUSION

The waves of education reform are irresistible. Whether those waves will drown or buoy arts education will be determined by the reaction of professionals in the field. The standards provide a golden opportunity to make the case for stronger arts education. The inclusion of the arts in the nation's educational priorities, as outlined in the Goals 2000 legislation, provides arts educators with the moral authority to call for constructive change. The rest is up to us.

Universities and state departments of education must collaborate to plan, carefully but quickly, strategies to use the standards to bring quality arts education to all children. The implementation strategies suggested above are merely one man's list, and can certainly be improved upon by creative thinkers. What cannot be dis-

puted is that teacher preparation, inservice growth, and assessment will all play a critical role in the process of improving arts instruction, and therefore in ensuring a future for arts education.

ENDNOTES

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ACCOUNTABILITY AND ASSESSMENT

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Music and the arts are no strangers to assessment and accountability. In music, we have always been involved in assessing our students' progress, evaluating the quality of performances, and providing our students with self-assessment abilities; and we have always been accountable for the quality and capabilities of our graduates.

There are also a number of levels of accountability to which we and our individual faculty members are accountable. Perhaps most importantly, all of us are accountable to our own standards of musical quality and musical integrity. Second, we are also accountable to our musical colleagues, both within and outside the university. Third, we are clearly accountable to our students for all that we provide them during their tenure in our programs; and finally, as administrators, we are individually accountable to our own colleges and universities for the way we run our programs. In addition, of course, as most of us have become intently aware during the last several years, we are also increasingly accountable to governmental and legislative agencies of all types.

This afternoon's session focuses especially on the topic of accountability and assessment *external* to the music department itself. These new demands on our programs are the ones that generally provide us with the most grief and also the ones that demand the most attention. First, external accountability and assessment will be addressed in general, then some of the new developments in assessment which will have an impact on teacher training programs will be discussed.

The following selected examples of the results of external accountability, in Florida and elsewhere, show some of the variety and diversity in accountability and assessment in the 1990s.

The state of Florida, not surprisingly, provides a number of good examples of how external requirements affect and influence the higher education enterprise. The infamous "Gordon Rule," named after state senator Jack Gordon, who was single-handedly responsible for this piece of legislation, shows how intrusive and detailed accountability measures can be. Like many accountability and assessment efforts, the Gordon Rule stemmed from a valid point of view—in this case, that university students were not effective in written communication. Based on this premise, he led a bill through the Florida Legislature that specifically required an exact number of words which each Florida university student must write during his undergraduate education. By the time that this was processed through state bureaucracy and implemented in individual course and area requirements, each student at FSU, e.g., must complete precisely 3,334 words of writing in each of his three humanities courses. In history, that number is 2,000 words, in communications, 7,000 words. Needless to say, this measure was not met with great enthusiasm from the university community, and in many courses the requirement has

resulted simply in increased activity in word counting as opposed to activity to improve the quality and scope of students' written communication. It is not unusual, in fact, in some departments, for graduate assistants merely to count the number of words from each student, but to provide *no* evaluation or feedback to the student on the actual written work itself.

At another institution along the eastern seaboard, the university president, in response to accountability pressures, has decided unilaterally, in an effort to impress legislators with the efficiency with which that university can graduate students, that *no* undergraduate degree will exceed 120 hours. It is not difficult to imagine what this level of external accountability could do to the preparation of teachers in many of our teacher training programs, which in many of our institutions are well over 140 semester hours in total.

At another institution in one of our mountain states, the university president has declared that his faculty must become 10% more productive than those in other institutions nationwide. This is something like an academic version of Garrison Keillor's declaration that in Lake Wobeggon, "all children are above-average." If that were not bad enough, the university has determined that all *administrators* must be 10% more productive than their peers. It will be interesting to see exactly how all of this is measured.

The amount of time and work that goes into the completion of accountability measures is evidenced by a music department in one of our eastern universities. Their recent accountability study caused the creation of an almost 300-page document from the music department alone. Others of you may be able to top that in length.

Assessment measures also seem to have an inevitable tendency toward growth and expansion. In Florida, a new statewide accountability program for higher education has gone from a modest nine required accountability measures to 51, in just one year.

As many of these examples show, certain trends in external accountability and assessment have become clear. Increasingly, what's emphasized today is a need for greater *productivity*, an increasing emphasis on outcomes that can be *measured*, preferably *numerically*, and a greater emphasis on *standardization*. Obviously, the arts fare rather poorly in comparison with other disciplines within the university on measures that deal with productivity, numerical results, and standardization.

On the other hand, one should remember that accountability itself is not automatically a bad word. Music and the arts have had a long history of accountability and assessment, and as a discipline, music already operates under a number of accountability measures and outcomes that make us better in our profession. This is clearly the case with the assessment which music institutions undergo with the specialized accrediting agencies. Professional standards established by NASM, of course, have made significant improvements in our preparation of teachers and the improvement of our programs, and these requirements and standards are often

much higher than the bureaucratic requirements for certification provided by state agencies.

In addition, the results of accountability and assessment do not necessarily have to be negative. Starting last year, the Florida legislature, in fact, appropriated significant dollars to reward particularly effective undergraduate teachers. Through the assessment procedure used at FSU, a process which combined both numerical data and portfolio materials, 130 faculty members for the University, including fifteen music faculty, were rewarded with a \$5,000 permanent increase in their base salary. In this instance, the accountability process, in my opinion, accurately identified those most deserving of reward.

Why then, does accountability and assessment from the outside so agitate us? There are at least five reasons which sum up the problems that are so prevalent in the process today.

First, the assessment/accountability process frequently results in neither action nor change. In Florida, for instance, the Board of Regents mandates an extensive five-year review/assessment of all programs in higher education. In fine arts, this assessment has already taken place twice over a ten-year span. The process involved extensive self-studies, site visitations, careful assessment of programs, and long lists of recommendations to the University and to the governing board of higher education in Florida. To date, however, ten years after the first assessment, virtually *no* action has been taken with response to these studies. Consequently, many faculty members simply do not believe that accountability and assessment exercises are going to result in any meaningful change.

Second, most accountability/assessment procedures do not really measure what is important; they do not measure *substance*. Counting numbers of student credit hours obviously does not measure the quality and substance of teaching that is occurring, nor does counting numbers of graduates measure whether those students actually obtain good jobs and are successful in those positions. As Kenneth Mortimer notes in *Accountability in Higher Education*, "the real issue with... accountability is...whether the inevitable demands for increased accountability will be confined to the *proper topic*."¹ One of the greatest dangers in accountability is that it may change our values, change what we consider important, and change our definition of success. Just as the advent of increased testing in the public schools has resulted in many teachers "teaching to the test," rather than teaching what needs to be learned, there is the danger that, as we become motivated to score more highly on numerical accountability measures, we begin to accept those measures as our goals and objectives, rather than what is really important.

Third, most accountability/assessment programs are not really suitable to the arts. FSU has recently gone through its ten-year reaccreditation process with the Southern Association of Colleges and Schools. One of the requirements of that accrediting body is that any graduate teaching assistant must have completed at least 18 hours of *graduate*-level course work in the discipline prior to beginning teaching. This requirement may be appropriate for geology or physics, but is obvi-

ously less appropriate to music or the arts. The issue is not how many hours of credit that student has completed, but rather whether he has the background, experience, and abilities to be an effective teacher.

Fourth, accountability assessments invariably gravitate to things which can be measured *numerically*. As Hartnett notes in *Accountability in Higher Education*, the difference between evaluation and accountability is that evaluation is concerned primarily with *effectiveness*, while accountability is concerned with *effectiveness* and *efficiency* (something which can only be properly measured with *numbers*).² We all recognize, however, that in most kinds of numerical measurement, whether student credit hour productivity, or salary dollars expended per student, music and the arts in higher education are at a disadvantage. More important, measurement by numbers *alone* cannot assess how effectively we in the arts are accomplishing our objectives. "Assessment in the Arts," a 1994 position paper by the International Council of Fine Arts Deans (ICFAD) points out, "since learning in the arts often takes place in ways different from other academic disciplines,...[the] assessment of learning in the arts must involve varied, complementary modes of examination and evaluation."³ Although some important things can be measured quantitatively (e.g., the mastery of factual materials), "the exploration and application of concepts and techniques involve a creative process or unique synthesis of ideas for which there is no single correct answer. In such a circumstance, quantitative measurement would be inadequate and inappropriate."⁴ There are obviously alternative assessment measures possible in the arts, most of which have been used and discussed for years—annual juries, competitions, senior creative and performance projects, portfolio review, audio and video taped performances, and others—but the challenge is to convince external accountability authorities that there are alternatives to numerical assessment alone.

Finally, assessment takes time and money—usually our time and money—and the emphasis is on process and procedure, rather than on the competence and content mastery to which real assessment should be aimed. The administration of the Gordon Rule in Florida, for instance, is now almost entirely immersed in the process of counting words and organizing the assignments, rather than addressing the competence which is desired, that of improving our students' writing ability.

As one looks into the future of accountability and assessment in music, there are certain givens about which we can be assured. Most important, efforts at assessment and accountability are not going to go away for the foreseeable future. The reasons for this continued emphasis on accountability are at least three-fold.

First, because of general economic, political, and social trends, there is increasing competition for dollars at the state and university level. Even in Florida, for instance, which has often been immune to some of the problems facing higher education, the percentage of the state budget devoted to higher education has slipped from over 13% several years ago to only 7% today, particularly because of the increased costs in health care and crime-related programs. When this kind of competition for dollars occurs, it is inevitable that greater emphasis on account-

ability and efficiency is needed to provide the justification that money is being well spent.

Second, there is a widely publicized increasing national attention to many of the failures in education, highlighted by declining test scores, while at the same time educational *costs* have increased significantly. One is reminded of this almost daily, whether by listening to politicians, talking with a local legislator, or conversing at Rotary. This dichotomy between declining test scores and increasing costs seems to the public and to legislators to be an unacceptable situation which must be attacked with a greater emphasis on outcomes and accountability.

Third, as the recent election has made us well aware, there is an unprecedented level of skepticism about government and public institutions, including higher education; this is coupled with a changing social/intellectual construct in which the nation seems to place more importance on getting one's money's worth than on advancing the intellectual and cultural growth of society. These trends do not appear as if they will change within the near future. Consequently, our challenge is how we are best able to deal with these new demands for accountability and hopefully turn them to our advantage.

As one looks to the future, there are also some major new developments which may affect music and the arts for years to come. Three of these developments are the new K-12 National Standards, the National Board for Professional Teaching Standards, and the National Assessment for Educational Progress. The first two will be mentioned only briefly, but a more detailed discussion of the National Assessment for Educational Progress is provided.

First, the new K-12 National Standards (discussed in an earlier NASM session) will certainly influence the teacher training curriculum of the future. They may very well result in new means of assessment. The Florida Higher Education Arts Network, a gathering of fine arts deans from universities in Florida, has recently done a survey which shows that the new standards have already begun to have an effect on teacher training in higher education programs in Florida.

Second, the National Board for Professional Teaching Standards is in the process of developing national certification standards and assessments for school teachers, with plans to include more than thirty separate teaching disciplines, including music. The intention is to strengthen the profession by developing a certification process which the Board envisions as being the equivalent of certification for other professionals such as doctors, accountants, and architects. This program, spawned from the Carnegie Forum on Education and Economy, received considerable fanfare in the late 1980s as well as a certain amount of federal financial support. Although the level of visibility of the project has been reduced in the last few years, the Board continues to move forward with the development of voluntary certification standards and assessment procedures.

The third new development, the National Assessment of Educational Progress (NAEP), sponsored by the U.S. Department of Education, has the potential to make a major impact on teacher education and arts instruction in this country. The

federal government, through congressional mandate, has been assessing since 1969 what U.S. elementary, middle school, and high school students know and can do. There has been no assessment of *music* knowledge and skills, however, since 1978. Consequently, the results of this national survey, now scheduled for 1997 (one year later than originally announced), are eagerly awaited by the music and arts community. The frameworks for this assessment are nearing completion, and, in fact have been released in pre-publication form (*Arts Education Assessment Framework*, 1994).

In the National Assessment, a representative sample of students from across the nation in grades four, eight, and twelve from a variety of types of schools and school populations will be assessed on their educational attainment in the arts. One of the most important factors in the National Assessment of Educational Progress in the arts is the fact that the assessment framework was developed with the goal of close coordination with the new K-12 National Standards. The assessment frameworks rely heavily on the new standards, and the standards project consistently shared the developing drafts of those National Standards with the planning committee of the assessment project. In fact, as the pre-publication document explains, the whole process “has been predicated on the assumption that the National Standards and the NAEP Assessment should reflect a common vision of arts education.” Input into the process was provided by MENC and others, and a number of the same people were involved in oversight and planning for both projects. John Mahlmann, Executive Director of MENC, and NASM’s Sam Hope were both on the Steering Committee of NAEP.

The actual format for the assessment of students will not be restricted to multiple-choice examinations only, but will involve a series of exercises organized around an activity. It will also gather background information about the student as well as information about the instructional situation and environment in which he is involved, both in and outside of the classroom.

The exercises and related questions and responses from the students will attempt to involve three areas (see Figure 1). These areas are *creating* (involving composing and improvising), *performing* (involving playing, singing, and conducting), and *responding* (which involves listening, analyzing, and critiquing). In order to carry out these three processes, a student must have certain *knowledge* and certain *skills*, and these will be evaluated as well. Again, these content areas and skills have been very closely linked to those identified in the National Standards.

Obviously, construction of such an assessment procedure is a difficult task. Two documents, *Arts Education Assessment Framework* and *Arts Education Assessment and Exercise Specifications*, provide more detail about the assessment, including samples of exercises themselves. Both are available from NAEP.

Upon completion of the assessment in 1997, the results will be reported at each grade level. Three levels of achievement will be identified: Basic, Proficient, and Advanced. The *target* level for students in the National Assessment is the “Proficient” level (the middle level of accomplishment), which is taken directly

Fig. 1. Music Assessment Framework

ARTS PROCESSES FOR MUSIC

<p>Creating—<i>When improvising, composing, or arranging music, students:</i></p> <ul style="list-style-type: none"> • apply historical, cultural, and aesthetic understanding by creating stylistically appropriate alterations, variations, and improvisations; • use standard and/or non-standard notation to express original ideas; • evaluate, refine, and review successive versions of original work; • demonstrate skill and expressiveness in the choice and use of musical elements; and • present the created work for others.
<p>Performing—<i>When singing or playing music with musical instruments, students:</i></p> <ul style="list-style-type: none"> • select appropriate repertoire; • apply skill by performing with technical accuracy; • develop an appropriate and expressive interpretation by applying understanding of structure and cultural and historical contexts of music; • read musical notation accurately; • evaluate, refine, and revise the performance; and • present the performance for others.
<p>Responding—<i>When perceiving, analyzing, interpreting, critiquing, and judging music, students:</i></p> <ul style="list-style-type: none"> • select repertoire for listening; • analyze the elements and structure of music; • compare and contrast various musical styles; • identify formal and expressive qualities that distinguish a particular style of music; • place music within its cultural and historical context; • make critical judgments about technical and expressive qualities of musical performances and compositions; and • use movement or words to interpret and describe personal responses to music.

BASED ON SPECIFIC CONTENT IN MUSIC

KNOWLEDGE	SKILLS
<p>APPLYING KNOWLEDGE OF:</p> <p>CONTEXT:</p> <ul style="list-style-type: none"> • PERSONAL • SOCIAL • CULTURAL • HISTORICAL <p>AESTHETICS FORM AND STRUCTURE PROCESSES</p>	<p>APPLYING COGNITIVE, AFFECTIVE, AND MOTOR SKILLS INCLUDING:</p> <p>PERCEPTUAL INTELLECTUAL/REFLECTIVE EXPRESSIVE TECHNICAL</p>

Source: 1996 NAEP Arts Education Framework (pre-publication edition)

from the achievement levels in the National Standards. Because these levels are quite demanding, the final results of the National Assessment are likely to be rather low, at least providing the virtue of demonstrating clearly the deficiencies in arts education instruction so prevalent in much of the current educational situation in this country.

The implications of the National Assessment are significant. First, they will provide to a wide constituency of teachers, artists, policy makers, and university administrators, useful information which can then be used both to stimulate support for arts education and to help those of us in higher education improve the way we prepare our teachers.

A national assessment process has a way of focusing the public and policy makers' attention on education in the arts in a manner which is unmatched by traditional advocacy. This country's fascination with testing and test results is well documented; and, in fact, the poor results achieved by students on geography in the 1988 National Assessment has had a significant impact on renewed emphasis on that subject across the country and in the new national educational goals. Perhaps the same reinvigoration of emphasis can occur for music and the arts.

These new developments, especially the new National Standards and the National Assessment of Educational Progress in the arts, do come at a propitious time, a time when national interest in accountability and assessment is reaching new heights. There is at long last a national mandate for the centrality of the arts in education, through Goals 2000. To go along with that, there are both new standards agreed upon by the arts community and, through NAEP, the means to assess where we stand. Unlike the external accountability and assessment measures imposed by state legislatures, these new programs will provide some of the tools needed to approach a process of more meaningful assessment of our effectiveness in teaching music and the arts in the schools. And it will obviously have a significant effect on the way we organize the music teacher training programs in our universities.

Although each university will modify its teacher training programs according to its own individual philosophy and needs, it seems clear that as the National Standards and National Assessment become benchmarks of what students should learn and be taught, there will be an impetus toward modifying our teacher training accordingly. These influences might include an increased emphasis on ensuring that our students are prepared to be more attentive to teaching *content* areas of the music discipline, as reflected by the significant content demands of the National Standards. There may also be increased emphasis on expanding the portion of teacher training programs devoted to preparing new teachers to offer more course work to *non-performance* students in secondary schools, reflecting that strong component of the National Standards and NAEP. In addition, the new standards and the National Assessment will provide an impetus to music programs to do a better job of preparing students to be able to teach composition and improvisation. The assessment results may also give emphasis to some states to revise cer-

tain of their certification requirements, thus impacting on teacher training programs as well.

Regardless of how each institution deals with these influences, all need to be attentive to the new National Standards and the results of the National Assessment, and music administrators should provide leadership in evaluating the ways in which we might modify and improve our teacher training programs accordingly.

Finally, it is worth considering how one might react to the general accountability/assessment climate of the '90s. Assuming that we are accountable for preparation of the next generation of teachers, we need to try to make accountability and outcomes assessment and the like work to our advantage. There are a number of ways in which this might come about.

First, in all the accountability processes to which we are subject, we need to continually stress outcomes having to do with the educational qualities, values, and goals that we have set for *ourselves* in the arts. Our challenge is to identify and articulate the particular results for which we are striving and then to determine the best way to measure those results. This means that we must often develop our own accountability measures and suggest to appropriate governing boards that these be used in addition to and/or as a substitute for those imposed by external agencies. Accountability in the arts is best measured in a context that relates to the discipline itself; most artistic and musical outcomes are not going to be effectively measured by numerical measures, so we need to fight for the inclusion of arts-specific accountability measures, whether portfolio evaluations, annual jury examinations, senior performance or creative projects, or others. If the governing authorities do not accept these measures as a replacement for their accountability process, then we should see if it is possible to append these evaluations to the numerical measures imposed from above. This is exactly the case in Florida, in which the legislature has imposed a number of "bean-counting" types of assessment, but individual universities, such as FSU, have appended a series of accountability assessments which more properly measure aspects of substance in the various programs.

In addition, it seems entirely appropriate to attack constantly the credibility of those assessment measures that are inappropriate. We need to become more proactive, through our universities, in attacking the assessment instruments which are clearly misleading, misdirected, and counterproductive. The question needs to be asked, "Who is assessing the assessment instrument and procedure itself?" I think all would agree that most legislators are incapable of that process. And, if we do succeed in the incorporation of accountability measures appropriate to our discipline, we must insure that our assessment instruments are strong enough to stand up to the scrutiny of university and state evaluators.

Finally, assessment/accountability exercises and these kinds of outside pressures may actually provide an opportunity for changes which are difficult, but necessary for the improvement of our programs. Sometimes tough strategic decisions are made more easily with the impetus of an external assessment process.

In summary, we need to continue to strive to mold the whole accountability/assessment movement into an instrument for meaningful change and adjustment to our programs by looking always at the substance rather than the process. There is a challenge and a responsibility to make the new developments in National Standards and the National Assessment of Educational Progress meaningful and useful in improving how we prepare our teachers. And it is worth remembering that real and substantive change in our programs ultimately comes not from outside accountability/assessment measures, but from the way we hold ourselves and our institutions accountable and responsible for the preparation of the next generation of music teachers.

ENDNOTES

¹Kenneth Mortimer, *Accountability in Higher Education* (Washington: American Association for Higher Education, 1972), 23.

²Rodney T. Hartnett, *Accountability in Higher Education* (Princeton: College Entrance Examination Board, 1971), 7.

³International Council of Fine Arts Deans, "Assessment in the Arts: A Position Statement" (San Marcos, TX: IFCAD, 1994).

⁴Ibid.

⁵*Arts Education Assessment Framework*, pre-publication edition (Washington: National Assessment Governing Board, 1994), 2.

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MUSIC TEACHER EDUCATION AS AN INTERDISCIPLINARY ARCHETYPE

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A commission of which I am a member has been working for several years on assessment frameworks for K-12 music programs in New York. There are seven such commissions, and the Arts and Humanities occupy the one with which I work. We looked around at our first meeting and found no one from any of the traditional humanities disciplines—each of us was from one of the arts. After a heated debate over whether we could proceed with our mandate at all, given this situation, we decided that we could rationalize away those pesky humanities types by declaring that the better way to teach humanities was through the arts, anyway, and we didn't need them, after all. This was a poor solution, and the problem remains unsolved. Like similar efforts in higher education, it denied by design the potential resonance that a synergy of disciplines could produce in an expanded human being. We must design better, especially when we seek to engineer general education curriculum and assessment policies and directions.

In a chapter of Mortimer Adler's *Paideia Proposal* titled "The Same Course of Study for All," Adler outlines the goals, means, and activities of an interdisciplinary approach to general education. The arts are emphasized. Adler's approach is based on two assumptions: (1) that there is broad agreement on a cultural canon of disciplines, and (2) that general education consists in active study and shared personal interpretations of the canon. However, he gave an interdisciplinary twist to this view: each discipline should be learned in the *active* presence of the others. Arts classes should deal with scientific and social principles as well as artistic ones. Learning the canon, developing intellectual skills and judgments in using it, and participating in it are the interlocking means by which general education produces a cultured populace. Using Adler's criteria, we can evaluate the extent to which a course of study is designed, taught, and learned in an interdisciplinary way. Unfortunately, what is happening today with this is quasi-interdisciplinary: teachers in languages, social studies, and even the sciences want to decorate their disciplines with music and seek the music teachers' involvement without knowing or even wondering what can come of it.

Deeper still, there is doubt in higher education that education itself is a discipline. Adler makes no brief for education as a discipline. To the contrary, he advocates a post-baccalaureate apprenticeship rather than a systematic study of teaching methods and foundations. There is little new in that, and the Holmes Group movement seconded his motion. Like many of our colleagues in music, Adler assumed that one who knows a discipline like music thoroughly is thereby equipped to teach it with a little post-graduate guidance and a level playing field in schools. Easy!

Not so easy! Music and education are both disciplines worthy of side-by-side consideration. But I can't explore that issue thoroughly in the time I have. Rather, I'll provide an outline for such an exploration. In the process, I'll illustrate three ways to tell whether two disciplines can be linked successfully and cite examples from music education of how this can be done.

Inter- or multi-disciplinarity, American pluralism, cross-culturalism are difficult terms beneath their politically correct surfaces. This is so mainly because we don't have much practice thinking in two disciplines at once, at least after we've gravitated to—or been dumped by default into—one discipline. Interdisciplinarity does not lead to academic tranquillity (promotion and tenure committees are freaked out: "This candidate *really* must decide what field s/he's in"); and it flies in the face of *matriculational purity*, a bureaucratic principle that permits our registrars' minions to cringe visibly when a student wants to combine two majors. (You haven't heard of this principle? I made it up.) This makes it easy for students, however. Our students have a vested interest in keeping us compartmentalized. They quickly discover that they get better grades if they demand a direct relationship between what is taught in a single class and the questions on the final exam: "If I pass enough classes, I graduate; and that's what Dad and Mom sent me here to do." Unfortunately, our institutional structures are set up to support that kind of pragmatic, intellectually lazy, student approach—*matriculational purity* sets the rules and the students learn the rules very quickly in college. To produce an alternative to maintaining disciplinary turf, and to produce a better-equipped adult, we need an interdisciplinary rationale that is clear and applicable. Music education programs provide examples.

Today, I'll describe three levels of *intra*-disciplinary principles that make *inter*-disciplinary thinking possible. These principles can be used to bridge gaps among different-looking curricula and to criticize interdisciplinary practices. As I lay them out, I'll suggest ways that music teacher education in colleges apply these principles currently. I do all this with some skepticism: career teachers develop over about a twenty-year period of their individual lives. To say it more pointedly: teachers are not constructed in colleges. We're getting the blame for poor teaching partly because we took too much credit for good teaching before. Music teacher development begins in mid-childhood and continues well into the career. In an upcoming *Arts Education Policy Review* article, I outline five stages in this process, only the middle stage of which occurs in college. It is our job to do what we can in colleges to manage the middle stage of a music teacher's development, and it is in this interest that I offer these comments.

THREE LEVELS OF DISCIPLINARY INTEGRATION

There are three levels of disciplinary integration that are of importance to the question of interdisciplinarity. The *surface* level is the observable behavior; the

second level consists of *function and form*; and the third level is *structure*. I'll expand on each briefly as I go.

The first level, which I called the *surface*, consists of the discernible ways in which a single discipline arranges its elements. They are its materials and techniques. Patterns of materials and techniques provide the *prima facie* evidence that actions and artifacts are connected rather than occurring at random. The surfaces of both music and teaching involve materials and actions that can be understood hierarchically. Musicians use sounds and they know how to make sound meaningful to others. Most compositions and improvisations in Western music have thematic elements and subordinate ones. Often, but not always, these are pitch-related. As musicians use sounds, teachers use content, the universe of discourse in each educational interaction. By applying techniques they most often learn from observing others, teachers know how to make content meaningful to students. Most teaching techniques and classroom examples have obvious content and subordinate content; often, but not always, these are related to what students are asked to do now and later. What can be observed of this business lies on the surface. It is what we see or hear, coupled with the patterns of student and teacher actions that these observations reveal. These patterns give rise to statements such as "the thematic material in most Western music is melodic," or "most teachers try to organize their students' activities around the ideas or skills they are learning, rather than expect that learning transfers from other activities."

The surface is interesting to look at and listen to, and it is crucial to an understanding of the discipline. It provides the data for any analysis of interdisciplinarity. Thomas Kuhn² finds that the surface of a scientific discipline is found in "its textbooks, lectures, and laboratory exercises. By studying them and by practicing with them, the members of the corresponding community learn their trade." The surface of music education is encountered in what is written, said, and done in textbooks, lectures, method books, teaching practices, trade journals, convention programs, clinics, applied music studios, rehearsal halls, student teaching experiences, and on and on.

The use of surface elements of both music and education without regard to what lies beneath has produced some questionable results. Here is an example: Musical and educational practices have resulted over the years, alas, in a surface activity that I call, with a kind of snarl, "school music." These consist of pedantic tunes and accompaniments, along with procedures for their use. They are designed specifically to keep students involved with certain content such as scales or fingering patterns long enough for the teacher to teach what he or she wants them to learn. These tunes are the musical equivalent of story problems in mathematics. They bear a similar relationship to real music that story problems do to real mathematics. It is the rare etude that amounts to anything musical. Another questionable practice is to simplify real music to the degree that really wonderful material loses its human focus. These watered-down arrangements are often modeled for students by teachers mechanically rather than musically, heaping insult upon injury.

No one benefits from interdisciplinary practices that connect surface elements of music and education without pulling deeper levels into the mix.

The second level consists of a pair of considerations: *form and function*. I'll use the principle that musical form arises from the reciprocal actions among sonic materials, compositional principles, and cultural traditions, and that musical forms—plural—are merely the *surface*-level manifestations of that. Teaching method corresponds with musical form. Teaching method arises from the reciprocal actions among subject matter elements, learning research, and cultural traditions. Teaching is not formless. Patterns of teaching techniques that can be named—Suzuki, or Kodály, or Yamaha, or comprehensive musicianship—are merely evidence that there exists some *surface*-level manifestations of a form. At this second level—*form and function*—teaching adheres to patterns that can be described, summarized, and named.

As regards *function*, Alan Merriam³ described ten functions of music in societies. We theorize about music by reference to the functions of certain of its elements. In my view the functions of teaching boil down to one: it is to preserve a culture's skills, knowledge, and values *by causing following generations to learn them*. There are other ways to preserve cultural traditions. We need only books, recordings, story tellers, videos, performers of the tradition, and laws to keep things from changing. The failure of fascist governments is partial evidence that even powerful states cannot enforce for long a cultural orthodoxy that favors mere permanence or that legitimizes one or two genres over others. Music educators in America realized that just in time—at least most of us did.

Cultural preservation depends not only on tradition but also upon change. Live cultures depend for their lives upon a principle that I called in a recent paper *dynamic permanence*, the synthesis of change and tradition.⁴ Only cultural Luddites see change and tradition as opposing forces. Their interaction keeps culture moving. Most teachers and musicians encourage living people to affect traditions, to make permanence dynamic in music. Merriam's ten functions of music and my function of teaching correspond remarkably well if we look clearly at teaching. Both musicians and teachers must pull others into musical or educational experiences long enough to make the contents of these experiences permanent parts of their lives and to ground their creative input to culture in the created products of others.

Teasing out the *structure* of a discipline—the third disciplinary factor—is dicey business, in spite of the claims made for various curricular patterns like comprehensive musicianship. In a paper I read in Toronto last summer⁵, I used the metaphor of a spider and her web to hint at music's structure. The core of music's structure is the musical gesture (the spider). Patterned sounds become musical gestures when they achieve a human context, and the hundreds of thousands of discarded or forgotten musical compositions created *per month* is evidence that this is not as easy as it seems. This human context for music is deeply psychological, culture- and value-laden. The research I summarized last summer suggested that

musical gestures are connected to their musical and extra-musical contexts primarily by emotions and their derivatives: preference, attitude, taste, etc. Music's musical context (the spider's web) connects flexibly with its extra-musical context: the related structures of society, economics, personality, culture, etc. (the objects to which the web is attached). The musical gesture's uses and functions in social, cultural, and psychological life provide grounded meaning for the gestures. The extra-musical nature of life prevents this from becoming circular or tautological. This is music's structure: the sonic gesture, a two-level context base, and the grounded meaning that ties the whole business together.

A teaching act or gesture is similarly structured. A teaching act is usually the teacher's on-the-spot diagnosis and treatment of a student's learning problems, coupled with the student's actions in response to the teacher's directions. Often, the gesture connects with its contextual web by the teacher's judgment or her *educational imagination* (Elliott Eisner's term). There are many sources for a teacher's diagnoses and treatments, and these have familiar names: learning theories in psychology, historical patterns of teaching practices, social values and ideologies, laws and legal precedent, the professional behavior modeled by the teacher's teachers, the teacher's creative problem-solving skills, etc. Teaching gestures can equally be derived from educational research, the attempt to find reliable patterns in factors that seem to affect learning and teaching. In the spider's-web metaphor, the teacher's techniques constitute the *surface* made up of teaching gestures; her *function* is to cause a student to learn some culturally or socially valued content, the *form* of which is her method; and this *structure* has psychological, autobiographical, social, and cultural roots. Here is the point: the structural roots of music teaching gestures can equally be found in music (with cultural foundations) or in education (with scientific and social foundations). The fact that this business is hard to sort out is evidence that music education is an interdisciplinary movement.

SOME IMPLICATIONS

Much flows from these principles to inform our attempts at inter-cultural and interdisciplinary action, but here is the critical principle for today's topic: *Unless two disciplines have mutually supportive surface activities, analogous functions and forms, and parallel structures, neither discipline is likely to benefit for long from an interactive relationship.* The recent health-care debate floundered on this very point: it is not clear to many that the disciplines of government and health care are compatible. Closer to home, the relationship between computer science and music seems to have produced some interesting offspring—MIDI, DAT—and some grandchildren—Miracle Piano methods, wind synthesizers, Finale, and more. It will be some time before these *surface* elements reveal the kind of integrated *form* and *function* that music and education do. It is equally possible that they are structured differently enough to cause a separation.

This leads to at least one corollary: *The failure to discern the intra-disciplinary features or make skilled use of the principles derived from the surface, form, function, and structure of single disciplines results in poor applications of interdisciplinary efforts. Failure to see these features, however, does not negate their interdisciplinary potential.* This corollary explains the most disturbing music education practices, both in public schools and in higher education. "School music" and anti-musical etudes are products in which some surface elements of music and education seem to meet and may even be educationally useful; but most of their writers failed to find a satisfactory human context for the sounds they created. This material does not take advantage of its interdisciplinary potential. Vivaldi wrote music for students that we still perform. The Contemporary Music Project attempted to find fifty or sixty Vivaldis. None of those composers, however, ended up in a Vivaldi-like position long enough to develop this interdisciplinary repertoire.

Today, disciplines hover around each other like teenagers at the mall, forced by circumstances to explore without training the likelihood that a match can be found. Music and education found a match years ago. However, they've been engaged too long without committing to marriage. Educators in our music departments want to tell other musicians that we should get it over with: we've lived in sin long enough. Let's get married and get on with life, for better or for worse. Musicians in our music departments want to tell other educators that we can't do that: you educators are too afraid of losing credit hour output to the College of Education and too fearful that the people over there will ruin our students. Teachers in other fields talk across disciplinary walls easily, using a common language of adults. When and if they think of music educators at all, it is to hope that some day we'll grow up and join the real world of trying to help children build lives.

Our separation from others in the discipline of education is political turfism and has a weak rational base. My experience with attempts at cross-disciplinary programs reveals that we must assign the engineering of interdisciplinary efforts only to those who understand the surface, form and function, and structure of their own disciplines. What I have suggested through this quasi-philosophical exercise, however, is that music education is justifiably interdisciplinary. It would take more time to demonstrate the match fully, but we should recognize that music and education are potentially strong as allied disciplines. Musicians have weakened the relationship by spending too much energy doubting that. We should set an early date for the wedding, celebrate, act like married folks, and put together a great life. We can be confident that if the music is strong and the education is good-looking, all our interdisciplinary children will be above average.

ENDNOTES

¹Mortimer J. Adler, *The Paideia Proposal: An Educational Manifesto* (New York: Macmillan, 1982), 21–36.

²Thomas S. Kuhn, *The Structure of Scientific Revolutions, 2nd ed.* (Chicago: University of Chicago Press, 1970), 43.

³Alan P. Merriam, *The Anthropology of Music*. (Evanston, Ill.: Northwestern University Press, 1967). His functions of music are: (1) emotional expression, (2) aesthetic enjoyment, (3) entertainment, (4) communication, (5) symbolic representation, (6) physical response, (7) rewarding conformity, (8) validation of rituals and institutionalized practices, (9) stability and continuity of culture, and (10) integration of society.

⁴J. Terry Gates, “Dynamic Permanence: Toward a Better Conceptual Foundation for Doing Music Education History” (Paper read at the Music Educators National Conference biennial convention, 7 April 1994, in Cincinnati, Ohio).

⁵J. Terry Gates, “The Spider’s Footprint: Comments on the Structure of Music’s Context” (Paper read at the International Symposium of Music Education Philosophy, 21 June 1994, in Toronto, Canada).

FOSTERING INTERDISCIPLINARY LEARNING FOR MUSIC TEACHERS

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I recently attended a parents' open house at my daughter's middle school. Her classes are structured on the team concept, with students tracked according to ability. She and her teammates attend their classes together throughout the day. As we went from class to class through an abbreviated daily schedule, the teachers of English, social studies, math, and science all spoke enthusiastically about how they were working together in an integrated curriculum, with coordinated written assignments, field trips that combined history and geography with geology and ecology, discussions of overall student workload, and other attempts to link their disciplines. When we got to the music teacher, he spoke about the preparations for the holiday concert.

This is typical and completely understandable. After all, what we do as musicians requires a different sort of learning and skill acquisition from what goes on in, say, a social studies class. This energetic and enthusiastic young middle school orchestra and band director already had his hands full trying to get a coherent performance out of forty or fifty youngsters with widely divergent backgrounds. Some of these kids have never performed before, because until recently our town's public schools had no elementary school instrumental program to feed into the middle school. Probably the last thing on his mind was whether his choice of repertoire was *appropriately integrated* with the units being taught by his colleagues in other disciplines. And yet, as a parent as well as an educator, I had a feeling of unease, as if an important opportunity was being missed here, and I was aware of this young music teacher's heightened sense of isolation in the midst of a school where everyone else—students and teachers—belonged to a team and had the support of numerous teammates. How could the music program become involved in interdisciplinary activity? What would be gained by doing this? What would be lost? And . . . did this fine young middle school teacher have the training and background to pull it off?

Elliot Eisner outlines four ways of structuring curriculum in elementary schools. In the first, "the subject is conceived of as an entity having its own time and space, a curriculum is provided to engage students in that content area at the designated time each week. . . . Boundaries between subjects are well-defined." His second model calls for integration, opening up the boundaries between subjects. "Arts and social studies, math and science, reading and social studies are integrated and taught together. For example, students study the American Plains Indians, they investigate the ways in which they live, and then create pottery using methods similar to those employed by the people whose culture they are studying." Eisner's third model structure is to create areas in the classroom for students

to pursue independent projects. "An area in the classroom is devoted to science, another to art, one to computers, and so forth." His fourth curriculum structure is a combination of one through three.¹

I believe that Eisner's general models for curriculum structures for elementary schools can aptly be applied to higher education as well. In our music curricula, we tend to place most emphasis on the first approach (each subject occurring in its own time and place) and the third (independent projects) without giving sufficient consideration to how our students' learnings can be integrated and connected. In order to form teachers who are receptive to an interdisciplinary approach to learning, and who know both its appropriate applications as well as its limitations, we must provide the opportunities in our programs for sustained and productive interdisciplinary study.

How do we do this, and at what cost? For music students, does this mean a de-emphasis on the acquisition of performance skills? Certainly not. It does mean that we must explore ways *within our requirements and standards* to link theory and practice, verbal and nonverbal ways of viewing things, the general and the specific, so that students grasp the broader meanings undergirding their own narrow disciplines.

Opportunities for interdisciplinary approaches which integrate learning areas abound in the arts and humanities. Concerts programmed on a given theme can be combined with symposia or seminars exploring the theoretical and historical aspects of the music being performed. Opera, musical theatre, film, or plays can be coordinated with course work examining the cultural background of the subject matter. Music theory and music history faculty can consult with ensemble conductors towards coordination of ensemble repertoire with the subjects covered in class. Outside the music unit, humanities offerings can be thematically linked with the music curriculum in various ways; indeed this is one of the goals of liberal arts education, to explore the relationships between and among the seminal ideas which form our culture. Courses can be devised that bridge the cognitive gaps and differing worldviews of related disciplines. My wife, Victoria Sirota, has created such a course at Yale. The course title is "Ministry, Spirituality, and the Arts," and it is open to students at the Yale Divinity School, the Yale Institute of Sacred Music, Worship and the Arts, and the Yale School of Music. Students in this course combine the study of liturgy and forms of worship with the exploration of sacred art and music. Readings range from the asceticism of the Desert Fathers to twentieth-century social semiotics. Students are asked to explore various modes of verbal and nonverbal communication in worship. The course specifically is designed to train ministers and church musicians, but it is a good model for the high level of integration possible in interdisciplinary offerings.

We should ask some fundamental questions about our curricula:

1. What are the best ways to coordinate and interconnect the teaching of music theory, music history, pedagogy, private instruction and ensemble performance?

2. How can courses in the humanities be linked to practical music instruction?
3. What are the most useful ways for the arts to interact in the education of music teachers? Some options are interdisciplinary courses in the arts and discrete projects leading to conferences, symposia and lectures, as well as theatrical productions, films, videos, or multi-media concerts.
4. How are we to bring these possibilities into balance with our strongly skill-based goals so that we don't water down our training or overwhelm our students?

I do not believe that what is needed are more courses or more requirements. We must constantly be rethinking *how* we teach. Do we present our fields in their broader cultural and philosophical context, or does the music exist as an isolated artifact? Learning to dance a gavotte is a transforming experience for the pianist who plays one. An understanding of Schoenberg is impossible without an understanding of the last two hundred years of European social and political history. What cultures celebrate the winter solstice, and have middle school bands throughout the ages always been requested to provide appropriate music?

In the 1988 NEA publication, *Toward Civilization: A Report on Arts Education*, we are told the following:

If arts education is to provide an understanding of the artistic heritage, as stipulated in most state curriculum guides, teacher preparation programs must provide more training in the historical/critical aspects of the arts. Future arts teachers must also be able to relate the teaching of their art to other arts, other subject areas, and the history of ideas, for the arts are an integral part of history, philosophy, anthropology, and other humanities disciplines.²

Fostering interdisciplinary opportunities which flow smoothly out of our music curricula is not always easy. Specialization and hermeticism are the norms in academia, and are particularly treasured prerogatives of many of our faculty members. That is where the sensitivity, expertise, patience and persistence of the music executive can make all the difference. I know you can do it.

ENDNOTES

¹Elliot Eisner, *The Role of Discipline-Based Art Education in America's Schools* (Los Angeles: The Getty Center for Education in the Arts, 1988), 22-23.

²Chapter 5, *Toward Civilization: A Report on Arts Education* (Washington D.C., National Endowment for the Arts, 1988). As cited in Charles Fowler, *Can We Rescue the Arts for America's Children?* (New York: American Council for the Arts, 1988), 58.

WHAT DOES RESEARCH TELL US ABOUT INTERDISCIPLINARY/INTEGRATED ARTS?

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In the research literature, integrating or interrelating the arts has been the subject of an ongoing, heated debate. Charles Fowler (1980) has stated that an interdisciplinary study designed to bring all the arts to all students through all the subject matter in the school "must be the primary focus of arts education" (p. 3). Eric Oddleifson, Center for Arts in the Basic Curriculum, supports the concept of "arts-integrated schools," in which the arts are used as "powerful tools to improve learning across the curriculum" (CABC 1994, 3).

From a diametrically opposing point of view, Ralph Smith (1983) suggests that arts educators "who become converts to arts in general education programs are abandoning their professional dedication to art and are committing professional suicide" (p. 36). Jim Smith (1989) believes that in integrating the arts, "you are wasting your time and confusing your students. Most importantly, you are prostituting music to a degree unacceptable to any thinking person" (p. 45).

Needless to say, it is apparent that this topic can elicit a strong emotional response. What else have I learned from reviewing almost 20 years of research literature on interdisciplinary/integrated arts programs? A number of trends have emerged that I wish to summarize.

Interdisciplinary arts programs are undergoing a renewal.

The pendulum is swinging again towards interdisciplinary arts programs. What was once at its peak in the '60s and early '70s has re-emerged as a topic of interest in recent years. There has been a resurgence of opportunities for curriculum integration, a concern for schooling multiple intelligences, and widespread efforts in school reform. The arts have been a part of this renewed commitment to integrated, comprehensive school curricula.

Interdisciplinary arts programs are transient.

In spite of their popularity, interdisciplinary arts programs have not found a permanent place in the structure of our schools. Projects are born with the best of intentions, often sustained by a single leader whose vision propels the program forward. But once a project director leaves the project or funding is withdrawn, the programs fade away and die. The inherent culture and structure of schools are obstacles to lasting success, and interdisciplinary arts programs have yet to become a basic component of the curriculum.

Interdisciplinary arts programs are used as a means of advocacy.

Integrating the arts into the general curriculum is often used to justify arts education in the schools (see Appendix). With threats of budget cutbacks, arts integration programs attempt to solidify their place in the schools with claims of increased "academic" achievement. As persuasive as this may be, there is a

danger in linking advocacy to academic achievement. What happens to the arts programs if test scores do not rise?

Data on interdisciplinary arts programs indicate inconsistent, inconclusive results.

Research efforts to document the benefits of interdisciplinary arts programs have produced mixed results. Researchers have tried to link their arts programs to higher reading or math scores, better self-esteem, or even total school reform. But data on interdisciplinary programs have not revealed strong, consistent evidence of success, except for participants' testimonials of positive feelings or enthusiasm about the programs.

Interdisciplinary arts programs are able to attract external funding.

Both the government and private foundations have been the source of much of the funding for arts integration programs. For example, JDR 3rd Fund supported the "Arts in Education Program" with approximately \$3 million over an 11-year period (Chapman 1982, 122). In the 1970s, the Fine Arts Division of the Pennsylvania State Department of Education received over \$6 million of Elementary and Secondary Education funding through Titles I, III, and V (Fowler 1980, 156). Since 1993, the Marshall Field Foundation has coordinated a consortium of 23 donors known as Chicago Arts Partnerships in Education (CAPE), which has granted over \$1.5 million to Chicago public school arts integration programs. Although generous funding has been forthcoming for arts integration programs, ongoing financial support has not been institutionalized within school budgets.

Interdisciplinary arts programs exhibit a wide range of quality and depth.

The quality of the programs varies, ranging from superficial to substantive. Oftentimes, efforts to integrate the arts across the general curriculum compromise the integrity of the arts. In attempts to relate the arts to each other, the distinctiveness of each art form can easily become lost.

There are many interpretations of the meaning of "arts integration," and each program appears to "reinvent the wheel," initiating its own definitions and creating its own materials. It appears that many programs fail to build upon the successes or failures of others, and without relying on the resources and models that history can offer, valuable energy and time are wasted.

Arts educators lack adequate experience or training in the delivery of interdisciplinary programs.

Interdisciplinary arts programs often involve (a) arts specialists, who seldom study general classroom curriculum or methodology, (b) classroom teachers, who seldom study arts curriculum or methodology, or (c) artists-in-residence, who seldom study educational curriculum or methodology. Among these three groups, very few individuals have received training in planning interdisciplinary curriculum. Therefore, it is not surprising that integration activities are difficult to plan and implement. In the overwhelming majority of programs, participants are not adequately prepared to deliver quality interdisciplinary arts programs.

Specific to our panel discussion, what can we learn from the research literature about teacher training in interdisciplinary/integrated arts? What steps should we take in the training of teachers? Two prominent music educators, Charles Leonhard and Bennett Reimer, have addressed this issue in recent years.

Charles Leonhard

At a 1992 symposium, "The Future of Arts Education: Arts Teacher Education," held at the University of Illinois, Charles Leonhard called for "a new breed of arts educator," citing the need for a "radical change in the preparation of art educators, music educators, dance educators, and drama/theatre educators." He stated that we should develop

a revolutionary program for arts teacher education designed to produce elementary school arts educators who have sufficient understanding and proficiency in all four arts to not only introduce children to those arts but also to serve as resource persons to classroom teachers in relating all of the arts to other subjects in the classroom. (Leonhard 1993, 5)

Toward the development of such an arts educator, Leonhard suggested that arts education majors should be trained in at least one more art form in addition to their own major. Furthermore, arts education majors should receive a solid grounding in liberal arts and attend seminars on relating the arts to the school curriculum.

Charles Leonhard's call for "a new breed of arts education" evoked both positive and negative reactions from symposium participants, and their responses are published in the Summer 1993 *Bulletin of the Council for Research in Music Education*. Leonhard's proposal is quite controversial, and his ideas represent a radical view of how to re-design teacher training in the arts.

Bennett Reimer

In a 1989 issue of *Design for Arts in Education*, Reimer proposes a new comprehensive arts curriculum model. In that curriculum, a course in general education for aesthetic literacy is required in grades K-12, comprised of (1) unifying episodes in which a common dimension among several arts is explored, followed by (2) separate study of how each art pursues the commonality in its own, unique way. To implement this model, Reimer suggests that the schedule should devote five hours a week to arts instruction, with flexibility to include both unified and separate instruction. Arts production activities such as band, choir, or orchestra would continue as they do now.

To enable teachers to design and deliver comprehensive arts instruction, Reimer's model would require the addition of a number of courses to the training of specialists. According to Reimer, the teacher training program would need to include:

- (1) A course on how to construct interdisciplinary lessons and use them as a unifying element for the total arts curriculum.
- (2) A course on practical aesthetics, dealing with issues relating to the shared and unique aspect of the arts.
- (3) Introductory courses in the arts other than the student's specialty.
- (4) Field experiences in integrated arts programs, if they exist (Reimer 1989, 11-12).

Though less controversial, Reimer's position on a comprehensive arts curriculum has serious implications for arts education programs. He does not suggest, as Leonhard does, replacing traditional arts instruction with interdisciplinary arts programs. Instead Reimer advocates for a comprehensive arts curriculum model which includes both single arts and interdisciplinary arts instruction.

There are formidable obstacles to implementing either Leonhard's or Reimer's models. Most arts educators are highly resistant to the concept of interdisciplinary arts, and cooperation would be difficult, if almost impossible, to achieve among teacher training personnel. Furthermore, the structure simply does not exist for interdisciplinarity. We cannot ignore the powerful, external forces which determine the what, when, how, and why teacher training institutions are run. Issues like scheduling, turf, budget, or certification requirements must be taken into account. Finally, without significant changes in public schools, arts education majors would find themselves trained for jobs that do not exist.

This is not to suggest that efforts should not be made in this direction. I believe that there are valid reasons for broadening our teaching training programs to include interdisciplinary arts study. We must proceed in the right direction for the right reasons, though, and research can give a context to our debate.

APPENDIX

Evidence: Arts Education and Academic Performance

School	Previous History	Current Academic Status
Elm Elementary, Milwaukee, WI	Bottom 10% (1979)	First out of 103 schools in the district in eight of the last ten years.
Ashley River (K-6), Charleston, SC	Start up (1984)	No. 2 in the county (second only to a high school for the academically gifted); waiting list of 1200 students.
St. Augustine (K-8), Bronx, NY	About to fail (1984)	96% of the students' reading and math scores are at grade level (only three public schools in the Greater New York area can claim this); 99% minority students.

Davidson (5-12), Augusta, GA	Start up (1981)	#1 in the county. 520 students, fully integrated (50% white, 50% black). Waiting list of many hundreds.
FACE (K-11), Montreal, Canada	Start up (1974)	Out of 39 academic subjects tested recently, FACE students achieved higher scores in two thirds of the exams than five other high schools combined. Additionally, FACE students test on average 20 percent higher than other Canadian students, even though the school is non-selective.
Eliot Elementary (K-5), Needham, MA	Arts emphasis started in 1983	Focus is on developing critical and creative thinking skills, with the arts taught both as stand-alone subjects and integrated into the curriculum. Kids in the school are "average," the school is racially mixed. Third grade test scores are in 97th to 99th percentile. Fourth graders tested first in the state in critical thinking skills.
Key School (K-5), Indianapolis, IN	Start up (1988)	Viewed as possibly the best elementary school in the country by the National Education Association.
Roosevelt Middle School, Milwaukee, WI	Switched to arts focus in 1984	59% minority. Proportion of students achieving competency in reading increased from 30% to 80%, in math from 10% to 60%. Attendance 92%. Suspension rate dropped from 50% to lower than 10%.

Source: The Center for Arts in the Basic Curriculum, Inc.

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- Chapman, Laura H. 1982. *Instant art, instant culture: The unspoken policy for American schools*. New York: Teachers College, Columbia University.
- Fowler, Charles. 1980. *An arts in education source book: A view from the JDR 3rd fund*. New York: JDR 3rd Fund.
- Leonhard, Charles. 1993. The challenge. *Bulletin of the Council for Research in Music Education*, 117, 1–8.
- Reimer, Bennett. 1989. A comprehensive arts curriculum model. *Design for Arts in Education*, 9 (6), 2–16.
- Smith, Jim. 1989. Don't go out of your way to integrate the arts. *Canadian Music Educator*, 30 (4), 43–45.
- Smith, Ralph A. 1983. The arts in general education ideology: some critical observations. *Art Education*, 36, 34–38.

ANNOTATED BIBLIOGRAPHY (SELECTED) Interdisciplinary/Integrated Arts Education

- Aquino, John, ed. 1978. The arts in general education [Special issue]. *Music Educators Journal*, 64 (5).

This entire issue of MEJ is devoted to the topic of the arts in general education (AGE). Articles cover various dimensions of an AGE program, including AGE definitions, resources, teaching education, and evaluation. A section titled, "AGE program in action," summarizes successful programs such as ABC Program, Jeffco Program, Open City Project, Project SEARCH.

- Bogusky-Reimer, Joyce. 1979. A model for a comprehensive arts program with interdisciplinary arts lessons as unifiers. (Doctoral dissertation, Case Western Reserve). *Dissertation Abstracts International*, 40, 3869A.

An excellent study which contains a model of a comprehensive arts program. Bogusky-Reimer establishes a strong philosophical foundation for the program, defines program objectives and evaluation procedures, and designs the curriculum sequence and lessons. An important discussion on implementation concludes the study. This research project can serve as a useful example when planning interdisciplinary arts curriculum. Reviewed by Leon C. Karel in the 1980 *Bulletin of the Council for Research in Music Education*, 64, 21–25.

- Brandt, Ronald, ed. 1989. Integrating the curriculum [Special Issue]. *Educational Leadership*, 49 (2).

Though not specifically devoted to arts integration, this journal is relevant to any integration efforts, addressing a broad range of issues involving curriculum integration. Of particular interest are the following: "Learning that grows with the

learner: An introduction to Waldorf education," Henry Barnes (pp. 52–54); "A caveat: Curriculum integration isn't always a good idea," Jere Brophy and Janet Alleman (p. 66); "How our team dissolved the boundaries," Susan M. Drake (pp. 20–22); "Ten ways to integrate curriculum," Robin Fogarty (pp. 61–65); and "Planning for curriculum integration," Heidi Hayes Jacobs (pp. 27–28). The Association for Supervision and Curriculum Development has published another important guideline for curriculum integration edited by Heidi Hayes Jacobs, titled *Interdisciplinary curriculum: Design and implementation*, 1989.

Broudy, Harry S. 1978. How basic is aesthetic education or is 'rt the fourth r? *Bulletin of the Council for Research in Music Education*, 57, 1–10.

One of the leading aesthetic education philosophers addresses the problems of the arts and back to basic movement. In this speech, given at the 1977 ASCD annual meeting, Broudy argues that "the aesthetic education program must make its case on its contributions to aesthetic values and the values of aesthetic values and not on its putative nonaesthetic spin-offs." Furthermore, "the case for arts education depends on what art can do to clarify and rich experiences that the subjects in the curriculum cannot." Broudy also addresses the issue of interdisciplinary arts in "Separate or Related," a chapter from his book, *Enlightened cherishing: An essay on aesthetic education* (Urbana: University of Illinois Press, 83–89).

CABC: The Center for the Arts in the Basic Curriculum, Inc. (1994, Spring). *The balanced mind: An educational and societal imperative*. (Report available through Eric Oddleifson, 50 South St., Suite 203, Hingham, MA 02043.)

Founded in 1989 by Eric Oddleifson, the privately-funded Center for Arts in the Basic Curriculum (CABC) is committed to the vision of arts-integrated schools. This document contains arguments for arts-integrated schools as a means to improve academic performance and the school environment. A number of successful arts education programs throughout the country are cited.

Oddleifson has also written more on CABC in the 1994 Phi Delta Kappan, 75, 446–453. He describes the work of the Center and defines the characteristics of an arts-integrated school, claiming that "arts-integrated schools are the most promising way to improve American education."

Fowler, Charles. 1980. *An arts in education source book: A view from the JDR 3rd fund*. New York: JDR 3rd Fund.

For twelve years, the JDR 3rd Fund pursued one major goal: "to discover and refine a process for making all the arts integral to the general, or basic, education of all children in entire schools and school systems." Toward this end, projects were developed throughout the country, involving arts specialists, classroom teachers, and state departments of education. This book is a report of the efforts supported by the JDR 3rd Fund, highlighting case studies in University City, Missouri; Winston-Salem, North Carolina; Denver; and New York City, and the collaborative efforts in the arts by the Pennsylvania and Oklahoma State Departments of Education. Includes detailed descriptions of their work, reflecting 12 years of commitment to arts in general education programs.

Hausman, Jerome J., ed. 1980. *Arts and the schools*. New York: McGraw-Hill.

This book provides "a compelling rationale for the contribution of the arts to school programs," and also "addresses issues regarding design and implementation of the programs." Contributors include John Goodlad, Jack Morrison, Dennie Wolf, Howard Gardner, Nancy Smith, Bennett Reimer, Junius Eddy, and Lillian Drag. An important chapter by Reimer on "Designing Effective Arts Programs" contains an insightful discussion of related arts curriculum development, illustrated by exemplary arts programs from around the country. An annotated arts education bibliography by Lillian Drag appears at the end of the book. An excellent resource.

Hope, Samuel. 1988. Searching for common ground. *Design for Arts in Education*, 89 (5), 13–22.

In a thought-provoking article, Samuel Hope, executive director of the National Office for Arts Accreditation in Higher Education and the executive editor of *Design for Arts in Education*, discusses the counterproductive efforts of "arts advocates," who defined the national agenda as one comprised of short-term, superficial arts experiences for students. He specifically addresses the "thorny issue of how to teach all the arts," and encourages the arts community to "promote multiarts approaches characterized by rigor, substance, and intensity." Furthermore, "interdisciplinary discussions concerned with multiarts approaches need to be regularized," through the work of e.g., policy thinkers, graduate schools, and professional arts education associations. Hope suggests that "integrating curriculum and experience in K-12 arts education, therefore, is primarily a matter of defining goals and objectives with respect to content and sequential presentation, and then using this as a basis for in-depth curriculum development by artists and teachers." He supports "localized curricular planning" over the federal and state spending of the past. A timely analysis of the issues.

Leonhard, Charles. 1993. The challenge. *Bulletin of the Council for Research in Music Education*, 117, 1–8.

In this special issue of the *Bulletin* titled, "The future of arts education: Arts teacher education, Do we need a new breed of arts educator?" Charles Leonhard issues a challenge to arts educators and arts teacher educators. He proposes that a revolutionary program of arts teacher education should be introduced, one "designed to produce elementary school arts educators who have sufficient understanding in all four arts to not only introduce children to those arts but also to serve as resource persons to classroom teachers in relating all of the arts to other subjects in the curriculum." He suggests dramatic changes in teacher preparation programs to be able to train such an arts educator.

This challenge was the subject of a October 1992 symposium held at the University of Illinois at Urbana-Champaign, in conjunction with the National Arts Education Research Center. In response to Leonhard's challenge, professionals from the fields of music education, dance education, drama/theatre education, and art education addressed the question, "What changes in arts teacher education are needed and feasible?" Further responses came from individuals representing classroom teachers and arts/cultural institutions. The text of their debate is published in the *Bulletin*, and much of their discussion centers around the strengths and weaknesses of interdisciplinary arts instruction.

Madeja, Stanley S. 1976. The CEMREL Aesthetic Education Program: A report. *Journal of Aesthetic Education*, 10, 209–216.

A report on the CEMREL Aesthetic Education Program written by Madeja, CEMREL director. The article contains a description of CEMREL's purpose and the format of the Aesthetic Education Program. Also includes a model for the design of an elementary Aesthetic Education Program, organized around six major areas: aesthetic and the physical world, arts elements, the creative process, the artist, the culture, the environment. See also the 1975 Special Issue of the Bulletin of the Council for Research in Music Education, 43, for another overview of the CEMREL Aesthetic Education Program, with articles written by CEMREL staff members.

McGowan, John J. 1988. A descriptive study of an arts-in-education project. *Journal of Research in Music Education*, 36, 47–57.

The purpose of this study was "to describe the development and make assessments about the effectiveness of a federally funded arts-in-education project." The researcher used Stake's responsive approach for evaluation, drawing upon interviews, document reviews, and observations. He offers insightful analyses of the strength and weaknesses of the Holmes Arts-in-Education Project, recommending that arts-in-education programs should "be based on a clear idea of need and have a systematic structure to implement activities, including the regular involvement of existing arts programs." Based upon the researcher's 1985 doctoral dissertation at Syracuse University.

Reimer, Bennett. 1978. Education for Aesthetic Awareness. *Music Educators Journal*, 64 (6), 71–75.

A description of the Cleveland Area Project for the Arts in the Schools, "Education for Aesthetic Awareness," an excellent model for teaching the arts together at elementary through senior high schools. Reimer explains the overall structure, the project goals, and its guiding principles, stressing that integrated arts projects cannot compromise the integrity of each art form.

Reimer, Bennett. 1989. A comprehensive arts curriculum model. *Design for Arts in Education*, 9 (6), 2–16.

Reimer proposes a comprehensive arts curriculum model, and he makes specific suggestions about the ways an interdisciplinary arts program could be designed and implemented in the schools, to the benefit of all the arts. An important resource which challenges the reader to redefine traditional notions about arts education. See also Chapter 10, A philosophy of music education (1989, 2nd ed.), in which Reimer explores the role of integrated/interdisciplinary arts in aesthetic education programs.

Silverman, Ronald H. 1979. The Aesthetic Eye Project: Combining the arts through aesthetic perception. *School Arts*, 79, 8–11.

Using the theoretical framework of Harry Broudy, the "Aesthetic Eye Project" brought together 50 classroom teachers, arts specialists, principals, university professors, and community members for a summer workshop in the arts.

Silverman stresses the difference between aesthetic perception (within the domain of the non-arts specialist) as opposed to aesthetic criticism (the arts specialist) and describes how the program attempted to develop the aesthetic perception of its participants. Other publications generated from this project may be available through the Art Consultant in the LA County Supt. of Schools, Downey, CA.

Smith, Bruce, ed. 1994. *Phi Delta Kappan*, 75, 432–461.

The feature articles of this issue of the *Kappan* are devoted to arts integration as a vehicle for school reform. Particularly relevant articles: W. Geoghegan writes about her experience with an integrated arts classroom project in “Re-placing the arts in education” (pp. 456–458). J. Renyi, in “The arts and humanities in American education,” (pp. 438–445), describes the work of The Collaboratives for Humanities and Arts Teaching (CHART) which was established by the Rockefeller Foundation to strengthen multicultural and international education through humanities. R. Craig Sautter proposes “An arts education school reform strategy” (pp. 432–437). Sautter presents the concept of the “arts integrated school” and cites evidence favoring arts education as the key to educational reform. He describes how the arts can support learning in the formal curriculum, the metacurriculum, and the hidden curriculum.

Smith, Jim. 1989. Don’t go out of your way to integrate the arts. *Canadian Music Educator*, 30 (4), 43–45.

Smith challenges the idea of integrating the arts: “You are wasting your time and confusing your students. Most importantly, you are prostituting music to a degree unacceptable to any thinking person.” In response to the J. Smith article, Robert Walker states, “Sloppy and ill-conceived integration is not the answer, but neither is the isolation of music from everything else in the curriculum.” Robert Walker, 1989. A few words on integration and the integrity of music in education. *Canadian Music Educator*, 31 (2), 27–30.

Smith, Ralph A. 1978. Critical reflections on the AGE idea. *Music Educators Journal*, 64 (5), 88–97.

This prominent writer also disputes the value of the arts in general education (AGE) for education and arts education, and he raises many important issues. Brief annotated bibliography is also included. A similar article by Ralph Smith, “The arts in general education ideology: Some critical observations” can be found in 1983 *Art Education*, 36, 34–38.

Sudano, Gary R. and John Sharpham. 1981. Back to basics: Justifying the arts in general education. *Music Educators Journal*, 68 (3), 48–50.

“Care must be taken to avoid the arts-cum math and arts-cum language syndrome, and to emphasize the arts-qua arts in basic education.” Sudano and Sharpham propose that the principles of aesthetic knowledge, aesthetic response, aesthetic creation, and aesthetic evaluation should be “at the heart of an interdisciplinary effort.”

SUMMARY REMARKS

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It seems to me that one of the primary things we must consider as we explore and examine ways of preparing tomorrow's music teachers to deal with the interdisciplinarity issue, is that regardless of our philosophical statements about interdisciplinarity, regardless of the courses and programs we put in place, what our future teachers are going to need first and foremost are faculty role models whose teaching strategies, teaching materials, modes of assessment and the like, challenge students to reach beyond those boundaries which currently exist between and among (a) sub-disciplines within the larger discipline of music; (b) the visual and performing arts disciplines in general; and (c) the arts and various non-arts disciplines. These faculty role models will be key players in ensuring that as interdisciplinary teaching and learning strategies unfold, the discipline of music does not get shortchanged in the process.

I would suggest that we as leaders will have to be the ones to prepare the way for such faculty role models to emerge and flourish, in terms of things such as

- encouraging and supporting fresh perspectives on curricula and how it is delivered;
- ensuring faculty, especially those who are non-tenured, who seek to explore the interdisciplinarity issue, that their careers will not be placed in jeopardy for doing so;
- making active efforts to seek out educational leaders in other disciplines who would be willing to examine possibilities for interdisciplinary collaboration;
- setting aside ample financial resources for direct funding or for matching grants and other sources of outside income in order to support experimental courses, adjunct instruction, faculty in-service activities, faculty travel and research, and the like, that will be necessary to address this call for interdisciplinarity in fruitful ways;
- supporting and encouraging graduate faculty and graduate students who would be willing to develop and implement research agendas that will seek answers to the many relevant and important questions that must be addressed; and
- exploring ways in which to work with music teachers in the K-12 schools, as well as those in the private sector, to incorporate interdisciplinary teaching in their present teaching settings.

Let me suggest that we look to our own home discipline, and specifically to what we refer to as the "core" of undergraduate music studies, as a starting point for our discussion on interdisciplinarity this afternoon. I suggest this because it is at this level where we touch all students who seek professional degrees in music,

many of whom who will go on to teach not only in K-12 settings, but in private studios, colleges and universities across the country. It is at this level that I believe we must begin to nurture those faculty role models of which I spoke earlier.

To set the stage, let me ask you to recall the agenda proposed by the College Music Society in its 1989 report "Music in the Undergraduate Curriculum: A Reassessment." In that report, CMS suggested seven essential competencies that music students will need to develop in order to participate in the musical life of the United States. These were:

1. a working knowledge of American musics—their history, literature, and sources in art and vernacular traditions;
2. an awareness of the pluralistic nature of most musical traditions—including Western art music;
3. an understanding of various musical cultures from many perspectives—their value systems, logical relationships, grammar, structure, notions (if they exist) and, within their contexts, the relationship of music to the other arts, religion, philosophy, and human values;
4. an ability to make music, by performance, improvisation, and composition, and preferably in more than one tradition;
5. an ability to perceive links and connections—by means of comparative studies—that synthesize and extrapolate information gained from different disciplines and specialties;
6. a familiarity with technology and the ability to consider the electronic age in aesthetic and humanistic, and scientific and mathematical, terms; and finally,
7. an understanding of the political, social, and economic factors which affect the arts disciplines in the United States and the rest of the world, in order to make informed decisions as performers, listeners, composers, consumers, and/or patrons, taxpayers, and voters (pp. 16-17).

Development of each of these seven competencies implies the need to reach beyond the traditional boundaries that have existed between our courses for so long. The first broad question before us, then, is to ask how can we begin to address this call for interdisciplinarity through a rethinking of our core undergraduate music curriculum—its structure, its content, and how it is taught. For those of you who have already begun to do so, we would be interested in knowing what you are doing and how it is working.

MUSIC FACULTY FUTURES ISSUES

TEACHING AND RESEARCH/CREATIVE WORK

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It is clear by now that the professorate as well as college/university administrators recognize the need to be able to articulate what are the appropriate expectations for faculty, and the dialogue is well under way to achieve common language at least within disciplines. In addition, such organizations as AAUP are attempting to put in perspective the need to respond to changing student needs, pressures of the economy and the "accountability" craze which has affected every state legislature in the nation. Campuses which once touted their emphases on research are openly considering increasing teaching assignments, and mission statements are being revisited accompanied by aggressive questions as to the presence of realism. Some four-year institutions are feeling intense pressure to teach more students in order to compete with community colleges for new state dollars which are often based on enrollment increase. Recently in Tennessee the flagship university received no new money in the annual fiscal appropriations, while the state community college system received several million dollars resulting from increased numbers of students on campuses. The university had actually made a conscious reduction in enrollment a few years earlier to attempt improvement in academic quality.

It is ironic to observe how far we have come since the '60s when questions about what faculty roles should be were influenced by forces within the campus gates rather than from without. The following is a quote from "The Work of Faculty: Expectations, Priorities, and Rewards," released January 20, 1994 by AAUP:

Though the problems of the academy were serious, they were not budget-driven, as they are today. The search for "relevance," so much part of our world a quarter century ago, was mainly inspired by questions posed within the academy by both students and faculty. And the questioning of authority that engulfed the nation made colleges and universities self-conscious about the need to reconsider the role of research, the curriculum, and the future of graduate training and professional schools. Self-assessment grew from our own need to understand our role in our society and in our students' lives.¹

What a difference a few years can make.

So where are we now on the matter of teaching versus research/creative work in higher education? Our attention has been captured by the world which surrounds the campus, and we have begun to deal with the pressures by consulting as colleagues to clarify our thinking and prepare to explain what we are about. *New Directions for Higher Education*, Number 81 (Spring 1993), outlines the needed steps of considering changing priorities, making changes in the reward system, recognizing difference among disciplines and influencing faculty work through intrinsic rewards. These are steps which must be taken if we are to resolve the disturbing conflict between what the public expects of us and what we feel committed to accomplish as a result of traditional academic conventions and practices.

What are the visible impacts of this discussion on policy-making concerning faculty assignments, loads, and rewards on local campuses? Is there a discernible trend beyond the discussion stage?

It does not appear that we have yet settled into a new era in higher education, one in which there are specific new practices used across the nation, in contrast to those of the '60s and '70s. Rather we are just beginning to seriously react to the pressures of the '80s, which advocated questioning everything in the light of shrinking financial resources. The dialogue continues and is now intensifying on individual campuses. Louder calls for "more teaching" are being heard, calls for increased class sizes and increased teaching loads even as equipment, libraries and laboratories are challenged. Replacement of tenure-track positions with part-time faculty or term appointments may be seen at some schools. Perhaps most troubling is the fact that state legislators—seldom if ever known for their astute view of the academy—are seeking to become more directly involved with the internal practices of academic life in a way that could potentially destroy benefits of the "free" atmosphere of the campus as we know it. To quote again from "The Work of the Faculty:"

At least 23 states have turned their attention, at some level or other, to the idea of closer supervision of higher education. Most recently the state of Ohio adopted legislation directing all faculty to devote 10% more of their effort to undergraduate teaching. But efforts in Texas to grade faculty on the basis of their performance against a fixed scale of accomplishments were abandoned as too cumbersome and not conducive, in practice, to better performance. The public concern is genuine, but the public representatives too often resort to simplistic solutions, to calls for more supervision, for quantitative "speed up," and for formulae that prove unworkable and counter-productive when transported from state agency to the campus. Statehouse intervention is not the route to positive reform of the academy. It is more likely to threaten the quality of the educational enterprise, and ultimately, to weaken academic freedom and tenure.²

While some schools are showing signs of weakening on the matter of maintaining a reasonable teaching load for their faculty, others are taking a tougher attitude and attempting to educate state officials and the public concerning the benefits of keeping a strong research component within the professional profile of the

academy. Perhaps if more of us take this attitude, we will fend off the real threat which we know to be dangerous to the health of higher education everywhere. Though embattled now, we still have the strength to overcome by making concerted effort to teach the general populace as we continue to perform our other duties. Seminars and public meetings on campus over an extended period of time might be one method of spreading the word that we want communicated. Perhaps even special courses for parents or taxpayers on the nature of the instructional atmosphere on the modern university campus might be helpful. It is possible that a few years of special classes for these students (even in addition to one's normal teaching load) would be an investment which could pay real dividends in future years as we struggle to keep the freedom necessary to maintain an effective professorate.

It may well not be necessary for those of us in music to be too far out front on this discussion, since our situation differs somewhat from that of many of our colleagues in other disciplines. The truth is that we have always had a bit higher teaching load than those other fields, especially those of us in applied music. Of course, we have also had our own internal debate concerning whether teaching individual students for 18 or 20 hours per week is more or less strenuous than preparing for and lecturing to classes of 25 students in music history. And then, what about the conductors who are on the podium for 8 to 10 hours per week? How does their work compare with that of the classroom teacher? These questions have been and will continue to be answered differently on each campus. The important thing is that each music unit must settle the issue with some sort of policy which the entire music faculty can adopt. Once that is accomplished, the music faculty can make use of the significant advantage which it has over other academic units as a result of the very visible nature of much of its work.

It is my sense that the public tends not to doubt our dedication to the same extent as other academicians, mostly because they see and hear us more often. On the other hand, there is the tendency of many to describe what we do as less than work since we obviously have so much "fun" in doing it. There is no doubt that the peculiarities of our field often place us on the defensive when the rules affecting others are applied to us. Perhaps we have reached a point where there is an opportunity for us to take the offensive position of sharing information about the time-consuming nature of our professional involvement as well as our teaching, and perhaps we can also make more of the benefits which our uniqueness offers to the community around us.

In conclusion then, the question may well not be whether we should consider doing any more, but rather whether or not we might create a greater awareness of what we already do. Thereby we might influence in a positive way the perception which others have about our work. It is this discussion which I would like to see us pursue as we the professor/performers, professor/conductors, professor/composers, and professor/music scholars carve out our rightful place in the academy of the 21st century.

ENDNOTES

¹"The Work of Faculty: Expectations, Priorities, and Rewards." A paper released by AAUP January 20, 1994.

²Ibid.

TEACHING AND CREATIVE WORK/RESEARCH

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Carnegie Mellon University

We are discussing a lot of vitally important issues at this conference. But I think it is essential for us to face the fact that the real issue is money! The driving force behind every one of the issues we are discussing today is funding for higher education.

Let's take a closer look at the issues of the current movement toward educational reform. First, there is the issue of faculty work—the nature, the purpose, and the results of faculty work have come into question. Second, the priorities inherent in our faculty reward systems are being questioned—the tenure system, our criteria for promotion and tenure, etc. Third, the overall relationship between teaching and research is of great public concern. But finally, the financing of higher education has become increasingly more difficult, and that's the real issue driving all the rest.

To illustrate my point, let's quickly review just how all of these issues of higher education reform emerged—the re-examination of our faculty reward system, widespread criticism of faculty course loads, renewed attention to the balance between teaching vs. research—all of these issues moved into the spotlight on the heels of widespread cutbacks in higher education funding. Due to the economic recession during the early nineties, cuts were made, colleges and universities around the country howled, and then raised tuition to help address the shortfall, parents reacted with widespread anxiety and general outrage, and legislators responded defensively by pointing the finger at perceived wastes in the operation of our colleges and universities. The result: higher education is now experiencing a level of public scrutiny that is unprecedented and that threatens to erode the missions of our individual units.

The question is not one of quality, but of the economics of our educational programs. Nobody can go on record as an advocate for cutting back on education; so, there has to be an accusation of waste. And if money is being wasted, the only way to tighten our belts significantly is in personnel; operating costs like utilities, postage, telephones, books, supplies, office furniture, etc. cost whatever they cost. But professors are a natural target; if the ones we have can do more work, then we don't need as many of them. If we have fewer professors, the costs go down. If we have more adjunct professors, and fewer full-time tenured professors, again the costs go down. If we put more students in a class, we can eliminate sections; then, our professors can teach more students in fewer contact hours, and again, we save money. Eliminate a class, and our existing faculty can be spread even thinner.

None of these moves can be said to improve higher education; they are all obvious cost-cutting measures. But, by pointing a finger at professors who concentrate on research instead of teaching, we have a possible explanation as to why

existing professors should be asked to teach more. The topic now broadens to include the issue of research vs. teaching, faculty teaching loads, etc. and the professor is painted as not doing his/her job. That makes the funding cuts seem justifiable. After all, this will just force the colleges and universities to operate more economically and require professors to spend more of their time in the classroom, where they belong.

Now, why are we so worried about this situation? Well, we *need* to be worried, because public concern creates public pressure for change; faculty policies may well be imposed upon us by legislative bodies if we do not address the perceived problems from within. And this will not be easy. Finding solutions to any of these issues will be complicated by several factors: first, the diversity of our institutions of higher education creates the need for a variety of faculty policy solutions; second, traditional patterns of faculty rewards and long-established models of faculty work have grown up in each discipline, and these will be hard to change; third, technology will continue to create changes in faculty work, which we may not expect or even desire; and finally, the economic pressures will require diverse approaches to higher education. So, simple across-the-board solutions are not likely to emerge.

It is most likely, therefore, that funding for higher education will continue to be used as a hammer to pound our programs and our policies into shape. And one way or another, we are all going to have to deal with the issues affecting the future of higher education.

Now, what special issues face our music units during these discussions? Music units, I believe, are at particular risk whenever budgets are cut:

- The one-on-one studio teaching required in our discipline is expensive. We need a large number of faculty, teaching highly specialized skills. When an institution looks for places to cut, we have to be prepared to defend the private studio approach as essential to our profession.
- Ensemble programs are expensive; but, fortunately, they are also one of the most visible aspects of our programs. Most of us know how to establish one or two of our ensembles as the flagship for our institutions. This will probably help us through the tough times.

Music units are also at special risk whenever discussions turn to definitions of faculty work, because the nature of our work in the arts is not always fully understood or respected in the intellectual community.

So, as a leader in the educational arena of music, each of us has to decide how to emerge from this period of challenge and re-examination with our individual music unit's mission intact, our position within the broader educational institution to which we belong strengthened, and our goals for the future of our music units clearer and better focused. In the next few minutes, I would like to address the broader issue of how we, as heads of music units, can survive these difficult times,

and how we can lead our music units through a period of positive change, so that our music programs actually wind up better than before.

First, we need to use the power of our own policies.

As faculty policies continue to be publicly debated, the likelihood of widespread change grows. This is an opportunity for arts leaders to become proactive on campus. The only way to make policies work for us is to play a role in shaping these policies, or to strive to change them when they exclude us. For example, if, according to your institution's promotion and tenure policy, faculty are to be judged on excellence in teaching and in research, how can anyone successfully move through that promotion and tenure process in performance, composition, or conducting? Instead of fighting year after year to get outstanding arts faculty through the promotion and tenure system on their terms, it may be more directly effective to get the policy itself changed to better support the goals of the music unit. The solution might well be as simple as amending the policy to say research and/or creative work. As existing faculty policies come under question, the time is right for us to work for positive change that will increase the level of inclusion for the arts in these policies.

How many of us actually worry about mission statements? But if your institution has a mission statement that excludes the arts, this is important. Now may be the time to find a positive way to bring this problem to the attention of the president. By suggesting the insertion of a key word or two, you might be able to make explicit the institution's commitment to the arts; without this type of inclusion at every fundamental level of the institution's articulated mission, your program is built on quicksand. Words are vitally important in institutional documents, policies, and public statements. We must monitor them closely, and take the initiative to change them whenever needed. We need to learn to use the power of our own policies.

Second, we must present promotion and tenure cases on our own terms.

We no longer have to prove that music faculty's work is equivalent to an engineer's or a scientist's or a historian's. We now have a document that defines the work of arts faculties on their own terms. You may wish to consider adopting a portion of this document as your music unit's definition of faculty work, and quote it consistently in making recommendations on individual promotion and tenure cases. When a music unit has a clearly articulated definition of its own criteria for excellence in faculty work, the rest of the institution has some tangible yardstick to measure the achievement of the music faculty, and is far less apt to argue for artificial equivalencies in terms of their own disciplines. However, we must make sure we support only the strong cases—weakly presented cases for promotion and tenure dilute and diminish the respect others have for our profession and for our judgment.

The new multidisciplinary document on "The Work of Arts Faculties" puts us ahead of the pack in defining faculty work in our area; as our institution's individual promotion and tenure documents are re-examined, the opportunity will be there for each of us to play a strong role in changing the language to better include the work of arts faculty. We have to define our criteria for evaluating our faculty in terms of our own discipline.

Third, we need to focus on quality.

Each of us has to fight the new emphasis on economic solutions to educational problems. We have to be ready to draw the line in the sand; if we are asked to take steps that will lower the quality of our programs, we have to be prepared to say "No." But there are a lot of positive ways to say "No"; there are also a lot of terminal ways to say it. It is nearly always possible to rethink a problem and come up with an alternative solution. If, for example, we are ordered to cut three faculty positions, and we cannot do this without a significant impact on the quality of our program, it may be possible to find other ways to save the same amount of money without having an adverse affect on the educational mission, such as cutting back on guest artists, or master classes, or concert costs.

The bottom line is usually not negotiable, but maintaining control over the solution is vitally important for all of us. It may even be possible to come up with a good idea for fund-raising that will accomplish the same goal as firing three faculty. It may also be the case that one or two of those faculty really are expendable, and the original reflex to fight is ill placed. It is of utmost importance to choose our battles carefully. When we have to tighten our belts, it is imperative that we think strategically about what our music unit can afford and cannot afford to lose. Arguing against a budget cut, when one has been announced, may be futile, but finding the best possible way to implement that budget cut is one of the reasons you were selected to lead your music unit. No one can force us to lower our sights when the issue is the quality of our educational programs.

Fourth, we probably have to prepare data on our faculty course loads.

The issue of faculty course loads might be an area of strength for us. There are so many specific skills that need to be taught in a music program, that our full-time faculty usually have more contact hours than those in other disciplines. If this is the case, it may be necessary to prove it. Compiling some statistics on your own faculty course loads may be time well spent if the issue becomes central to budgeting on your campus. If you can illustrate that your faculty are above the threshold of desired contact hours, you may be able to avoid getting scooped up in some across-the-board reduction of faculty.

If, on the other hand, faculty course loads happen to be an area of vulnerability for your music unit, it is always possible to find a positive way to present your data. Having a lot of adjunct faculty at relatively low salaries may be just the justification needed to explain low contact hours per faculty in your program. Or, per-

haps your unit services a lot of non-majors as well as music majors; showing a widespread need for diversity of faculty in your unit may help preserve your faculty in spite of low individual contact hours. In this age of data gathering, you can't have too much data sitting around waiting to be e-mailed across the campus.

Obviously, any faculty who are highly compensated but who teach a relatively light load are at risk in this climate of public debate about academia. But, highly visible faculty with international reputations as performers, composers, or conductors can be a tremendous asset to the institution as a whole, in addition to bringing an incredible level of first-hand professional advice to the students. It may be necessary to emphasize the broader impact of such professors through on-campus dissemination of CDs, public relations pieces, etc. Often, their visibility on campus is insufficient to raise the consciousness of administrators in charge of policy setting. If possible, outside involvement in the profession should be described in terms of average hours per week, so that the case for a reduced teaching load is defensible. Whether we like it or not, we live in an age of intense data gathering; to succeed, we must learn how to use data to support our own objectives.

And finally, we must fight for flexibility.

One of the battles worth fighting is whatever is needed to maintain your flexibility in fulfilling your mission. Across-the-board budget cuts, faculty cuts, policies for faculty teaching loads, definitions of the balance between teaching and research/creative work—any decision that is implemented equally across the institution—usually has unequal effects on individual programs. As an arts leader, it may be necessary to actively fight against the implementation of such decisions. It is always essential to have an alternative suggestion to propose that would provide the desired outcome for the institution, but would allow some flexibility for individual units, especially yours. If the decision comes from outside the institution, you may wind up having to take your case into the public venue. Our leadership positions require that we take a proactive role in setting policies for our music units and in blocking decisions that would have an adverse effect on them.

In summary, here is a quick laundry list of ways in which each of us can play an active role in helping our music units through this period of reassessment and debate:

- we must be proactive in establishing our own criteria for faculty work;
- we need to be involved in setting policies at our universities or colleges—fight for flexibility and inclusion—even small language issues can be important;
- we must keep in mind that sometimes the smallest unit or the weakest discipline must speak the loudest to be included;
- we should not fall into the defensive trap of defining our work in terms of other disciplines;

- we need to develop a strong and clearly articulated mission that is consonant with the mission of the institution to which we belong;
- we must be successful advocates for outstanding arts faculty; our own NASM document may help support cases for promotion and tenure, but the burden falls on each of us to articulate our cases clearly and forcefully;
- we need to focus on quality, and stand firm against any measures that would adversely affect the quality of our programs;
- we should prepare as much data as possible to support the faculty structure that is best for our unit;
- we must fight for flexibility in maintaining the type of music program needed in our educational environment at the highest level possible.

The days when a music executive could get away with just maintaining an already established program are long gone. Today, our vision must be broad, our skills must be deep, and our energy inexhaustible. But the stakes are high, and the opportunity for positive change in the future of the arts is a battle worth fighting.

MUSIC FACULTY AND PROFESSIONAL SERVICE

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That the term “service” carries a certain ambiguity in evaluating the work of faculty is clearly borne out by the policy discussion of the last decade. Thomas Shipka, university professor and activist in the National Education Association, in noting a number of paradoxes in the peer review process, states, as Paradox 8 of a longer argument

We say that a faculty member should be judged on performance in three areas—teaching, scholarship, and service—but . . . we usually don’t agree on the proper relative weighting of these three areas. We often disagree on what specifically counts as evidence of productivity in each area, especially service.¹

Indeed, in much of the discussion of faculty productivity, the term service is ignored altogether in favor of the teaching and research dimensions. It has been observed that service in this context, plus a dime, “will buy you a cup of coffee, but not much more.”² Now, that was obviously a comment of a few years ago, and, although there is the temptation simply to add a rhetorical forty or fifty cents to update the remark, it is fairer to say that the national debate on the role of service has taken a “value added” turn.

A DECADE OF DEBATE

The major development in the last decade has been an important shift of perspective on the classical areas of teaching, research, and service toward the view that faculty work is the business of a community of scholars and that evaluation of faculty work and the concomitant rewards for that activity should be an outgrowth of the scholarliness of all that we do; that is, instead of providing narrow descriptions of the three traditional areas in light of particular institutions and contexts, the process might rather encourage evaluation of the totality of a faculty member’s work with relation to how it emanates from his or her academic expertise. Looked at in this light, one’s teaching joins his learning and that of others; the research evidence is weighed in light of scholarly activity; and the contribution to society is connected to one’s scholarly preparation.

A seminal conference under the aegis of the National Association of State Universities and Land-Grant Colleges resulted in a document edited by my panel colleague Sandra Elman and her associate Sue Marx Smock. Published in 1985, the document reflects the work of a conference convened for the purpose of reconsidering faculty service. The product of that conference, which involved a host of distinguished participants—including two of my arts and sciences colleagues from Temple University—is a fresh and carefully reasoned guide that illuminates the

connection between service and academe, largely obviating ambiguous distinctions between so-called “professional” versus “community” outreach.³ It has important ramifications for our field, and I shall return to this point. Dr. Elman may speak to her own work, however, and I will attempt to relate some of it to the work of music faculty.

Another highly important volume that relates to this issue is by Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching. In his 1990 report *Scholarship Reconsidered: Priorities of the Professoriate*, Boyer says

It is *this* issue—what it means to be a scholar—that is the central theme of our report. The time has come . . . to step back and reflect on the variety of functions academics are expected to perform. It’s time to ask how priorities of the professoriate relate to the faculty reward system, as well as to the missions of America’s higher learning institutions. Such an inquiry into the work of faculty is essential if students are to be well served, if the creativity of all faculty is to be fully tapped, and if the goals of every college and university are to be appropriately defined.⁴

The emphasis in American colleges from colonial times was undergraduate teaching. It was the rise of land-grant institutions in the late nineteenth century and their new emphasis on practical applications of knowledge to a growing agricultural and technological society that gave rise by the turn of the century to the concepts of service and applied research; it was a series of events in close temporal proximity best exemplified by the establishment of the graduate school at Johns Hopkins University and subsequently at the Ivies and the University of Chicago that led to the emphasis on research; but it was the post-World War II G.I. Bill Ph.D. explosion and a new emphasis on education for the masses that scholars now regard as the point at which the emphasis on research for faculty advancement became at odds with the mission for which faculty were hired: teaching.⁵ Boyer concludes that

for America’s colleges and universities to remain vital, a new vision of scholarship is required. . . . [I]f the nation’s higher learning institutions are to meet today’s urgent academic and social mandates, their missions must be carefully redefined and the meaning of scholarship creatively reconsidered.⁶

DEFINING PROFESSIONAL ACADEMIC SERVICE

Remember that dime (or half dollar) and the coffee? This time it buys you a long quotation because Boyer says it so well. We all know this, but here’s how it looks to someone who has stumped across the country and has seen much of it in action. He is

struck by the gap between values in the academy and the needs of the larger world. Service is routinely praised, but accorded little attention—even in programs where it is most appropriate. . . .

Colleges and universities have recently rejected service as serious scholarship, partly because its meaning is so vague and often disconnected from serious intellectual work. As used today, service in the academy covers an almost endless number of campus activities—sitting on committees, advising student clubs, or performing departmental chores. The definition blurs still more as activities beyond the campus are included—participation in town councils, youth clubs, and the like. It is not unusual for almost any worthy project to be dumped into the amorphous category called “service.”

Clearly, a sharp distinction must be drawn between *citizenship* activities and projects that relate to scholarship itself. To be sure, there are meritorious social and civic functions to be performed, and faculty should be appropriately recognized for such work. But all too frequently, service means not doing scholarship but doing good. To be considered *scholarship*, service activities must be tied directly to one’s professional activity. Such service is serious, demanding work, requiring the rigor—and the accountability—traditionally associated with research activities.

The *scholarship of application*, as we define it here, is not a one-way street. Indeed, the term itself may be misleading if it suggests that knowledge is first “discovered” and then “applied.” The process we have in mind is far more dynamic. New intellectual understandings can arise out of the very act of application—whether in medical diagnosis, serving clients in psychotherapy, shaping public policy, creating an architectural design, or working with the public schools. In activities such as these, theory and practice vitally interact, and one renews the other.⁷

There is growing support for this view. As part of a “Declaration of Metropolitan Universities” signed by presidents of some urban institutions and including statements regarding their role in teaching, research, and professional service, they say the latter “must include: development of creative partnerships with public and private enterprises . . . ; close working relationships with the . . . schools; [and] the fullest possible contributions to the cultural life and general quality of life of our metropolitan regions.”⁸

THE MUSICO-ACADEMIC SERVICE CONNECTION

The arts, particularly music, provide numerous opportunities for engaging in meaningful professional service as herein described. One potential difficulty not to be underestimated, I believe, is the challenge of convincing administrators, even colleagues outside the arts, of the equivalence of these activities to, say, medical practice plans or public policy formation. We are likely to encounter the same problems we have all experienced in equating creative work to scholarship for the purpose of faculty evaluation. Through the efforts of those in NASM and artist-faculty on numerous campuses throughout the country, the tide in this battle appears to be turning. Some of the troops, therefore, (if you will forgive a continuing metaphor of engagement) may now move to another battleground. Since much of the war has now to do with redefinition of higher education, the issue of service

for music faculty and assignment of proper credit for it are clearly potential skirmish sites.

MUSIC SERVICE, PEER REVIEW, AND REWARDS

Arriving at national standards for professional service by music faculty may take many years and must always vary to a degree by the particular circumstances, locations, and missions of the hundreds of institutions across the country. Although it is fairly easy to relate to the agricultural, or technological, or medical model of extension, professional service in music, by music's very nature as an abstraction, must be defined so as to carry meaning for college and university officials who sometimes have little understanding of what musicians do within the setting of higher education.

Included in the music portion (and all the other arts for that matter) of the document *The Work of Arts Faculties in Higher Education*, with which you are all familiar, is a section on service. It is, quite naturally, the shortest of the three related sections on teaching, research and creative work, and service, and includes the least definition. Organized into three divisions of service to the institution, the profession (and beyond), and the community, it represents the classical approach and probably the latest organized thinking on the matter as it relates to music.⁹ Syracuse University's Bronwyn Adam and Alton Roberts "believe that the traditional division of faculty performance into the categories of teaching, research, and service is still useful and valid provided that is recognized that scholarship can also occur in the areas of teaching and service."¹⁰ If we subscribe to the thinking of Boyer, Elman, and others, however, we might productively now turn toward beginning to distinguish service more on its relationship to professionally derived expertise and activity, in contrast to, but not necessarily opposed to, community service, which Boyer calls "citizenship" above. Illumination of these distinctions will come, I believe, as our higher education redefinition debate within the field of music continues and as we attempt to categorize types of service.

"In the arts, complexities abound," say Adam and Roberts.¹¹ We are looking for examples that meet the professional criteria *and* are not as beneficially carried out by professionals outside academe in the music field at large. This service should be an outgrowth of one's professional musical preparation and the unique position one occupies within a higher education context. This is somewhat difficult to discuss in the abstract, so I would propose examples of what might be defined—again, at a particular institution for which this focus is appropriate—as professional service or professional outreach for which the faculty member, given proper documentation, may be favorably evaluated and appropriately rewarded through a number of possible means, including promotion, tenure, merit increases, released time, institutional grants, and travel funds.

An example might be a university-run program for children, including laboratory classes for pre-schoolers who are taught musical skills conforming to princi-

ples of music learning theory. The program is conceived, organized, supervised, and, sometimes, even taught by a faculty member, who may receive no load credit for this work. That faculty member includes as teaching assistants his graduate students, who may be paid to teach and who may themselves be conducting experimental research studies, subject, of course, to all human subjects criteria and requirements, that result in published documents on aspects of the program, including techniques that work or do not work, newly discovered approaches to music learning, records of progress of students, and other knowledge derived from a purposeful outreach program that may positively affect not only the toddlers in the program but children for generations who may profit from what is learned and reported. This follows a scientific model but can be applied to situations in music such as music education and/or therapy. It seems particularly valid because it is difficult to amass this kind of expertise outside of academe and its product carries institutional respect. It is not inconceivable that this type of program could be carried out through, for example, an institute unrelated to an institution in higher education, but resources are more likely to be available within colleges and universities for this type of study. It meets, therefore, the criteria of professional expertise and institutional connection. Documentation in the form of research reports, articles, or monographs, which may be used as evidence within the faculty reward system, will flow rather naturally from this type of project and are available in the wider professional arena for evaluation.

Consider an entirely different example. A faculty member of undisputed professional and musical accomplishment as, say, an instrumentalist, might have a special interest in developing an ethnic component that may contribute substantially to society by bringing less well-known or under-appreciated ethnic music (e.g., Latino, African-American, Native-American, Middle-Eastern or other musics) to public attention in professional-level venues, by exposing elements of that music to others within the academy who, perhaps with this professor, may conduct research on it, and by bringing to this exposure and research the special credibility that a highly respected person within the academy can bring. Both of these examples require someone from the ivory tower who brings that perspective to the social good. The difficulty here may be the degree to which one's own colleagues know about or respect the music of other cultures.

A third example—and this one is very common particularly in urban areas—is the faculty member who may conduct a local ensemble that enjoys professional-level credibility within the greater community, whether or not it is truly “professional” with relation to remuneration. Granted, there are many competent conductors who are not in academe. How, then, can such activity be considered professional service? If evaluation reveals, through proper documentation, however, that his or her performances are informed by the professor's academic role, they should, it seems to me, qualify. It may be that the focus of that person's professional role in the university is the exposure of new music that he or she is highly qualified to present in an especially informed manner. This may also be true for

performances of early music, informed by one's special expertise in performance practices. The setting, I believe, is less relevant. Given wide variance among communities and colleges, this could apply to community concert organizations, professional or semi-professional groups, or even performance groups affiliated with religious organizations, who may have access to special resources. Documentation for evaluation here may be reviews, citations in appropriate publications considering early music on authentic instruments or interest by composers in newly illuminated aspects of contemporary music. These are the connections with academe that make this experience valid for consideration as appropriate service.

Much of the current literature on faculty service includes some discussion of how compensation for one's activities should be regarded in the peer review process. Robert Schmalz of the University of Southwestern Louisiana comments:

The question of remuneration has been a particularly difficult one. Professionals expect to be paid for their services and, in fact, have been conditioned to expect such payments to escalate as their reputation increases. In a real sense, then, the willingness of outside organizations to pay for the services of a member of its faculty could be viewed by the university as a gauge of that individual's value to the profession. Thus it has been suggested that rather than penalizing an individual for receiving a fee for his services, the opposite should be true. However, there is another viewpoint that holds that by basing yearly merit increases upon remunerated services a university would find itself supporting a kind of professional double-dipping. Then, too, it is possible that faculty so encouraged will eschew other types of services.¹²

Again, institutional mission, setting, emphasis on outreach, professional musical influence through union activity and competition, faculty load, and myriad factors will come into play here. There is no simple prescription for determining whether compensated service is meritorious of consideration for merit-based acknowledgment. It is not inconceivable that service for which a faculty member is compensated could also be regarded as meritorious by a peer review committee, particularly if it results in positive new discovery, improvement of methods or materials in the field that may have wide or long-range effect, or other significant academic and musical contributions yet to be defined.

Once there is some agreement that service in its "citizenship" form (e.g., university or college committees, faculty senate work, service on town councils, and the like) *and* service in its scholarly context should be rewarded, the task remains to consider rewards appropriate to the type of service. Faculty might be rewarded for heavy faculty senate involvement, for example, by some released time or by merit pay, whereas scholarly service would have special value for promotion and tenure, as well as merit pay and, possibly, released time. Obviously, promotion and tenure provides no carrot for tenured, full professors. Merit and released time, consequently, must be judiciously applied to help provide additional incentives.

CONCLUSIONS

So, first it is important to view service not as extrinsic, but as intrinsic to the work of music faculty. Second, it and teaching and research/creative work are outgrowths of our "scholarliness" and, third, they are an outgrowth of our special relationship to The Academy. It is this point that will assist us in all discussions between the arts faculty and our colleagues in, for example, the sciences when trying to equate creative work with research. The same holds for service. We must define what we do in terms of academic life.

In higher education as in economics in general, the value of anything depends on its context. Mission, academic priorities, urban setting, rural setting, type of program and a veritable nebula of other variables will shape the case, but service and a dime *should* buy much more than that rhetorical cup of coffee.

ENDNOTES

¹Thomas A. Shipka, "The Paradoxes of Peer Review," *Thought & Action: The NEA Higher Education Journal* 4 (1988): 112-113.

²William R. Todd-Mancillas, "Academic Burnout: A Call to Action," *Thought & Action: The NEA Higher Education Journal* 4 (1988): 68.

³Sandra E. Elman, and Sue Marx Smock, *Professional Service & Faculty Rewards: Toward an Integrated Structure* (Washington, D.C.: National Association of State Universities and Land-Grant Colleges, 1985).

⁴Ernest L. Boyer, *Scholarship Reconsidered: Priorities of the Professoriate* (Princeton: The Carnegie Foundation for the Advancement of Teaching, 1990), 2.

⁵*Ibid.*, 5-9 (See also Elman and Smock, 12-13).

⁶*Ibid.*, 13.

⁷*Ibid.*, 22-23.

⁸"Declaration of Metropolitan Universities," *Metropolitan Universities: An International Forum* 4 (1994): 10.

⁹*The Work of Arts Faculties in Higher Education*, National Office for Arts Accreditation in Higher Education (1993), 37.

¹⁰Bronwyn E. Adam and Alton O. Roberts, "Differences Among the Disciplines," in Diamond, Robert M. and Bronwyn E. Adam, *Recognizing Faculty Work: Reward Systems for the Year 2000* (San Francisco: Jossey-Bass Publishers, 1993), 49-50.

¹¹*Ibid.*, 24.

¹²Robert F. Schmalz, "Publication, Performance, and the University Merit Evaluation: Equitable Treatment for the 'Creative Artist,'" *College Music Symposium: Journal of the College Music Society* 27 (1987): 162-163.

MINORITY ACCESS TO MUSIC STUDY: AGES 3-18

MINORITY ACCESS TO MUSIC STUDY: SUMMARY OF NASM CHICAGO TASK FORCE MEETING

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My presentation today will serve to provide a framework for the papers and discussion to follow. Since every part of the country has its own particular concerns and every school's situation is different, think, as I speak, how these ideas may be pertinent to your own institutional and community environments. It will be different for each of you. Undoubtedly you each will recognize something that will ring a bell. It is my hope that today's sharing of thoughts will trigger your own good ideas and provide a sense of support for your efforts.

In this extremely productive meeting, held in Chicago in July, there was a firm consensus that the question of access is crucial. It was also reiterated that the purpose of studying this question is not merely to recruit more students for music schools, but to ensure the ability of young people to have access to the kind of crucial education that the study of music can provide. Perhaps most important, though, was the emerging recognition that there is a need for deeper probing of what is meant by "access," and a need to better understand the "story" behind the data. Toward the end of the meeting, there came to the surface very strong reservation about use of the phrase "for those who might wish to have it." To understand the reasons for that reservation is to understand the fundamental underlying virtually every point made during the two days of discussion.

In the experience of minority populations, there are certain "code words" for the message "you are not welcome (or do not fit) here." This is one such phrase, though clearly not intended thus. The notion that classical (or "art") music is really not what is "natural" to minority children (implying a cultural parochialism that, in fact, is not true), is one of the great barriers to the access we in the profession say we want to provide.

Over the past quarter of a century and more, there has been an increasing trend toward cultural elitism that may not have been intended, but has happened nevertheless. To some extent, we have become a nation of viewers rather than doers. Also in the equation, partly to cope with the increasing complexity of a society which has experienced exponential population growth and has made incredible technical advances, we have moved toward specialization and compartmentaliza-

tion—phenomena that tend to separate rather than bring together. We have set aside special schools for “talented” children in various areas of study, not the least being in music, not having first determined in our collective cultural consciousness just what “talent” is.

Thus, we have shut out a large percentage of our population from developing areas of their being, removing crucial experiences and contacts from their everyday lives. Then we wonder why there is dwindling support for the arts (and even increased attacks on higher education) that results, at least in part, from the notion of a gifted—which inevitably translates eventually to “privileged”—segment of the population. The resulting lack of real contact in the growing up years with children of all interests and abilities, lack of awareness of how they can/must interact productively, and lack of recognition that such “talent” is, at various degrees of focus, present in all children (and adults), is what haunts us.

There are heartening signs all around the country of an awakening to the fact that study of the arts is essential to healthy intellectual and emotional development, and even physical well-being. A growing body of research is supporting this fact. If we now use the phrase “for those who might wish to have it,” we can be perceived as contradicting our own professed awareness of the value of music to all children. We would be further inviting legislatures and school boards to continue to think of the study of music as expendable, for at least part of the population.

At all levels, we have bemoaned the absence of the critical mass of minority students in the pool of potential classical musicians. But one of the early points made in the meeting was that within this last half century, there did exist the “critical mass” of minority students active in classical music. There is compelling literature to support that fact, and much personal information shared around the table provided direct illustrations—and evidence.

1. *They were there.*

Many well-meaning people, looking backward and seeing that “minorities” were not major players (literally and figuratively) in the classical music scene, assumed minority people had not the interest or the capability. And acted according to that assumption.

In reality, African-Americans in this country aspired to much the same things and had much the same interests as did “majority” people of their respective educational and economic strata. There always has been a significant African-American “middle class” that valued classical, as well as other, music and strove to imbue that interest (with much success) in those who had no previous contact.

They were, as we all know, denied access to “majority” schools, to symphony halls (unless there was a balcony), to membership in “elite” performing organizations. Even where majority individuals otherwise resisted the usual notions perpetrated by slavery, it still was tacitly assumed that “minorities” were “the other” and would not fit it—that they had “their own (different and exotic) culture.”

Some of the reasons that critical mass disappeared are not unrelated to the reasons, noted above, that so many of all our children, of every racial background,

have been made strangers to the kind of music generally taught in our college-level music schools.

2. Those students in the critical mass who “disappeared” did not “disappear” because they were not as good; but that is the assumption; and people act on it.

When segregation was outlawed in the mid-1950s, the healthy cadre of Black music teachers in institutions of both higher education and public pre-college education were most often reassigned to other kinds of positions—especially in fields where there was a perception that Blacks “belonged” and/or to support positions in those areas and specialties such as counseling. It was hardly likely that a Black teacher would be assigned to a music position in a school that had been predominantly White.

We well know that the Black students who then went to “integrated” schools were barely, if at all, tolerated there. It was a feat for them to just get their individual academic work done, much less be accepted into arts organizations, which involved a high degree of socialization, competition, and aspiration to “fame” (especially after the advent of Sputnik and of Van Cliburn’s Russian competition triumph). We do not need here to recount the ways in which quite competent Black students were discouraged from being part of the scene—due to false assumptions as well as to sheer distaste for their presence.

It was not unusual for the following scenario to occur: A multi-talented “African-American” girl of thirteen moved to a midwestern southern-border state from her home in a western state where she was just-another-kid in the integrated schools there. In her home town, there was no large number of Black families, and thus no “problem” in the eyes of the majority—though she still was considered somehow special: because she was normal, and that was not what many majority people had been socialized to expect.

When she went to eighth grade in the new town, her family was delighted to find an excellent band program, and she enthusiastically went to try out for it in flute. First she was told she should audition for the “second” band, not the first. Uncharacteristically of many young Black children, she innocently told the teacher she was pretty sure she was up to the standards appropriate to audition for the top band. She still was discouraged from auditioning, but insisted on doing so. To everyone’s amazement (but not hers) and to considerable consternation, it was evident from the audition that there was no way to keep her out of that band. So in she went.

At the time of the first “chair-challenge,” she was very excited to participate. She was not-so-subtly encouraged not to compete, that it was “not for her.” A little puzzled, but stubborn (she did not get “the message”), she auditioned anyway, and won the principal chair. Not only was the teacher unhappy about that, but the flutist who had thought it was her inevitable position before the “intruder” came, quit the band rather than play second to a Black girl.

The same Black girl, beautifully trained in ballet by a Balanchine disciple, was told by a European balletmaster at an arts camp, that Black people were built dif-

ferently, had differences in their feet and other structural parts, that precluded them being able to do ballet well.

Such a notion, since soundly disproved, persisted in spite of the fact that the huge percentage of “Black” people in this country are a mixture of many racial backgrounds, the term “negro” having been determined to apply to anyone who had even 1/16 African blood. Furthermore, such minute distinctions having been hopelessly difficult to maintain, a large percentage of so-called “White” people in this country (and a great many in Europe) have a modicum of African blood in their veins. What they all have shared is a common national heritage.

As we grapple with this difficult issue, it behooves us to recognize that the current notion of ethnic communities in the United States, each with its own “culture,” is a relatively recent phenomenon. While it is viable, and important, to recognize the “original” artistic contributions of various peoples whose physical appearance indicates a dominance of particular racial characteristics, the aspect of commonality of cultural experience is dominant—except where doors have been purposely shut and minority people have had to search for more readily recognized, thus acceptable “roots.” Finding those roots should provide enrichment to *American* culture; they should not preclude recognition, celebration, inclusion of *any* American child (including those of primarily Euro-racial origin) in any aspect of the world cultures that thus are an inextricable part of the fabric of this country.

Does it not give food for thought that, for instance, we do not question the suitability of a White child for a classical music career in the same way that we at least subconsciously question the appropriateness for a Black child who may have grown up with exactly the same kinds of family and community experiences—as is the case with a great many children in this country? The American White child probably has no more direct European cultural elements in his or her family experience than does the American Black child direct African cultural elements in his or her background. But we assume so, just by looking at them; and acting accordingly.

3. *A third reality of which to be aware is the social response patterns many minorities have developed in the process of coping with the aftermath of this country's slavery era.*

If minorities are to be attracted to and productive for any organization or enterprise as performers, audience, staff, community workers, there needs to be evidence of sensitivity to the dynamics they “deal with” in their everyday lives. These ways of responding are often as true for women of every racial background (including Euro-) as for minorities (meaning chiefly African-Americans and anyone else, including Native Americans and Latinos, who looks dark enough to be grouped into this country's slave history perceptions).

- a. One learns not to be a “target” or draw attention to oneself, except in very specific instances—or some go the opposite extreme in reaction.

- b. There is a sense of safety within groups, where there may be a great deal of openness, but then likely marked withdrawal “on stage” (or the opposite exhibitionism, but not usually in classical music).
- c. One has the habit of responding rather than initiating, except indirectly or behind the scenes. In all, the public face may be quite different from the private, and by the same token, there may be extraordinary powers of observation and perception. It has historically been a matter of survival.
- d. Especially where there is a perceived threat to one’s personhood, there is a strong tendency to eschew individual competition in favor of cooperative approaches.

Take these factors, together with the model of the dynamic of the flute/ballet atmosphere described earlier, apply them all over the country, and you quickly get an idea where “the critical mass” went. The flute/ballet occurrence happened less than two decades ago to one of the handful of Black youngsters who went on to be “successful” in a major conservatory of music. For her and many others, in spite of exceptional family support and access to the field, it has been an exceptionally frustrating experience. Those Blacks who have persisted to levels of faculty and administration at “mainstream” music schools have continued to face a similar dynamic in their own experiences.

Thus, though attention to the pre-college level is absolutely essential, it will be for naught if we do not also look at the attitudes and assumptions in our own house (of higher education). What the minority people see is how we actually operate in our institutions and what human growth as well as career opportunities evolve as the result of the educational experience we offer. Just how attractive is this enterprise? What is likely to happen during their matriculation and after they leave our halls of higher education? If we do not honestly consider these questions, the rest will prove an exercise in futility.

On the other hand, awareness of the realities discussed hithertofore can shed important light on how/what we individually and as organizations hear and see, what choices we make, and how effectively we teach, mentor, interact with, and unlock the tremendous potential of a huge reservoir of talented youngsters and adults.

PRINCIPLES AND PRACTICES AT THE COLLEGE LEVEL

Approaches to developing constructive responses to the challenges posed can be grouped into three main areas, starting with our own institutions.

Campus Climate

It is probable that there are more minority 18-year-olds who might be interested in what we can offer that we are aware of. Why would they want to come to your particular school?

What is the human climate there? Is it such that minority parents will feel that their children are “safe” there? This is an extremely important concern for minority families.

What are the specific instances that illustrate barriers in the recruiting and admissions process?

How do we see minority applicants when they do apply? What assumptions are made?

When minority students audition and are accepted, what happens when they get there? What are our expectations of them? What are their expectations of the school?

What attracts people and makes them stay?

Will they find a reasonable humanist and social comfort—a sense of being understood? What are some examples of a positive or a negative response to this question?

Does your faculty and administration move beyond regimented musical thinking? As one discussant noted, his high-level musical training involved him primarily in making music “defensively”—a question of “making the fewest errors.” It took him many years to free himself of that kind of thinking, which is thoroughly unappealing to the growing young mind, and particularly deadly for minority students in a perceived hostile environment.

In your school, are minority students assumed to have the same talent, dignity, and ability to contribute as their majority peers? In what ways is this evidenced, or not? Are we unwittingly patronizing to minorities? How is this manifest? What are alternatives in approach?

Role Models and Leadership

Leadership issues are crucial if minorities are to accord credibility to our efforts.

What is the essential profile of a role model? What constitutes a leader? How are future minority leaders to be identified and supported in their development and work?

Is there a minority presence in the mainstream of your school’s faculty and administration?

What do the students see by our example?

How are minority applicants viewed when they apply for faculty and administrative positions? What assumptions are made? Do we see them as “different,” lesser, viable primarily in “specialty” positions or circumstances? If so, why?

How do minority faculty and administrators feel about this? How do we know?

In what ways can non-minority faculty and administrators provide viable leadership in this effort? Wherein is their role crucial to the success of the endeavor? At what point is their effort alone not enough?

Strategies for Change

What strategies need to be developed to achieve the goal of perceived as well as real access?

What “changes” might be involved, if any? Which are easy, which seem impractical? Why?

How can we better inform and sensitize our faculties?

What publications are available that will help give insights and information?

What kind of faculty in-service activity would be helpful (including better understanding the cultural responses of the growing body of international students)?

What collaborative activity with colleagues in other schools might be developed to better inform faculty and encourage them in their efforts?

What do we know of oral-tradition approaches to learning? In what ways might they have positive correlation to what we have considered the traditional conservatory approach?

Are we able to recognize and capitalize on the superb aural acuity of children who have been raised in a strongly oral/aural environment?

Do we ourselves understand enough of the broader “American” culture to make the necessary bridges to common understandings? Example: a gifted pianist who plays Chopin exquisitely is having “trouble” with theory. At the same time, he doing complex instrumental/choral arrangements for a gospel group, using the very chords for which he simply has not recognized the formal names. This is a relatively simple connection the faculty may not have seen because of its own lack of knowledge and broader background.

Promotion

Does our promotional literature say enough about the value of music helping people get ready for life, not just a career at one end of the spectrum and general humanizing at the other? What are your thoughts on and responsibilities pertaining to that issue?

PIPELINE ISSUES

Unless the pipeline leads to an end viewed as desirable, it will remain clogged or be unused. Assuming that where it leads is perceived as valuable and attractive, what are some effective approaches?

Stimulation of Access/Interest

Taking into account the three areas of “reality” discussed in the beginning of this paper, what are at least five ways in which institutions of higher education can stimulate precollege access to musical training for all children?

Parental Factors

What are some of the parental issues to be considered? To what extent are parents the initiators? To what extent do they depend on the schools as expert leaders?

In some instances, a child's musical ability as it relates to the larger arena is not valued at home until it has been identified and validated at school or in the community.

Parents who did not experience the arts in their own education may not value the arts for their children. Nevertheless, it often is the case that if the children are involved in absorbing and stimulating musical activity in school, the parents' interest and support is kindled.

Do parents, at precollege and college level, feel that the best interests of their children are being attended to?

Perceptions of Value

What are some ways to dispel the perception that arts study competes with mastery of other subjects and replace that notion with the understanding that arts study contributes constructively, even essentially, to intellectual acumen and academic success?

Is it possible to combat the values in our general culture that run counter to the serious study of music? For example:

- instant gratification
- personality worship
- the demand for constant "entertainment," variety, motion
- media-induced shortage of time span

To what extent are these really problematic, or can appropriate approaches help "make a pearl out of the grain of sand?" Is it significant that we complain of shortage of attention span, and yet children and adults will become totally absorbed in certain electronic games and puzzles for hours on end? What is really going on here?

Partnerships

What other groups in our communities, as well as nationally, can we partner with in this effort?

Have you noticed similar interest in your local orchestra(s)? What partnerships can be developed there?

What are your capabilities vis-à-vis public schools in your area?

Are there community music schools in your area? How can you activate a two-way giving relationship with the adult as well as the precollege students? What are your links to music activities in the churches in your area? In what ways might their members be involved in music-making at your school?

Promotion and Funding

What involvement do you have with arts advocacy groups locally and in Washington? What do you know about their activity?

To what extent are funders interested in the question of minority access? What are some funding initiatives of which you are aware?

Is it possible to avoid the dangers of letting funding dictate priorities without the presence of having developed clarity of institutional purpose?

What about TV appearances? What would you put on? How would you get access?

Role of Specialty Arts Schools

It may be useful to do a study of the history and effect of specialized arts schools within public school communities. Might it be possible to mobilize the best of the elements growing from that venture and apply them to the broader field of precollege arts education?

CURRICULUM AND CAREER DEVELOPMENT

Curricular Implications

What changes need to be made in curriculum in order to build the bridges between minority groups and traditional serious music study?

To what extent are these changes necessary also for the education of all students? How can this be done without losing the most valuable aspects of classical tradition?

Are there common elements that can be found? Are there faculty who have the capability to construct those bridges?

What kinds of curricular modifications have proven effective? What has not worked? Why?

In some school districts there is a mandate for arts study at the secondary level. What effect does this have on the curriculum at both precollege and college level, especially as pertains to sequential study? To what extent are curricula designed with an understanding and vision that goes beyond fulfilling the letter of the mandate? To what extent can/should higher education be involved in setting these guidelines and providing resources for implementing them?

Career Development/Community Relevance

It is increasingly recognized that people wishing to have viable careers must know how the practice of their art can be marketed as relevant to the general populace. It also has been observed that today's students are keenly interested in connecting with their communities, with "giving back" to them. How are you addressing this interest? How can you bring to this enterprise the interest of faculty whose own training may have been significantly more narrow?

Is the substance of the education you offer such that your graduates will be able to be creative in developing new careers, responding effectively to rapidly changing social/cultural patterns and needs? What skills and exposures are required? Do they necessarily obviate their development of artistic expertise?

What kinds of career development projects have you been able to implement that are pertinent to the question at hand? What have been some of the challenges in doing so?

The issue of minority access to music study is one which will require shared vision and partnership among a variety of associations, agencies, and constituencies. It would be helpful to heighten our awareness of some of the efforts and initiatives currently under way. A few mentioned thus far are:

- Center for Black Music Research
- Black Music Caucus
- Boys' Choir of Harlem
- OLIS system of the American Orchestra League which has on-line information from the Black Music Center regarding orchestra works by Black composers (including instrumentation, playing time, etc.)
- Black Composer's Series available through the college Music Society
- *Black Issues in Higher Education*

NASM members should be encouraged to contribute names of other constituencies that should be added to this list.

As might be surmised, the study of this issue of minority access is important because of its larger implications. The principles to consider apply also to *all* prospective music students, to the health of our entire profession, whose mission is not merely to perpetuate its own situation, but to look more deeply into the purpose of educational/cultural service to the society.

It was acknowledged that, whereas NASM is, by definition, not a policy-making organization, its members are the leaders in musical education in this country. As such we have the solemn obligation to use all our intellectual and experiential expertise in providing responsible cultural leadership.

CREATIVE USES OF THE SELF STUDY

CREATIVE USES OF THE SELF STUDY

HAROLD M. BEST
Wheaton College

Thank you very much for attending this session. Though the subject is not an easy one, I hope to make some suggestions that will be useful to all of us as we continue to better the ways by which we refresh the processes of accreditation and institutional improvement.

There are two prominent words in the title of this presentation: *creative* and *uses*. *Uses* is important because of its plural form. The central idea behind these remarks is that the Self Study exercise, when conducted at its best, is more than a narrow undertaking or a single event, marked by that year-or-so period of preparing and writing the Self Study, the on-site visit, the response of the Commission on Accreditation and its bearing on membership in the Association.

As to the word *creative*, I like to think of a simple definition of creativity: thinking something up and then doing it. Thinking up and doing something embraces all creative actions from the most simple to the most complex. Thinking up is the imaginative task and the doing is the mechanical or crafting task. The two together comprise the whole of creativity, and the quality and extent of our creativity in large part determines the effectiveness of everything we undertake. Creativity is not to be confused with precociousness, nor limited to artistic action or esoterica. More often than not, it is connected to making the usual just that much more unusual and effective. Creativity is an everyday word in the sense that we are everyday people. We all have creativity and when it is exercised to its fullest, it becomes all the more powerful in the context of community and collegiality. We can then think of synergy: the creative whole turns out to be greater than the sum of its parts. And since the Self Study effort is a community effort, its creative uses can be widespread and diversely useful.

As I think of my work as an administrator and as I go over the philosophical and operational work of a music unit, I cannot help but be reminded of the similarity of administration and creating music. Here's what I mean. By being a composer and by learning more of the rigors of improvisation, I have probably learned as much about administration, building budgets, shaping a faculty, doing curriculum and Self Studies, as I have from the study of management theory. The more I learn about how music works, the more I understand how many things work like music. Isn't it interesting how often we speak of cultures, institutions, organizations, communities, and colleges as being *composed of*. When you come right

down to it, all creativity is somehow a form of composing. And all composing is the art of bringing a unique shape to the somewhat abstract notion of form. Furthermore, as we all know, composing is not the realization of a pre-existing whole, but a gradual and serendipitous building up out of snippets, ideas, germinations and hunches. This is why *Petrushka* is different from *Pulcinella*, and why music unit x , with its composed wholeness, will have a different shape than music unit y . While both may appear, on paper, to have virtually the same form—shown in charts, graphs, organizational structures, mission statements, curricular charts, and the like, it is not in these that the uniqueness lies. It lies, rather, in singular shape. And from what I have observed, the music units that appear to be thriving are those whose shapes are uniquely conceived, uniquely implemented, therefore uniquely made known, therefore uniquely responded to by the parent-student market. To the extent that a music unit has come to know its uniqueness, to possess an articulate grasp of its shape—warts and all—to this extent it will go about its creative business and, within this, will undertake the accreditation process and will do the Self Study without having to switch modes of thought or ways of doing things.

If all of us perceive all of our work as an organic union of imagination and craft, of poetry and grammar, architecture and engineering, quality and quantity, each discoverable and definable, the one not complete with the other; and as we rediscover the intersection of the extraordinary and the commonplace, the making of the Self Study can turn into a thoughtful and useful composition.

With these general thoughts in mind, I would like now to go over some ideas and practicalities about the Self Study process. Some will appear to be more mechanical, others more conceptual. Most of them have occurred to me over the long haul as an administrator, from having gone over some several hundred Self Studies during my time on the Commission on Accreditation, and from rubbing shoulders with countless professionals whose creativity is a constant stimulus for mine. I must say that my association with NASM, including my work on the Commission, has been one of the most enriching processes that I have been allowed to go through. I am very thankful for the professional challenges that have come my way because of what I have learned from so many of you. In this respect, I can only share what I have gained.

So, here we go.

First, try to remember that the Self Study exercise is not for NASM; it is not for the Commission, for the visitors, or solely for accreditation. It can be very tempting to go through this process with an I-wonder-what-others-will-think mindset. A good Self Study is what you think about yourself, not what others may want you to think. Accreditation is not a contest among institutions, with winners and losers; it is not a caste system. I realize that much of our world prefers winning over quiet, local stewardship and shows this preference in numberless ways. But I would encourage you to rise above this in the Self Study.

How can I say this? Be straight with yourselves. Take peaceful account of yourselves. The Self Study is for *your* institution, for *your* music unit, for *your* well being, and most importantly, for that of your students. The entire accreditation process, at least the way NASM sees it, is based on an unmitigated desire to be of service, to be of assistance, to chip in and help, to bring democratically chosen standards to bear on musical practice in a way that assists betterment. Thus, the best way for service to be rendered, for help to be given and received is for an institution to know itself, to be unafraid of itself, to be creative about itself, to be frank enough about itself to speak self knowingly, to listen, and to proceed accordingly.

Second, if accreditation itself is not an abstraction but a reality, the music unit should then come across to itself and to its colleagues, as a local personification of that reality. Accreditation, at its best, never intends toward sameness and faceless standardization, but toward creative differentiation. There is no such thing as NASM without a membership and there is no such thing as a membership without individual members representing individual institutions that articulate their individuality. Consequently, the Self Study has every right to be lively, individual, and authentic. The standards are designed, not just to accommodate uniqueness, but to confirm it. Therefore, the Self Study connects itself to the standards primarily as you articulate your institutional uniqueness within their light. Going back to the difference between form and shape, if the standards represent forms and ideas about competency, the institution casts these into a uniquely local shape and the Self Study can be used as an *ongoing* testing and articulation of this.

Third, the Self Study exercise is not a pass/fail exercise. Instead it is a process in which excelling is the issue. Here, I need to go to my favorite definition of excellence. Excellence is the process—note that word process—of becoming better than I was yesterday. In this sense, the pursuit of excellence, unlike the pursuit of perfection, is based in reality and the reality of forward progress. Excellence is not being better than someone else, or even like someone else. Rather, it is personal and collegial uniqueness and authenticity on the move. Consequently, the Self Study should document the music unit in the process of striving toward betterment and showing how, in its indigenous terms, it is achieving that.

A significant change in the Self Study has come about through the elimination of the polarizing concepts of strengths and weaknesses. Instead, we read of strengths and “areas for improvement.” In other words, all strengths need improving and all of the needs for improvement contain some kind of strength in need of further strengthening. In this respect, strengths and areas for improvement are organic aspects of each other. Instead of a simplistic “Yes” and “No” or the ten-cent-tip approach of “Yes” and “Yes, but,” we can rather think of “Yes and.”

My fourth suggestion leads naturally out of the preceding. It has to do with one of the perceived negatives in accreditation, which may in turn affect the way the Self Study is approached. We are a society of labelers, and all too often we ignore the richness, complexities, ups and downs of contexts and concepts and instead,

hang our hats on labels. But as we have come all too tragically to know, labels are dangerous and preemptive brevities which, taken by themselves, can be used to build up or destroy in an instant. They take on their own a permanent meaning and in so doing ignore process and content. This is how single-interest groups flourish; this is how advertising works; this is how political campaigns have lately been conducted; this is how characters are often idolized or assassinated; and this is the exact opposite of how something like accreditation should work.

I've said all of that to say this. As you go about creating and using the Self Study, I urge you not to be afraid of deferral, as if it were some kind of preemptive and demeaning label. Deferral is not loss of accreditation, let alone failure. Don't look at the label, but look beyond it into the definition and realization of excellence. The Self Study should be written neither as if to avoid deferral nor as if to force it. It is interesting for me to have observed how some institutions may have postured their Self Studies as if seeking deferral would be the best way to force change at a higher administrative level. Meantime, others seem to avoid deferral like the plague and compose the Self Study accordingly. A Self Study written toward either extreme will not be helpful in the long run, because the basic issues arising out of candid self-scrutiny may be overlooked in favor of the secondary issue of accreditation. Furthermore, Self Studies written this way end up being written for others, not for the benefit of the music unit. There is nothing more convincing than authentic frankness.

If deferral assists you in becoming better than you once were, then deferral is an ally of excellence. In other words, don't view the Self Study process or write the Self Study defensively as if not to fail, as if not to appear less than ideal. I would suggest that you remember that every on-site visitor, each Commission member, the standards themselves, are imperfect. Each of us is, in some way, a combination of acceptance and deferral. Don't forget that the visitors are the visited, regularly trading places with each other. And don't forget that the standards have been adopted by those who believe in them, irrespective of accreditation consequence. While all of us should be demanding and disciplined, we have to remember that we are fundamentally allies in the process of assisting each other in becoming better than we once were. Just as you go about making and teaching music collegially, so NASM goes about assisting the membership toward excellence.

Fifth, don't view accreditation and the creation and use of the Self Study as an every-five-or-ten-year event. This is a misinterpretation of the Self Study. Accreditation is not a freeze frame or a snapshot. It is a moving picture. It is a process analogous to the artistic process itself. Once accreditation is sought and gained, it is continued. Even the seeking and gaining is a process in the sense that if accreditation didn't exist, the very nature of the musical art itself would call for change and betterment. It is in this sense that accreditation is an artifice. By this I mean that while musical excellence can freely exist without accreditation, accreditation cannot exist without musical excellence. This artifice—the standards—

come about because the art of music and its artistic practitioners make the standards possible and visible, not the reverse. Standards simply standardize, or bring into common parlance, that which surpasses standards, just as poetry always surpasses the grammar contained within it. In other words, accreditation is a symptom and not a cause. It is only one of the many things that can happen when excellence takes place.

Consequently, if accreditation is an ongoing by-product of excellence as process, then the Self Study and its use should be an ongoing part of the life of the music unit. In this respect, the Self Study document is probably at its best when seen apart from the accreditation exercise itself and used as a steady guide, a rich reference. In this respect, the Self Study can work both formatively and summatively. Used formatively, it is a continual prod regarding the interface of process and content. It is effective as a tool for continual planning and review. It can keep our conceptual noses to the grindstone when it would be more tempting simply to create a new course or a new program. It can serve as a constant reminder about the difference between quantity and quality, between the ornamental and the intrinsic. It can help us to understand the difference between realistic planning, and "hoping that." And it can serve as a continual reminder that significant growth does not come from trying to be significant, but from working so carefully and so regularly that significance cannot help but take place.

I am quite sure that Beethoven never said to himself, "In measure 197 I shall achieve significance." Rather, he must have said something like this, "I shall compose significantly note by note, trying this, revising that, rejecting something else, and finding yet another way. But I shall always work significantly toward ultimate significance."

In other words, formative significance issues in summative significance. When the time comes for the ten-year review and the summative expression of the work of the music unit, a work habit will have been formed by which, on an ongoing basis, significance will have become a matter of course. In this respect, while accreditation should never be the primary reason for the seeking of musical and educational quality, the Self Study can work beyond accreditation and can be centrally strategic to maintaining ongoing significance and authenticity. I would suggest that we should always be working, in one way or another, with or on the Self Study. All told, it is as good a short- and long-range planning document as can be found.

Sixth, the Self Study is a question and answer version of the *Handbook* just as the *Handbook* is an aggregate answer to the question "What is musicianship?" What I am about to say next is very important and I believe it wholeheartedly, not because I am an officer of the Association or a former member of the Commission on Accreditation. There is nothing in the standards or in the Self Study process that can inhibit the most innovative definition of musicianship or suppress the most far-reaching concept of what musical practice is and what curriculum can become. If we start with a comprehensive mastery of music, the Standards can

then be seen simply as a way of codifying and verifying innovation. Once the conceptual and significance of the code is mastered and put to the service of innovation, the Self Study turns out to be a working summary of our mastery of the interrelationship of the musical art, the broad-ranging systems by which it is curricularized and transmitted, and the procedural means to keep it in motion. I don't think that it too much to say that knowing music deeply, is to foreknow the standards which, as has already been stated, can easily handle the most innovative programs imaginable. Foreknowing the standards is the best way to follow the standards, and the Self Study then documents this mastery or checks us if we may lack it.

Seventh, don't be afraid to rework or to simplify the Self Study. The Self Study questionnaire is as comprehensive and as detailed as it probably should get; perhaps it is more Wagnerian in style than Poulencian. So be it. Just as the musical world is enriched by both kinds of discourse, so with the Self Study world. If your conceptual style fits that of the Self Study, then use the Self Study as it is. It will serve admirably as it is. If, on the other hand, you have that penchant for comprehensive brevity and paraphrase; if your conceptual and procedural verbs and nouns lie as close as two peas in a pod, don't hesitate to simplify the Self Study. In any case, choose a Self Study mode that fits the scope and the style of the music unit. Don't hesitate to customize the Self Study. Don't be afraid of brevity. And in the writing itself, keep working on the difference between strategic repetition and redundancy. If you follow the Self Study to the letter, it might actually mean that you have *not* come to know it so as to be its master, so as to be able to paraphrase or reshape it.

Eighth, the Self Study will assist you in differentiating between tactics and strategy, the long and short of it, the means and the end, the trees and the forest. To the extent that you distinguish between these in everything from long-range planning to your daily routine, the Self Study will test this distinction. This is especially important in the Futures/Projections section. Here the overarching creativity of the music unit will come through. I would suggest that in general, music units do not spend enough time in this area. At the same time, don't let the futures/projections/planning vocabulary force you into thinking that you have to behave the way corporate executives behave. Don't be afraid to entertain the thought that improvisation, composition, and old-fashioned serendipity are strongly intertwined. Choosing overarching concepts may lead to any number of futures, whereas choosing an unrelated list of things to do may actually work against you. The Self Study can assist you in sensing the difference between your music unit as a gathering of unrelated workings or as a seamless garment.

Ninth, permit me to make a few comments about how planning, daily work, and the Self Study are related. I have come to understand how very unlike artistic creativity many corporate planning models are. I have come to learn that strategic planning would be better if it went more the way an artist goes about his or her creative work. Remember how much Beethoven sketched. His finished work was not a plan but a reality. And maybe it was his sketches and his ideas, his working

through things, that may actually have been the plans. Sometimes I wonder if our contemporary versions of planning are more Platonic than real, where events are too ideally nailed down; where everything is so ruthlessly interlocked that if one thing fails, all fails. In this sense, planning may turn into a kind of futures perfectionism or a pass/fail determinism. Let me quote from Peter Drucker, that poet of all planning theorists. He mentions three things that planning is not.

(1) Planning is not masterminding the future. Human beings can neither predict or control the future. *Long range planning is necessary precisely because we cannot forecast.*

(2) Planning does not deal with future decisions. It deals with the *futurity of present decisions*. Planning deals with what we have to do today to be ready for an uncertain tomorrow. Decision making is essentially a time machine which synchronizes into one *present* [italics mine] a great number of divergent time spans.

(3) Long range planning is not an attempt to eliminate risk. While it is futile to try to eliminate risk, and questionable to try to minimize it, it is essential that the risks taken be the *right risks*.¹

And I might again add here that the art of improvisation is a practiced art; it includes the ability to take an unplanned insight and integrate it into the whole, or to allow the insight to reshape what was first thought of. I cannot say enough about the way creativity can reshape what originally might have led elsewhere. If we are talking about true creativity, then the reshaping, the new direction will be justified.

Drucker then goes on to say what long-range planning is. It is the continuous process of making *present entrepreneurial (risk taking) decisions* systematically and with the best possible knowledge of their futurity, organizing systematically *the efforts* needed to carry out these decisions, and measuring the results of these decisions against the expectation through *organized, systematic feedback*.

It could be that the reason so many of our plans gather dust is because they really can't work as functioning realities, any more than a chapter on sonata-allegro form works as a musical reality. They make little allowance for improvisation, creativity, and believe it or not, ambiguity. Another reason why they do not work is because they are not reflections of how imaginers imagine but they are theoretical treatises on how we should plan our planning. I would suggest that the more we master the content of the Self Study document and the more we use it to sketch and compose, the more we will reach beyond accreditation expertise and on into institutional uniqueness.

Tenth and finally, don't overlook the very important connections among the Self Study, the exit interview, the Optional Response, and the Visitor's Report. The exit interview, if conducted skillfully, should give you a summary of the ways in which the standards, the Self Study, and the on-site visit have intersected. From the interview you should be able to infer the content and the direction of the Visitor's Report. From these you can begin to work on an agenda of change long

before the Visitor's Report officially arrives. An Optional Response can then begin to emerge out of an agenda that you can already be working on. Then, when the Visitor's Report arrives, you can verify the accuracy and completeness of your agenda, adjusting where necessary and continuing accordingly. This means that the Optional Response is both a tactical extension of the Self Study and a link into the remainder of the accreditation exercise. It further means that the Optional Response can serve as a kind of preemptory strike by working as a partial or complete response to matters of concern that the Commission may have otherwise raised. The Optional Response helps maintain the momentum of the entire accreditation process and can give you just that much more momentum in the next step in accreditation, namely its continuation. This entrepreneurial use of the Optional Response is becoming more and more a part of speeding up the entire accreditation process.

Allow me to sum up these brief remarks in this way. Just as creativity—thinking up and doing—is our life blood, whether in making music or enacting its pedagogies, curricula, and review systems; just as the best and healthiest creativity comes out of freedom and supportive critique rather than intolerance and arrogance; just as the Self Study is a thoughtful and strategically useful testament to the ongoing artistic will of an institution; just as the standards are a clearly outlined framework for the best in musical practice; just as the membership agrees on these standards to which it then subjects itself; just as the entire accreditation process is overseen by the very ones who agree on its content and direction; just as those who visit us are also the ones to be visited; just as those on the Commission are themselves subject to the very standards they adjudicate; just as all Self Studies, all reports, and all actions serve as a mirror of the best musical educational system in the world; to the extent to which all of these interface and are undertaken on behalf of our young people, we can only go from strength to strength.

Then, this document which we call the Self Study can either be an isolated, perfunctory, seldom-used museum piece, or it can take on a larger value, surpassing accreditation itself and joining up with the best that is in us as administrators, teachers, and music makers.

ENDNOTE

¹Peter Drucker, *Technology, Management & Society* (Harper & Row, 1970), 129-133.

OPEN FORUM: FUTURE OF SACRED MUSIC

INTRODUCTION

JACK SCHWARZ
Biola University

The impact which the church growth movement and the rise of the megachurch have had, and continue to have, on the practice of church music is a phenomenon which seems to have crossed all denominational, theological, and cultural barriers in this country. There is an increasing belief among a sizeable segment of the church in America that the health and growth of the local church depend on what music the church uses and how it is used. The concept of consumer-oriented churches, it seems, is increasingly being received with open arms by some, while being vehemently disdained by others.

There are, of course, significant theological and philosophical principles and ideals underlying this debate which are beyond the limit of this forum to consider in depth. However, as we each seek to come to grips with these issues and the impact which they are having, or potentially will have, on the practice of church music, and on the education of those who will become practitioners of church music in the future, we do well to share with one another the responses which are taking shape in our individual lives and experiences. Our goal must be to arrive at a reasonable response, one which is informed by biblical principles and applied in light of cultural and societal realities.

In spite of what its title may suggest to you, a reasoned and reasonably objective examination of the church growth movement and the phenomenon of the megachurch is found in a recent book by Os Guinness entitled *Dining with the Devil*. In his treatment of this subject, Guinness focuses on the term "new ground," which he concludes is the identifying term for the third, or present, phase of the church growth movement. C. Peter Wagner first used this term in the late '70s in his book entitled *Your Church Can Grow*, in which he defends the goals of the church growth movement, especially its manifestation in the rise of the megachurch. Those goals, Wagner said, were "to make more effective the propagation of the gospel and the multiplication of churches on new ground."¹

In part, Guinness's response to the goals which Wagner sets forth, and to the application of church growth principles which he has observed over the past 20 years, is found in this statement from *Dining with the Devil*:

The meaning of the third phase can be seen at the point where the movement's "New Ground" intersects with the challenge of modernity and the church's search to reclaim lost authority. Modernity, like the empire of Egypt that Moses faced, is so massive and strong that nothing short of the power of the true gospel can prevail over it. So any movement that steps forward to champion Christian renewal in the setting of modernity soon discovers that it confronts the ultimate challenge: modernity's exposure of its character and strength. Is it the genuine article or not?

. . . In short, the argument is that the megachurch movement is flirting dangerously with modernity. Or, more prosaically, that church growth on the basis of the church growth movement's "new ground" is no answer to the crisis of modernity because the use of the "new ground" itself is an uncritical accommodation to modernity. Far from leading to an exodus, modern church growth often uses the ideology and tools of Egypt to make the life of the people of God more comfortable in captivity.²

In contrast to the criticism of Guinness, the preponderance of the books and articles which have appeared in print since Wagner's *Your Church Can Grow* have followed Wagner's lead, espousing the need for the church to change, to remove the barriers hindering the free movement of the unchurched into the church, to become user-friendly, relevant to the contemporary culture, seeker sensitive, etc. Writers such as George Barna and Leith Anderson are but two of those who have recently been in the spotlight of this movement.

Leith Anderson, Pastor of Wooddale Church, a megachurch in the Minneapolis suburb of Eden Prairie, Minnesota, says this in *A Church for the 21st Century*:

There is a current philosophy of church ministry that is wonderful and dangerous at the same time. This philosophy seeks to reach unbelievers starting from where they are rather than where we as believers are. In its implementation some services of the church are minimally religious. . . . Language has been purged of much religious jargon—we refer to the "Bible" rather than to "the Scriptures," and we give the page number instead of a chapter and verse. Personally, I not only subscribe to but also practice much of this philosophy. I believe it is incarnational in the pattern of Jesus. The danger, however, is that the church might abdicate what the church should do the best—communicate God and God's truth.³

And so, juxtaposed are writers as divergent in their assessment of the church growth movement as Guinness and Anderson.

One thing is certain: the church growth movement and the phenomenon of the megachurch have touched the practice of church music, and in many instances have brought profound change which has touched us all in one way or another.

I have asked each of our panel members to speak to these issues as they relate to their own context and experience in the practice of, and in the training of those who will find themselves in the practice of, church music in the future. I have asked them to share with us the nature of their own efforts to grapple with the primary issues involved.

ENDNOTES

¹C. Peter Wagner, *Your Church Can Grow* (Glendale, Calif.: Regal, 1976), chapter 1.

²Os Guinness, *Dining With the Devil* (Grand Rapids, Mich.: Baker Book House, 1993),

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³Leith Anderson, *A Church for the Twenty-First Century* (Minneapolis: Bethany House Publishers, 1992), 21.

CHANGING TIMES, ENDURING QUALITY

LETA CARSON
Centenary College

Centenary College has long offered a program in church music, and can boast many highly successful graduates. The program fell on leaner times some years ago and experienced a decline in enrollment. In turn that prompted our administration to decide not to replace the retiring director of the program in 1992. The most recent experience of the two years since 1992 has included extensive soul-searching into the basic philosophy undergirding such a program, and a modest increase in enrollment.

We concluded that this is a program that should be among the “irreducible minimum” at Centenary College, since it is a church-supported college with a strong music school, and judging from the number of calls we get from area churches, the demand for church musicians is high. The changes we proposed had to do with practical issues such as pedagogy, the worship service, and church music administration.

It may be that more change is needed, but you of all people in the world know how slowly change happens in higher education. I am reminded of an article a few years ago in *GEO Magazine* on the two-toed sloth which began with: “In the time it takes you to read this article, the two-toed sloth will have done absolutely nothing—over and over again.” This is not to suggest that we in higher education are slothful, but sometimes it seems our meetings and discussions end up doing nothing over and over again.

To understand our perspective, you should know a few things about Centenary College and the factors influencing its existence. Centenary College is a private liberal arts college, in fact, the oldest chartered private liberal arts college west of the Mississippi River (1825). It is supported by the Methodist Church, and is located in the northwest corner of the state of Louisiana, in Shreveport. Its total headcount, including the enrollment in its three graduate programs, is a little under 1,000. Like many schools of similar description, it is struggling to maintain its enrollment—even enhance it—and still maintain its academic standards. Recently the college has been rated quite highly by several national publications.

The Hurley School of Music at Centenary College is one of the areas of the college which has not experienced a decline in the last few years. We have grown—modestly, but we have grown. You can see that a number of factors at Centenary College are antithetical to revolutionary changes, and this resistance may not be all bad. It is possible to change too fast and lose all focus. We have not done that, but now there are some forces at work in the church these days which demand our attention and which may cause us to consider more change.

You know about the Church Growth movement, the megachurch with its consumer orientation, and the implications they hold for the music ministry. The new

church now calls the sanctuary the “worship center.” It now includes health and fitness centers, and the parking lots are designed to be visible so that passersby get a feeling that this is a popular place. Music in worship is now demanded to be “culturally relevant” and to serve new aims of developing mind, body, and soul of the faithful. This has in some places translated into an approach to the worship service of providing a much wider variety of musical offerings, including what is euphemistically referred to as “contemporary sound.” One particularly irreverent chapter title in a book by Doug Murren, *The Baby Boomerang*, is “Roll Over Chuck Wesley.” In it Murren suggests that we should not be frightened of the idea of using contemporary music for worship, and points out that the music for Martin Luther’s “A Mighty Fortress” was originally a 16th-century barroom tune.²

None of this, however, makes irrelevant the emphasis on quality that we in higher education like to believe that we safeguard. While we understand William Eason’s admonition that “Music needs to be designed as a ministry to the spiritual needs of the congregation rather than as a performance by trained musicians,” we also suggest that music must be more than entertainment if it is to heighten worship.

While some of us may be reluctant to accept the variety insisted on by the new church, we must begin to be aware that the burden of providing music of high quality has not been reduced. In fact, it may be increased, as we must now consider so many more kinds of music, and especially increased when some of those types are not really in our musical vocabulary as a result of our training and experience, not to mention our personal tastes.

In summary then, we must admit, even in a traditional, mainline, liberal arts school, that change is necessary and that we must educate our students to deal with change and variety. Rather than restructuring the curriculum, the principle of variety of music has now begun to permeate every aspect of our church music curriculum: in church music administration class, the students are told that they may have three choices: (1) fight Pastor’s wishes, or ignore them—and lose the job, (2) cave in completely to the more commercial types of music and lose one’s soul, or (3) provide a mixture, and safeguard quality in all aspects of that mixture. It is clear that the last alternative is the desirable one. In repertory classes, the students are presented with the best of all kinds of literature. Field trips have been taken to churches of several denominations and sizes so that the students may survey a number of different (real) situations and learn how the principle is approached.

In short, we are trying to accommodate what is, at the same time that we are teaching what should be. Our responsibility is to inform and to help the student develop discrimination. “God deserves the best.”

Finally, I would suggest that the minister of music must have a full part in the decisions concerning music in the worship service so that he or she can do what is required to safeguard the quality.

The function of music throughout the centuries of the Judeo-Christian tradition has been to heighten the worship. When it has become too much of an entertain-

ment or an intellectual game, it has been necessary to correct the excesses, as indeed the Council of Trent did in the 16th century, when Palestrina is given credit for saving polyphony. (How would you like to attend a meeting which lasted 18 years?) Perhaps we are in a similarly turbulent time now, and until our modern-day Palestrina comes along, it's up to us to keep the best in our curriculum and in the church.

ENDNOTES

¹Doug Murren, *The Baby Boomerang: Catching Baby Boomers as They Return to Church* (Ventura, Calif.: Regal Books, 1990), 187-212.

²*Ibid.*, p. 188.

³William Eason, *How to Reach Baby Boomers* (Abingdon Press, 1991), 116.

TRADITIONS AND TRENDS IN THE BLACK CHURCH

CARL G. HARRIS, JR.
Norfolk State University

It is my daunting task to try to put into some kind of perspective the impact which the church growth movement and the rise of the megachurch has had on the practices of church music in the Black church. Needless to say, it is a complex issue for all of us.

The Black church has a rich musical and religious heritage. It is a fusion of African and African American practices. This mixture of Euro-African-American influences has laid the foundation for a unique worship style in the Black church.

I here give a brief synopsis of my background so that you might better understand some of my personal views on the subject, and to serve as the basis for my ideas on this topic.

I have been in the Black church all of my life, born to devoutly religious parents in Fayette, Missouri. I had piano lessons from the age of seven in St. Joseph, Missouri, and my love of music is deeply rooted, especially for music of the church. By the age of nine I was Sunday School pianist. I studied piano with a wonderful teacher, Mrs. Elsie Barnes Durham, who introduced me to the organ and nurtured my thirst for good music during my high school years. During my undergraduate years at Philander Smith College in Little Rock, Arkansas, I spent four years as choir accompanist, chapel organist, and organist for various area churches, namely First Baptist and Wesley United Methodist, the campus church. During this time I was confirmed in the Episcopal Church and played services at St. Phillips Episcopal Church.

These experiences have been instrumental in shaping my musical values—especially those involving church music and the worship experience.

Over the past 40 years I have remained sensitive to music of the Black experience, especially that of the Black church; however, I have also been made aware of some developments which I don't consider to be true religious expression. Indeed, I have witnessed situations where true worship became something other than what it was intended to be. These "performances" or "practices," over which many Black musicians and clergy have expressed concern, are the underlying, motivating factors for advocating a sincere but critical assessment of music in today's Black church.

As church musicians we are the guardians of the quality of music which becomes an integral part of the worship experience, and it is our task to monitor, examine, and make manifest that what we do with and for the people of God is nothing less than what God intended.

The church growth movement and the rise of the megachurch is not a new phenomenon in Black communities. Since the early 20th century there has been a

steady movement of African-Americans to the city of our large urban areas. From the development of the urban store-front churches where Black gospel music had its inception and came into prominence in the 1930s, to the large downtown churches, many of which were originally all-white congregations, we have seen a tremendous growth pattern in the number of congregations and the number of worshipers in these congregations. Today there are predominantly Black megachurches in all sections of the country where large populations of African-Americans have settled.

Many of these congregations have enjoyed the continuous reputation for excellence in music and worship and have incorporated the best of the "new musics" into the worship experience. The Negro spiritual of the slaves, and the Gospel songs of 1930s and '40s are indigenous products of the Black worship experience. Today, some contemporary gospel and praise choruses are finding their places in the Black worship experience as naturally as did their counterparts.

Black theologian Henry Mitchell makes reference in his book *Black Preaching*, to the freedom found in the music of Black worship and the "melodic license" and uninhibited use of improvisation.

J. Wendell Mapson, Jr., in his book, *The Ministry of Music in the Black Church*, writes:

Music in the Black church must edify the family of God as it places the individual within the context of the community.

Second, music in the Black Church must hold in tension the emphasis on this world and the expectations of the new age. It must be "other worldly" without being disconnected from the concerns of social justice. . . . Third, music in the Black Church must balance the freedom of the Holy Spirit with liturgical restriction. Spontaneity must be tempered with a sense of order and meaningful content. Emotion in Black worship must be affirmed, but emotionalism must be discouraged. Fourth, the Black church must continue to be a place for celebration and such celebration must continually be reflected in the music. Blacks have always gathered for worship expecting celebration to happen.¹

It is documented that much of the music in the Black church has come out of the context of social circumstances, and that Black religious traditions are a fairly accurate commentary on what is happening to the Black community and its response to those conditions. Black theologian Watt T. Walker expresses in his *Somebody's Calling My Name*, that "What Black people are singing religiously will provide a clue to what is happening to them sociologically."

In the Black church we continue to sing the great hymns, majestic anthems, and poignant spirituals, old and modern, but we have also found a place for the newer offerings of Doris Akers, William and Gloria Gaither, Kurt Kaiser, Richard Smallwood, Roland Carter, and Andre Crouch, to name a few, along with some of the worshipful contemporary praise choruses found in many new hymnal editions and supplements.

In the Black church, it is not so much the music that the church growth and megachurch movements have impacted, it is about the quality control of the music which rests in the hands of church musicians like ourselves. It is important that we don't take the attitude that we must "replace" some types of music, but rather, that we will learn to work with the best of it—learn how to prepare and use it with the same confidence and care that we prepare the music we are comfortable with. It might mean broadening our horizons and learning to work with that music which might first appear strange and even undesirable to our backgrounds and tastes. We might even come to accept that authentic worship could perhaps happen in any of many styles of worship.

Although there are problems for which we don't have the answers, and which we certainly cannot solve today or tomorrow, there is hope for the future of Church music and our different callings to it.

The Church, yes, even the megachurch of the future, must seriously and systematically preserve, develop, and utilize all of the rich musical resources if it is to engage in the tasks of proclaiming, evangelizing, witnessing, serving, and edifying in the name of a living and holy God who deserves and demands its best.

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CHURCH MUSIC, CULTURE WARS AND SPEAKING THE TRUTH IN LOVE—WHERE HAVE WE BEEN?

DAVID W. ROX
Gordon College

I come to the topic of church music largely as an outsider. I have never made my living as a church musician, although I have spent my entire life actively involved in both the life of the church and in music making. I have been involved in an administrative capacity with a church music program at our institution for only the past two years, but I have been a lay leader in three evangelical churches in New England for two decades. My job involves visiting many churches throughout the Eastern United States each year as a performer, and in this way I have observed the current state of music in a wide variety of denominational traditions.

As Jack Schwarz has indicated in his opening remarks, the megachurch phenomenon has captured the attention of students of church growth nationwide. Little wonder—we Americans love to analyze organizations which appear successful in an attempt to replicate success. Divisions have arisen over the benefits and liabilities of the megachurch movement (if we can call it a movement), but I believe that the challenges for church musicians in the megachurch, while different *in degree*, are no different *in kind* from those in most churches I have seen. Is it not true, for example, that the “marketplace mentality” is fully operational in many small churches in America? I think it is. It is common for churchgoers in most venues to ask what the church can do for them more often than what they can do for the church. Perhaps light can be shed on our discussion by remembering that the rise of the megachurch is more a societal symptom than a cause.

Dr. Paul E. Toms, Pastor Emeritus of Boston’s historic Park Street Church and Dean of the Chapel at Gordon-Conwell Theological Seminary, has predicted that church music will be a major source of church division in the years ahead.¹ How can this be? Why should something as beautiful and glorious as music cause us to part company and curtail fellowship? I would like to point out at least three reasons why I believe we are facing divisions in the church over music. These remain potential pitfalls to church musicians—pitfalls we must avoid if we are to be faithful to our calling both as musicians and people of faith.

First, we face division because we fail to understand the true nature of both music and worship. I believe Harold Best² identified a root problem when he noted that we are on dangerous ground when music becomes an indispensable tool for worship, or when we equate ecstasy with true worship:

The Christian, already at worship, is responsible to act, to make offerings of music, instead of waiting to be acted upon by it. . . .³

If they [the congregation] can't worship until the right music comes by (and what if it doesn't?), then they are essentially preferring the gift to the giver, or making God's presence contingent on the quality or effect of the gift. . . .⁴

Ecstasy is, in itself, an offerable act. So instead of assuming that worship is the same as ecstasy, we must assume that if we do become ecstatic, this emotion itself is to be offered up as an act of worship, instead of being substituted for or equated with it. The danger lies in assuming that ecstasy is a prerequisite of worship or equal to it.⁵

For people of faith, the whole of life is to be an act of worship to God. When a church merely views music as a tool for worship, it is more willing to fight (and split) over the issue. Music then becomes far too important in a congregation's spiritual life, overstepping its bounds. Again, Best observed,

Christian musicians must be particularly cautious. They can create the impression that God is more present when music is being made than when it is not; that worship is more possible with music than without it; and that God might possibly depend on its presence before appearing. Faith, in its proper scriptural definition, does away with these errors, without doing away with music. It puts music in its proper place, along with every other act and offering.⁶

I fear that many churches caught in such "music wars" are showing symptoms of a more serious cultural conflict. Which brings me to my next point.

Secondly, we face division because we have become caught up in the cultural struggle of our time, being reactive rather than proactive in our music making. To borrow the words of Dr. James Davison Hunter⁷ from the University of Virginia, America is in the midst of a "culture war"⁸ where "cultural conflict is taking shape along new and in many ways unfamiliar lines."⁹ Hunter identified two underlying philosophical poles which have begun to pull our culture apart: *Orthodoxy*, whose adherents rally around a "commitment . . . to an external, definable, and transcendent authority;"¹⁰ and *Progressivism*, espousing "the tendency to resymbolize historic faiths according to the prevailing assumptions of contemporary life."¹¹ These "polarizing impulses"¹² could very well be a major cause of some of our church fights over music.

Many churches—in an attempt to be relevant, forward-looking and progressive—have opted for contemporary styles of music, discarding altogether traditional forms. Many of us would argue that such congregations are guilty of throwing a very precious baby out with the bath water. Much of the music discarded was from an era when the church was the major force of change, direction and inspiration in the arts. This is a concern, but what is most disheartening to me is that most American churches today, both traditional *and* the more contemporary ones, are *reactive*—not *proactive*—in their music making. Here is where Hunter's points are pertinent. The tradition of Orthodoxy at least has proven in the past to have been potentially proactive, providing for centuries leadership and direction to all of Western culture. Progressivism is linked significantly to the status quo, and

at least in the field of church music, those closest to this philosophical/cultural pole have yet to provide leadership in very many new directions.

For years, any music, art or drama associated with the church has been reactive, following culture rather than leading the way. Norman Jones,¹³ a colleague of mine in the Theater Department, is fond of telling students the story of his acceptance into his master's degree program at SUNY Buffalo. Saul Elkin, a prominent teacher of drama at that institution and himself a Jew, found out that Norm was a committed evangelical Christian—the first he had ever had in his program. “Where have you been?” was the question that Elkin posed to the new master's student. “What do you mean?” Norm asked. The professor answered, “Where have you Christians been? You Christians were the innovators in drama for all Western civilization during the Middle Ages, and then you stepped aside for hundreds of years. I am excited to see that you have returned.” This is a poignant truth for me. Where, indeed, has the church been? Certainly not on the cutting edge of music, art or drama.

Finally, we face division because church musicians have failed to find the balance between being servants and educators, or discovering how to “speak the truth in love.” There is good and bad music performed in all types of churches; no one has the market cornered. Our challenge remains to train musicians who can identify excellence in a wide variety of styles of composition, prepare and perform music in an excellent fashion, and do this while working patiently and lovingly with congregations. Many church musicians are better speakers for musical truth than they are lovers of the laity. Others allow a desire to lovingly serve their congregations to compromise their musical integrity. Too many church musicians either crusade for great music in an undiplomatic fashion, or sacrifice their musical standards in the name of “ministry.” Balance is the key.

Can this balance be attained without further church division? I pray so. As we seek to understand the true nature of music and worship, to grasp our broader cultural context, to be more proactive in our music making, and to recommit ourselves to the ideals of our faith, there will be reasons for optimism.

ENDNOTES

¹Paul E. Toms; comments made during a private conversation with the author on July 30, 1994.

²Harold M. Best, *Music Through the Eyes of Faith* (New York: HarperCollins, 1993).

³*Ibid.*, p. 149.

⁴*Ibid.*, p. 150.

⁵*Ibid.*, p. 152.

⁶*Ibid.*, p. 153.

⁷James Davison Hunter, *Culture Wars: The Struggle to Define America* (New York: BasicBooks, 1991).

⁸*Ibid.*, p. 67.

⁹*Ibid.*, p. 41.

¹⁰*Ibid.*, p. 44.

¹¹Ibid., p. 44-45.

¹²Ibid., p. 43.

¹³Norman Jones; comments made during an address to music students at Gordon College on October 17, 1994.

CHURCH MUSIC: MARKET-DRIVEN OR PURPOSE-DRIVEN?

CYNTHIA UITERMARKT

Moody Bible Institute

Last summer I moved from one office to another, and in the process of packing, came across a stack of music I hadn't seen or thought about in years. Underneath all the Henle editions was a set of piano/vocal scores from Christian folk musicals from the late '60s and early '70s. As I brushed aside the nostalgia and paged through them, I remembered that in my youthful fervor I had thought that these books contained the music the church would be singing for decades to come. I realized as I looked more closely that my students today would consider the sounds old-fashioned at best. While I give you this example at my peril because I know that it betrays to you how little musical perspective I had at that time, I must say that coming across that stack of music has triggered for me a great deal of musing on the subject of style and trends in church music. This is a subject for which I now have far more questions than answers.

Musical style is certainly a part of the issue of the church growth movement, especially that outgrowth of the movement characterized by the "seeker-friendly" worship service. However, I believe that another subject raised by the church growth movement runs much deeper than matters of specific styles. At issue is not so much whether or not the popular church music of today will still be around in twenty years—probably much of it won't be—but rather whether the church's determination to program "relevant" or "listener-friendly" music has caused a shift in its people's understanding about the purpose of music in the church.

The belief that "bigger is better" seems to be intrinsically American, and with the recent success of the megachurches, many churches today are consumed with the idea that phenomenal growth is an indication of doing things right. Because of this, having an attractive and entertaining music program may be viewed as being on a par with having a terrific gym and sports program or growth groups for every age, interest group, and social situation. While I believe wholeheartedly that these types of activities are wonderful ways to meet the needs of people both inside and outside the church, and that some aspects of a church's total music program may provide for outreach and growth, I also believe that music must never be relegated to a position of less than vital importance to the life and spiritual growth of the church.

Os Guinness, in his book *No God But God*, makes this statement regarding the church growth movement. It is a statement that I believe has application to the church music associated with this movement.

Whatever criticisms need to be raised, this point is beyond dispute: the church-growth movement is extraordinarily influential and significant within American

churches today. At its best, it should be applauded. Where it is not at its best, it requires criticism so that it might be. The church of Christ concerned for the glory of Christ needs more—not less—of true church growth.¹

I have friends involved in the music program of a well-known seeker-friendly church, and I need to say that I have great respect for their character and motives. In fact, I think it would be hard to find a church musician who would say that his or her goal is to provide church music that is purely entertaining in purpose. However, I think the danger with striving to be primarily market-driven or listener-friendly in our church music choices is insidious. It can be a creeping tendency toward being numbers- and success-oriented that no one of us is immune to, no matter what our musical taste or music style preference.

As educators seeking to come to terms with these questions ourselves, how do we teach our students to deal with these trends in the church? In curricular and non-curricular ways, the following ideas must be treated alongside our technical instruction:

- we must demonstrate to our students ways of thinking that integrate faith and life understanding with music;
- we must be sure that their education includes a theology of the church, including its mission and purpose;
- we must wrestle alongside them with matters such as the effects of entertainment, affluence, and leisure on our culture, and thus on our churches, knowing that, in Donald Hustad's words, "it is still wise to make a choice that seems to be 'counter culture' if it is believed to be the correct one."²;
- we must help them to understand that being "market-driven" in musical choices may push us into musical popularity contests;
- we must enable them to develop the people and managerial skills to work sensitively with pastoral staffs and church members in the development of a church music philosophy;
- we must urge them to see that the music should touch everyone, not just the dominant demographic group in the congregation;
- we must help them learn that the way their music aids life-changes is more important than the number of people who join the church because of the music program;
- we must encourage them to be concerned more with excellence for God's glory than success as defined by culture;
- and, we must help them to become not only skilled musicians capable of doing their jobs well, but also change agents in their churches: not confronting so as to drive a wedge between the musical elite and populists, but graciously helping their parishioners to stretch their boundaries of acceptance and to see the music of the church as vital to the spiritual growth of the body, not just entertainment or decoration.

It has been said that in the future there may be a backlash against the megachurch phenomenon. What I read about baby-busters, or members of Generation X, leads me to believe that they are not attracted to large or showy productions in the name of church, but rather to experiences that are transparent, emotionally moving and relational in quality. If this is true, our current students will be dealing with a much different social and spiritual climate in their positions of leadership than we are now. We must teach them skills, both musical and pastoral, that will be transferable to any societal shift that we may not even now be able to see.

While popular styles come and go, such as the music I liked in my teenage years, values such as quality, integrity, and high standards of performance remain unchanging. Also unchanging is the task of the church musician: to lead, stretch, encourage, and enable the worship and spiritual growth of the church.

ENDNOTES

¹Os Guinness, *No God But God* (Chicago: Moody Press, 1992), 154.

²Donald Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, Ill.: Hope Publishing Company, 1993), 547.

MEETING OF REGION ONE

THE ROLES OF HIGHER EDUCATION MUSIC UNITS IN COMMUNITY MUSIC PROJECTS

COLIN MURDOCH

San Francisco Conservatory of Music

The San Francisco Conservatory of Music is composed of three divisions. These are the Preparatory Division, the Adult Extension Division, and the degree-granting Collegiate Division. The Conservatory actually began as a community music school, and in the intervening 77 years, it has never lost sight of its historical origins or of the intrinsic importance of serving the musical needs of people of all ages in its own community. The Preparatory and Extension Divisions are neither ancillary activities of the Conservatory nor are they outreach programs *per se*. As defined by the institutional statement of purpose, these programs are, in fact, central to the Conservatory's mission.

I have distributed brochures for both our Preparatory and Extension Divisions which include information about the faculty, the various curricula, and the individual private lessons, ensembles, and courses taught. In these spoken remarks I will follow, [Regional Chair] Carl Nosse's instructions literally and describe what I think is distinctive—even magical—about these programs, and I will share a few thoughts regarding new initiatives that I believe these programs will undertake.

Imagine a music unit at which full-time faculty are accorded the same load credit and rewarded the same compensation regardless of whether they are teaching a master's-level student or a 10-year-old. Imagine a building that is turned over completely to the Preparatory Division for one entire day a week as well as in late afternoons and early evenings Monday through Friday. Imagine full-time as well as part-time faculty members eagerly willing to teach preparatory students all day on Saturdays.

Imagine more than 400 students, ages 4-18, who study music intensely, and whose homes are located all over the San Francisco Bay Area, the state of California, and in such distant places as Maine, Taiwan, and other countries and states. Imagine more than 800 adults who, after work and on weekends, study the instrument of their choice and register for courses about individual composers, genres of musical literature, musicianship, and who even spend an entire weekend camping out at a ranch for the specific purpose of learning to sing their voice parts in the choruses of *Messiah*.

Imagine a string quartet of high school students who of their own choosing devote a year to the Opus 18 string quartets. Imagine a cadre of middle and senior high school vocal students who rehearse for three weeks in the summer in order to perform an afternoon and evening of opera scenes. Imagine piano trios of high school students who have given extraordinary performances of piano trios by Brahms and Ravel. Imagine a physician who drives his physician spouse nutty by practicing piano for two to three hours every night.

The cover story of the fall issue of *Chamber Music America* magazine asks the question, "Is Art for Art's Sake Dead?" At the San Francisco Conservatory of Music, the answer is a vehement, "No!" Although the Preparatory Division has brought the Conservatory outstanding visibility as a result of many students who have done extremely well in competitions and who have gone on to enjoy professional careers, we do not offer preparatory instruction for purposes of visibility or for the explicit purpose of career preparation. We have recruited students of the Extension Division as trustees, but we do not offer this program for purposes of creating a built-in pool of prospective trustees. Like most, if not all, college-level programs, the Conservatory works extremely hard to achieve a desired instrumental and vocal balance as well as to recruit the targeted number of students. But we do not recruit from our own Preparatory Division.

In short, a defining element of our Preparatory and Extension Divisions is that we offer these programs for music's own sake and for the purposes of satisfying a higher calling of the human spirit. As I look to the future of these programs, I believe that we will need to do a better job of recruiting students of talent who do not presently have access to our Preparatory Division. These are students whose schools do not have music programs, whose families do not have the financial means or who are disadvantaged in other ways. These are young people whose need for beauty and the inspiration of music and art, as many of us can only imagine, verges on the desperate, and the Conservatory this year has taken steps to reach into communities with which we are not connecting presently. This overall issue has emerged as one of institutional priority, and I believe, before long, that we will devote considerable institutional energy and resources to high-quality outreach into communities presently undeserved by the Conservatory.

The foregoing may or may not be relevant to the interests of other institutions, but I would like to conclude with a passionate thought that is relevant. And it is that every degree-granting music unit would establish a community program suitable to its own institutional mission. All of us here at this annual meeting are knowledgeable of requirements for a healthy future of music. We all know that our world will be well served if we satisfy these requirements, we all know that the human need for added meaning in this age of the fax machine is great, and we all know that serious music study typically begins at a young age. As music executives, we are challenged by a beguiling opportunity, one that has enormous potential for immediate and profound improvement of the human condition, and I would hope that we seize that opportunity while we can.

MEETING OF REGION FIVE

RESTRUCTURING IN HIGHER EDUCATION: IMPLICATIONS FOR DEPARTMENTS AND SCHOOLS OF MUSIC

MARY ANNE REES
West Chester University

It is a feeling that has become all too familiar to American higher education. Amidst the aftershocks of a boom gone bust, the self-satisfaction of the free-wheeling 1980s has largely been forgotten. In its place is a gritty optimism that is already yielding a renewed sense of purpose and discipline among the nation's colleges and universities. As they scramble to preserve balance and retain momentum, American colleges and universities are coming to better understand that higher education is fundamentally a service industry in need of a better understanding of the educational products it is being asked to deliver. And on many campuses, and particularly among faculty, this recognition has engendered a growing sense that the time for change is at hand. There are signs of a new willingness to examine how instruction should be delivered, how learning should be assessed, how the curriculum should be organized, and how institutions should evaluate and reward successful teaching. In the course of this discussion, the faculty are addressing the right issues: how different as well as difficult the terrain has become; how traditional habits and norms no longer seem effective; how little they themselves have changed while the world around them has been fundamentally altered.¹

The paragraph above, taken from a 1991 issue of *Policy Perspectives*, a publication of the Pew Higher Education Research Program, might prompt a strong response from music faculty and administrators working in higher education. Many might not describe the last decade as being "free-wheeling" in their school or department of music. Instead, the 1980s might be characterized as a time when many schools and departments of music experienced severe enrollment declines. The last decade saw many music units struggle with the demands of new campus assessment policies, budget cuts, deferred building maintenance, postponed practice piano purchases, and technological changes advancing at an impossible pace. In addition, many music faculty and administrators have not seen the "gritty optimism" mentioned above in their department. Instead, we are learning that the upswing in enrollment projected for the mid-1990s will yield far fewer traditional students interested in the standard music major programs our departments have to offer. This influx of students is bringing more non-traditional-aged students to campus along with increased numbers of ethnic minority students. Because these

new populations of students arriving on our campuses often have not had the traditional background in music, they have neither the interest in our programs nor the ability to pass the standard entrance audition.

Despite all this, the Institute for Research on Higher Education, begun in 1986 at the University of Pennsylvania, is attracting a lot of attention with their widely publicized ideas for restructuring higher education. Their restructuring recommendations are being accepted and implemented by a large number of campus administrators. The purpose of this paper is to present their recommendations for restructuring and how these ideas might be applied to programs in schools and departments of music. Because implementation of their ideas often relies upon task forces and committees with a wide faculty representation, this paper should provide music faculty and administrators with some valuable background information should their campus decide to pursue a restructuring effort.

Many schools and departments of music arrived at the year 1990 with many bruises and scars. Over the last decade, many campuses saw postponed faculty searches and increased numbers of part-time faculty as well as a realization that current curricular programs were not attracting the needed numbers of students. For example, music units saw severe enrollment declines in their undergraduate performance degree programs. Between 1982 and 1990, the doctoral degree granting institutions in the National Association of Music Executives in State Universities saw a 24% decline in the number of undergraduate performance majors. This decline was especially prominent in the keyboard area where the number of undergraduate piano and harpsichord performance majors decreased by over 50%.² Many of these same schools and departments had (and still have) a number of tenured senior piano faculty far from retirement and keyboard enrollments insufficient to fill teaching loads. The trend toward vocationally oriented music majors was popular over the last decade, but at the time time, necessitated the location as well as hiring of qualified faculty in these new curricular areas.

Now, a good number of campuses are faced with numerous curricular programs, added to attract students during the 1980s, without the financial resources to maintain them. Instead of simultaneously eliminating less popular or outdated programs, these campuses simply added programs to an already full plate of curricular offerings. After a series of institutional "across the board" budget cuts, these institutions are now facing the fact that some programs simply cannot be cut any more if any academic integrity is to be maintained.

The 1980s were also a decade of tuition increases which outpaced inflation. Public-institution tuition rose an average of 109% between Fall 1980 and Fall 1990. Private-institution tuition rose an average of 145% during this same ten-year time period. Over the last decade, inflation was only 64%. At the same time, real income for most American families actually decreased by 6%.³

During this current decade, fiscal resources continue to be a serious challenge for higher education. Public institutions are in an especially precarious position—during FY80, states gave an average of 8.3% of their budgets to higher education.

Eleven years later in FY91, that figure had declined to 6.9%.⁴ To compound the problem, many states have revised their funding formulas for higher education, creating an even more difficult hardship for some state campuses. Higher education is now finding that it must take its place in line for state-wide funding—often behind K-12 education, families with dependent children, Medicaid, the elderly, poor, and prisons.

Thomas W. Langfitt draws a comparison between the current status of higher education and the health care industry and maintains that both industries are experiencing a rise in public dissatisfaction. In the health care industry, most of the complaints are directed at excessive costs, lack of proper access to health care for millions of people, and the commercialism and perceived uncaring behavior within the care-giving profession. In higher education, the dissatisfaction is also directed at excessive costs, lack of access for more and more segments of our society, and on the perception that research and scholarship—not teaching—are the primary interests of university faculties.⁵

The professionals at the Institute for Research on Higher Education maintain that the increased emphasis on research has resulted in a faculty which is over-specialized, dedicated to teaching obscure, highly specialized courses to graduate students on the faculty members' own research topics, and a lack of interest and commitment to undergraduate teaching. Just as the health care industry has a need for more general-practice doctors, the researchers maintain that higher education has a need for a faculty committed to the broader topics covered in a typical undergraduate core curriculum.⁶

Some segments of the public have now lost patience with higher education, and institutions are finding that numerous constituencies are demanding more quality for their dollar. Higher education has shifted to a "buyer's market" and students (as well as their parents) expect, if not, demand quality instruction.

The situation is critical. To meet this challenge, campus administrators have shifted their attention to reorganizing the institution in response to tightened budgets. These responses emphasize the challenge of moving ahead despite inadequate resources and focus on the initiatives to be taken or the objectives to be achieved in a difficult financial climate.

Over the last few years, the literature on higher education has contained numerous articles on the work of the Institute on Higher Education, a research group formed in 1986 at the University of Pennsylvania (and supported by the Pew Charitable Trust). Their efforts have concentrated on the issues contained in this paper and have revolved around the idea of restructuring higher education—more specifically, "how colleges develop their educational products and services; how research and instructional priorities shape the undergraduate curriculum; and how curricular design relates to faculty size and instructional responsibilities."⁷ The Director of the Institute, Robert Zemsky, and his colleagues refer to the last decade and mention the commonly used "cost-plus pricing" budgetary technique—a technique which bases an institution's tuition rates on the cost of all cur-

rent programs at current levels after inflation and adds to that price the cost of all new initiatives.⁸ Rather than eliminating less-effective programs (or programs in less demand), institutions have simply added new programs to the old, resulting in additional instructional and administrative costs. The researchers maintain that along with this growth came new opportunities for faculty research and professional service. As a result, faculty used more and more of their time for research and off-campus consulting work. The net losers, the researchers believe, “were the teaching programs and the curriculum—which became little more than the sum of its separate courses.”⁹ To compound the problem, any modifications of teaching programs and/or curriculum in higher education is accomplished by the faculty—the very constituency group which is benefiting by the current situation in our colleges and universities. Zemsky and his colleagues as well as other researchers believe that any curricular reform would depend on faculty being willing to give up some of their discretionary time—the time devoted to research and off-campus professional commitments.¹⁰

The Pew Higher Education Research Program created a small study group in 1991 to examine the effect of budgetary constrictions on a sample of 4-year institutions. “The purpose of the effort was to identify general trends of and specific institutional responses to resource constraints that could prove useful to institutional leaders facing similar issues on their own campuses.”¹¹ Schools initially facing budgetary constraints usually do whatever possible to enhance and to diversify revenues, and to cut costs. When those tactics fail to provide long-term financial stability, the researchers suggest the following four tactics as possible restructuring alternatives:

1. *Reshape the Institution—“Growth by Substitution”*

This effort involves prioritizing programs, downsizing some programs, or eliminating programs altogether and replacing them with new programs addressing the institution’s (perhaps newly revised) mission statement. While this effort is often initially controversial with faculty, most ultimately realize that achieving the goal of program quality improvement for some programs often means the elimination of other programs. (In most institutional efforts in the Research Group’s study, this decision process included both faculty and administrators.)

2. *Develop Incentives for Educational Quality and Productivity*

In addition to establishing quality and productivity goals (i.e., assessment and/or credit hour production goals), this effort decentralizes the budget to provide incentives for those programs with efficient budget managers as well as efficient methods of increasing revenues. The purpose of this effort is to move budgetary decision-making as close as possible to the organizational level where the programmatic decisions are made. Quality is determined by how well the program addresses the institution’s mission statement as well as by continuous appraisal of actual program outcomes. (It

should be noted that while budgets are decentralized, budget centers do receive some funding from central administration.)

3. *Reengineer the Work*

While this can occur at the instructional level, this effort normally occurs at the administrative level and often includes reorganizing work around outcomes (instead of tasks), using technology wherever possible, and building controls into the work so employees can be more self-managing. Rather than make current efforts more efficient, this restructuring tactic implies that actual work tasks are re-designed and re-assigned for greater efficiency. This also implies that staff or administrative layoffs come as a result of re-thinking the entire administrative structure and not as merely as a result of across-the-board staffing cuts. Some institutions might hire outside organizations to provide certain services—for example, campuses engaged in this alternative not only contract out their food services, but lease (instead of purchase) their university cars, and contract out printing services.

4. *Change the Culture to Instill Quality Management Principles*

This effort puts the student first, installs effective performance feedback processes and makes quality and productivity improvements functional goals. A prime example of this effort is the tendency to pursue TQM—Total Quality Management. Institutions have a commitment to quality that is ongoing, a commitment to constant review and constant improvements. In addition, institutions focus on the student or customer, they provide a means for obtaining regular feedback from the students, they emphasize teamwork, crossing department boundaries depending on the task to be completed, and they emphasize staff development. The researchers project that the implementation of TQM will become common on more and more campuses.¹²

Zemsky, Massy and Oedel completed another restructuring study during the last two years which examined the efficiency of course and course section offerings. The point of departure for their study was the following:

In good times, discussions of faculty size and effort center on the funding of new positions, the creation of new departments and programs, and the offering of additional specialties. Faculty are relieved of instructional overloads in order to improve the scope and quality of their research. In times of financial stress, discussion of faculty size and effort are shaped almost entirely by the politics of the budget. Academic departments view the ability to generate faculty appointments as the key indicator of their standing within the college community; to lose a position is to be judged a loser. Given this political fact of life, the downsizing of a faculty as a response to declining revenues is an opportunistic process—a matter of unfilled vacancies and unawarded tenure, with little thought given to educational or curricular design. In such an environment, the president, provost, or dean who succeed in reducing faculty size feels obligated to testify that no judgment was intended; the losing department is assured that its reductions can easily be reversed once revenues are restored. . . .

We want to argue for a different logic: within general budgetary boundaries, curricular design ought to help determine both the optimal number of faculty and the distribution of their instructional efforts. . . . What is called for is . . . a deliberate decision, based on extensive conversations among faculty, as to which courses define the core and which are the periphery of their disciplines.¹³

The researchers believe that the one way to begin the examination is to “shift the focus away from teaching loads and work rules.”¹⁴ They believe that, instead, the focus should be on curricular reform.

We believe that simpler curricula—fewer courses, less specialized, more consolidation—will, over the long run, yield smaller, less costly faculties. The challenge is to achieve the necessary savings while improving the quality of instruction and strengthening the basic design of the curriculum. The result ought to be lower costs, fewer adjunct faculty, a professoriate more fully involved in classroom instruction, and finally, a significant improvement in the quality of the educational experiences college and universities provide.¹⁵

The question then becomes: How might colleges improve quality and control costs by consolidating curricula—reducing the number of under-enrolled specialized classes and redistributing students among core courses? Would standing faculty willingly redirect their energies to core courses as long as acceptable teaching loads and class sizes were maintained? Would faculty accept gradual contraction through attrition as long as layoffs were avoided and long-term prospects improved?¹⁶

This particular study undertaken by the Institute requested from numerous faculty at six campuses optimal class and section sizes and redistributed course and course offerings to meet these sizes. By filling all offered sections, fewer sections were needed, thus freeing up a teaching slot for another course. The end result is, of course, savings and a more efficient use of faculty teaching time.¹⁷

Last year, in order to pursue their ideas, the researchers at the Institute for Research on Higher Education sent out an open invitation to a nationwide network of two- and four-year institutions of higher education, inviting them to send a representative to the “Inaugural Meeting of the Pew Collaborative”—a meeting to be held in St. Louis last November (1993) to discuss restructuring. The meeting was to be of college and university representatives that have made a commitment to administrative and academic reform on their campuses. The purpose of this meeting was “to establish a foundation for action and exchange among leaders of institutions committed to fulfilling their education missions more effectively . . . and to build a common base for restructuring in a college or university.”¹⁸ Issues to be considered were:

1. *Faculty role.* Faculty are the primary agents of change in higher education and they provide the vision of the institution.
2. *Curriculum simplification.* What is essential knowledge and what are specialized course topics, taught for research or political reasons?

3. *Faculty for core curriculum.* With more and more senior faculty engaging in research and consulting work and teaching very specialized upper-level courses, more and more of our core curriculum is being taught by junior or part-time faculty. By reassigning senior faculty to the core curriculum and allowing their teaching talents to flourish with the undergraduates, numerous upper-level, specialized courses could be eliminated, thus streamlining the curriculum. This will require faculty to return a portion of their independence and discretionary time and their ability to define their own tasks. The end result, however, would be better instruction and lower costs.¹⁹

This inaugural meeting took place in November 1993 in St. Louis and attracted representatives from 400 institutions—an impressive figure considering this was only the first meeting to address this topic.

Robert Zemsky and his colleagues have an impressive publishing record on this topic, and their work continues to attract attention. Campus administrators and faculty (especially those in music) should use caution when applying the Institute's theories as the literature contains only applications to the traditional humanities and sciences disciplines—examples have not referred to applications in the arts, let alone applications in music programs. While some aspects of a music school or department might benefit from an application of their theories, others would be severely destroyed. It is critical, therefore, that music faculty be aware of their ideas and become involved in their campus restructuring efforts at the earliest stages.

In considering their four restructuring alternatives, the following observations can be made:

Reshape the Institution—"Growth by Substitution"

Music units should examine their major programs and determine if all are attracting the desired numbers of students. If they are underenrolled, should they be dropped from the curriculum, or should an aggressive student recruitment program be launched? For example, during the 1970s, many schools and departments of music began programs in music therapy. Do these programs still attract high numbers of students? If not, could these resources be better spent on other curricular programs? Comprehensive colleges which offer undergraduate as well as masters programs might examine their masters programs. If they are underenrolled, could the resources spent on the graduate programs be better spent to strengthen and augment the offerings of the undergraduate program? Some music units have numerous ensembles. Are all these ensembles necessary? Could some be dropped without damaging the quality of the students' educational experience? Should the school's mission statement be reconsidered? Do all current programs follow the mission of the school or department?

Develop Incentives for Educational Quality and Productivity

A decentralized budget provides enormous incentives for units to manage their resources efficiently. In addition to controlling costs, units might also be able to attract additional resources, depending upon the policies on their campuses. Continuing education, special summer programs, and special programs throughout the academic year in the evenings or on weekends might present attractive possibilities, especially if the units are allowed to keep any monies made. The rise of non-traditional student populations might present some schools with student markets that have been untapped in their areas.

Two cautions:

- Central administrators need to realize (if they don't already) that music programs are expensive and seldom, if ever, can be self-supporting. Decentralizing the budget music must come with the understanding that some subsidy from central accounts will still be necessary.
- Robert Zemsky's ideas for maximizing class size might work for the sociology classes used in his examples, but the strategy will not work for most music offerings. Individualized instruction is critical to any music unit's performance program. While other classes such as sight-singing, conducting and keyboard skills might be taught in classes, individual student performance in the class is a critical part of this type of education. Combining sections would probably seriously damage the quality of instruction.

At the same time, other measures might be considered which could enhance the education of our students and demonstrate to administrators that efforts are being made to consolidate and maximize efficiency. For example, could upper-level keyboard students assist a professor with class piano instruction? Do all secondary piano students have to be taught in private lessons? Do music history class sections have the optimal size?

Reengineer the Work

In all departments (music and non-music), there are undoubtedly tasks completed by department chair (and deans!) which could easily be accomplished by capable administrative assistants or secretaries. Some departments might benefit by replacing a recently retired faculty member with at least one secretary, freeing up time for that department's chair and faculty to pursue projects in teaching, research or performance. While not feasible for all schools of music, contracting out all piano tuning and technician services has been successful for some. The increased number of computers and multimedia centers also suggests a need for a skilled staff member to be available for repairs, etc. The numerous printing jobs and mailings sent out by music departments also suggest that this might be area to examine to confirm that the most cost-efficient method is being used.

Change the Culture to Instill Quality Management Principles

In addition to regular student evaluations of classes, recently graduating students should be surveyed to determine their thoughts on their education. Administrators also need to constantly visit with faculty and staff to learn their impressions and ideas of the educational organization. Input from a variety of constituencies can only help in the planning process to ensure ongoing quality enhancement.

Two additional issues need to be addressed. The ideas of Zemsky continue to promote the quality educational experience of the students and the need for senior professors to return to teaching the “core” curriculum. Administrations, however, continue to expect and to reward research and performance. Unless the evaluation criteria are drastically modified on most campuses, the majority of faculty will continue to spend every available hour in research and performance activities.

Zemsky and his colleagues frequently refer to the huge amounts of “discretionary time” that faculty have. For the most part, music faculty do not have a great deal of discretionary time and, in fact, work far more than 40 hours per week. Any restructuring effort which is based on this assumption would most likely not be successful. One might also guess that faculty are teaching highly specialized courses related to their research topic (as Zemsky has suggested) on only a very small proportion of our campuses.

Zemsky and his colleagues have some interesting restructuring theories which, when closely examined, confirm the techniques of good management. When resources are cut, organizations seek ways to increase revenues and cut costs. More extensive efforts often include the elimination or downsizing of programs, decentralization, work re-design and a constant examination of quality.

The inaugural meeting on restructuring took place last fall and attracted representatives from over 400 institutions. It will be interesting to note the number of institutions that send representatives to future meetings.

At any rate, music faculty and administrators need to be aware of the restructuring theories and to become involved in any campus restructuring effort— involvement at the ground level can only help in the continuing education of our cross-campus administrators and can only help insure the survival of our music programs into the next century.

ENDNOTES

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²Mary Anne Rees, “Preparing for the 1990s: Issues Facing Music Units in Higher Education,” in *Proceedings of the 66th Annual Meeting* (Reston, VA: National Association of Schools of Music, 1991), 199.

³Clyde W. Barrow, “Will the Fiscal Crisis Force Higher Ed to Restructure? *Thought and Action* 9 (Fall, 1993): 15.

⁴*Ibid.*, p. 13.

⁷Thomas W. Langfitt, "The Cost of Higher Education," *Change* 26 (July/August 1994): 8-9.

⁸*Ibid.*, pp. 8-15.

⁹Robert Zemsky, William F. Massy, and Penney Oedel, "On Reversing the Ratchet," *Change* 25 (May/June, 1993): 57.

¹⁰Robert Zemsky and William F. Massy, "Cost Containment," *Change* 22 (November/December 1990): 19.

¹¹*Ibid.*

¹²Alan E. Guskin, "Reducing Student Costs and Enhancing Students, Part II: Restructuring the Role of Faculty," *Change* 26 (September-October, 1994): 16-33.

¹³The Pew Higher Education Research Program, "Toward Restructuring: Assessing the Impact of Budgetary Constraints on College and University Operations," *Policy Perspectives* 4, no. 4, section B (February 1993): 7B.

¹⁴See The Pew Higher Education Research Program, "Toward Restructuring: Assessing the Impact of Budgetary Constraints on College and University Operations," *Policy Perspectives* 4, no. 4, section B (February 1993): 7B-16B.

¹⁵Robert Zemsky, William F. Massy and Penney Oedel, "On Reversing the Ratchet," *Change* 25 (May/June 1993): 58.

¹⁶*Ibid.*, p. 56.

¹⁷*Ibid.*, p. 58.

¹⁸*Ibid.*

¹⁹*Ibid.*, pp. 56-62.

²⁰The Pew Higher Education Research Program, "A Call to Meeting," *Policy Perspectives* 4, no. 4, section A (February 1993): cover page.

²¹See The Pew Higher Education Research Program, "A Call to Meeting," *Policy Perspectives* 4, no. 4, section A (February 1993): 1A-10A.

MEETING OF REGION SEVEN

CRITERIA FOR PROMOTION AND TENURE DEVELOPED BY THE MUSIC UNIT

ARTHUR TOLLEFSON

University of North Carolina at Greensboro

At the University of North Carolina at Greensboro (UNCG), promotion and/or tenure recommendations proceeding from the School of Music are subject to review by an elected University Promotion and Tenure Committee, the Dean of the Graduate School, the Provost and, ultimately, the Chancellor. None of the administrative officials is currently a musician; if a School of Music representative is elected to the University Promotion and Tenure Committee, that representative must absent himself/herself from all discussions/voting concerning Schools of Music faculty. In essence, no discipline-specific clarifications/interpretations are normally afforded at the university review level.

During my first two years as Dean of the UNCG School of Music, several School promotion and/or tenure recommendations were reversed by the university. Perceiving that such reversals might have stemmed, at least in part, from unfamiliarity with the nature of a professional music school, I forwarded the "first edition" of the following memorandum to the University Promotion and Tenure Committee in 1986. Since then, the UNCG School of Music has enjoyed the highest incidence of administrative ratification of School recommendations in the entire University. In addition, several other colleges/universities are using part or all of the memorandum in their own institutions with similar success.

MEMORANDUM

TO: University Promotion and Tenure Committee
FROM: Arthur R. Tollefson, Dean
DATE: November 21, 1994
RE: School of Music Promotion and Tenure Criteria

In 1983, the School of Music adopted an advisory statement on "Criteria for Appointments, Promotion and Tenure" in music. The Criteria were revised this year (see Appendix). Although the Criteria were primarily intended to "serve as guidelines for deliberation by the Promotion and Tenure Committee of the School of Music," they have been appended to all School promotion and tenure recom-

mendations since their adoption in an attempt to facilitate further deliberations at the university level. Since I perceive, having now observed several complete university promotion-and-tenure cycles, that certain aspects of the nature of a professional school of music may not always be fully understood by the university-at-large, I feel it might be helpful for me to amplify portions of the present School of Music criteria at this time.

Although the School of Music faculty assume, along with all university faculty, responsibilities in the areas of teaching, research and service, music faculty, by the very nature of their profession, face certain time commitments and research limitations not encountered by most university professors. Such conditions often affect the apparent research productivity of a music professor when compared, for example, to that of a faculty member in the College of Arts and Sciences and must be taken into account when the music professor's total profile of worth to the institution is evaluated.

Time Commitments

At UNCG, a typical music faculty member assumes a teaching load involving significantly more *contact* hours than colleagues in most other fields. A performance studies (i.e., applied music or studio) teacher, for example, calculates a full teaching load on the basis on 18 contact hours per week; with the successful recruiting achieved by many of our performance teachers in recent years, moreover, it has not been unusual for such loads to extend well over 20 contact hours per week. While such loads may seem excessive to those outside the field, they are comparable to teaching assignments in most major schools of music and are necessary to maintain quality instructional programs with the resources currently at our disposal.

Beyond their assigned teaching responsibilities, music faculty are expected to devote significant blocks of time to recital attendance, student recruitment, and the auditioning of prospective students. As stated in section I of the criteria, evaluation of teaching in a school of music is based, in large measure, upon "actual performance of music students" and "subjective evaluation of the teacher . . . as a musician by his peers." Such evaluation can only be achieved through faculty attendance at performances given both by the teacher's students, individually and collectively, and the teacher himself; moreover, such attendance must be consistent and span many semesters in order to provide evidence of a teacher's growth both as pedagogue and musician. Such attendance consumes an enormous amount of faculty time, a commitment unparalleled, I believe, in other sectors of the university. Nevertheless, it constitutes a necessary collegial obligation and is essential in ensuring the continued excellence of the music unit.

In order to continue to attract quality students in an extremely competitive field, UNCG music faculty members must expend significant time and effort in recruiting the best available talent to our programs. Such efforts involve the presentation of numerous performances and clinics throughout the region, the time-

consuming cultivation of influential private and public school music teachers, and extensive correspondence with and telephoning of hundreds of prospective students and/or their teachers. While some might argue that a designated administrative recruiter should shoulder the burden of these responsibilities, experience has proven that ongoing recruiting success in music is achieved only when *the individual teacher* becomes integrally involved in the process. Since, at the present time, UNCG's scholarship resources in music are limited, recruitment efforts must be unusually intense (and time-consuming).

Since the School of Music requires an in-person, on-campus performance audition for admission to most programs, a substantial portion of faculty time is consumed serving on audition "juries" throughout the year. In addition to participating in official monthly "audition Saturdays" during fall and spring semesters, performance faculty are on call throughout the calendar year to review audition tapes and serve on ad hoc "juries" for students unable to attend "audition Saturdays." Each D.M.A. audition, incidentally, lasts approximately one hour and involves four faculty, a time expenditure necessary for quality assurance.

Music ensemble directors normally expend a significant amount of non-rehearsal time making physical arrangements for ensemble concerts on campus. Since (1) our physical properties (e.g. percussion instruments, music stands, amplification equipment, etc.) must often be transported to a concert site from as many as 6 or 7 disparate campus locations and (2) clerical/technical lines in music are not yet able, as in many other schools of music, to support a full-time concert manager, such time-consuming managerial tasks become, by default, the responsibility of the ensemble directors themselves. When ensemble performances involve off-campus appearances and, as is occurring with increasing frequency, tours lasting several days, such managerial responsibilities increase geometrically.

Although faculty members in many disciplines may earn national, even international, research reputations while remaining, essentially, in campus offices or laboratories, music performers must, by the very nature of their live art, spend substantial portions of time traveling to and from concert sites at home and/or abroad. When such performances involve collaboration with other artists (e.g. a concerto solo with orchestra, a role in a staged opera, etc.), several additional days, if not weeks, must normally be devoted to rehearsing *at the site*. Thus, while a published document may not entail much time beyond the research proper, a completed performance often involves an expenditure of time considerably in excess of that needed to master the repertoire itself.

Since a typical music student spends at least one hour per week throughout his college career on a one-to-one basis with his performance studies teacher, an extraordinary bonding often results. Such bonding frequently places the teacher in the position of an unofficial advisor, another time-consuming role the teacher humanely assumes though, again, without official credit of any kind.

Finally, the expanding activity of our community-based auxiliary, the Musical Arts Guild, presupposes increased music faculty involvement in terms of perfor-

mance preparation, event support, etc. Although faculty are not required to attend Guild events, most realize that active faculty participation in MAG endeavors will go far towards ensuring continued, enthusiastic Guild support for the school.

Research Limitations

In schools of music, certain faculty performance and publication limitations, familiar to musicians but often unappreciated by other academic faculty, often pertain. While non-musicians may wonder why many apparently talented artist-teachers are not under professional management, they fail to realize that even the most respected professional managers are, first and foremost, businessmen: businessmen primarily interested in profit emanating from the regular, ongoing sale of an artist's services. Most college musicians, given their full-time academic status, are not available frequently enough, or for enough prolonged periods of time, to render them especially attractive to managements. Such practicalities shed no reflection upon an artist-teacher's creative abilities or accomplishments but merely represent the musical marketplace today.

For many years exchange recitals between faculty at sister institutions provided effective vehicles for college musicians to develop performing reputations and concert portfolios both regionally and nationally. Nowadays, however, with over 25,000 musicians teaching in colleges and universities in the United States and Canada, opportunities for such exchanges have become severely limited. With most major schools of music presenting hundreds of in-house concerts and recitals each year, it has become increasingly difficult to guarantee a decent audience for even the most stellar touring artist, let alone a relatively unknown faculty performer from another campus. In response to this situation, more and more major schools of music are finding it necessary to reject out-of-hand proposals for faculty exchanges; some, including one major "Big Ten" university, are even refusing to consider performances by their own extremely talented alumni. Although I still manage to effect a limited number of exchange recitals for UNCG faculty, I encourage and approve such activity with great caution, often requiring such faculty to personally shoulder the burden of mustering a respectable audience for their counterparts' performances here.

Although non-musicians may expect all members of a college conducting staff to obtain regular, "professional" guest engagements off-campus, variations in the very makeup of different conducted ensembles renders such a blanket expectation unrealistic. Orchestras, of course, exist at both professional and amateur levels throughout the country. Professional choruses, on the other hand, are extremely rare; those regularly hiring guest conductors, moreover, could probably be counted on the fingers of one hand. Professional bands, for all extents and purposes, are virtually nonexistent. The creative achievements of choral and band conductors, therefore, are most appropriately measured in the quantity and quality of appearances as invited directors of select all-state ensembles, accomplished high school groups, active community music organizations, etc. In addition, to the extent that

performances of regular university ensembles exceed the common “one or two on-campus concerts per semester” norm, ensemble directors’ creative achievement should reflect, at least in part, the artistic success of such ensembles.

Although the publication of significant research in any field is never automatic, it is considerably more difficult to publish a music article, book or score than it is to publish an article in, for example, the field of psychology. The number of refereed journals in music currently available to those aforementioned 25,000 college music teachers active in the United States and Canada is exceedingly small, thereby rendering the acceptance of an article by one of these journals an accomplishment of significant academic proportions. Publication of a book on music often entails the expensive and, to prospective publishers, usually unattractive proposition of reproducing musical notation, while the extraordinary cost of reproducing an entire score has reduced the scope of unsubsidized music publishing to the level of, in general, printing only works of prestigious composers or commercially marketable pedagogical primers. Again, such circumstances reflect neither the academic nor artistic merit of a musician’s creative effort but merely the financial exigencies governing publishing today. With such constraints in mind, I believe a fair evaluation of a composer’s creative output should lean toward the quantity and quality of his commissioned and performed works, not merely the number of scores which, by some means, may have worked their way into print.

Conclusion

Thus, since most music faculty members (1) assume unusually heavy time commitments often unparalleled in other academic disciplines and (2) face increasingly severe performing and publishing research limitations within the field, it is normally not possible for them to produce research or creative portfolios as *quantitatively* impressive as those in many other academic disciplines. The *quality* of such research or creative activity, however, measured by any appropriate standard, should be first-rate and should determine, in large measure, a candidate’s suitability for promotion and/or tenure.

APPENDIX
PROMOTION AND TENURE CRITERIA FOR
APPOINTMENTS, PROMOTION AND TENURE
University of North Carolina at Greensboro
School of Music

The School of Music Criteria are advisory only and do not carry legal stature within the University. These Criteria serve as guidelines for deliberation by the Promotion and Tenure Committee of the School of Music.

General Guidelines

- A. Recommendations for promotion and/or tenure will be based on demonstrated evidence indicating that the nominee has the qualities which will provide promotion in rank under normal conditions. The potential for continuous growth and the qualities indicated for each of the ranks should be present prior to the first recommendation relating to promotion and/on tenure.
- B. Each nominee will be evaluated in terms of superiority, or equality, to a person with similar qualifications, competencies and responsibilities who could be obtained through a national search.
- C. Nominees will be considered in terms of direction and need of the University and the School of Music. Competence and special fields of expertise should be related to the goals and objectives of the University and the School of Music.

Criteria for Promotion and Tenure

The effective recruitment and retention of students are viewed as essential concerns for *all* members of the faculty. While some faculty may be more directly involved in active recruiting than others, the overall welfare of the School dictates that *all* faculty seize every opportunity to ensure the recruitment and retention of as strong a student body as possible. While methods, procedures, and circumstances may vary with the area of specialization, activities which are in the broadest sense considered as recruitment should be visible. These activities may include the following:

- 1. Public performances on and off campus.
- 2. Clinics, on and off campus.
- 3. Private teaching.
- 4. Affiliation with professional organizations (local, state and national)
- 5. Public lectures, presentation of papers, etc.

I. Teaching

Judgments concerning the extent to which stated criteria have been met in individual cases will be derived from several sources of information. These sources will include (1) *actual performance* (in the broadest sense) of music students; (2) results of the *objective evaluation* data collected by the School of Music; (3) *subjective observation* of the teacher as a personality and as a musician by his peers.

II. Professional attainment

To be evaluated according to quantity and especially quality of productivity as follows:

A. For the teacher of performance studies:

1. Significant public performance.*
2. Involvement in activities which demonstrate teaching skills, participation and leadership in workshops, seminars, conferences, contributions to professional journals.

*The "significance" of public performances, like that of the kinds of public exposure described in later sections, will be evaluated on the basis of location, nature of the audience, quality, quantity, and critical review (if any). For the performance studies teacher, such public performance might include (1) recital appearances either as soloist or as a member of a chamber ensemble; (2) guest solo appearances; (3) participation in professional performing ensembles.

B. For the conductor (including the Director of Operas):

1. Guest conducting appearances.
2. Participation in, and especially preparation of, performances or papers for professional societies.
3. Adjudication at other than a purely local level.
4. Publication of editions.
5. Since such professional musicians as conductors and opera directors cannot demonstrate professional expertise or professional development without other musicians to conduct or direct, significant local performances with university student groups should be included in an evaluation.

C. For the teacher of theory-composition:

1. Publication of compositions and editions.
2. Commissioning and performances of compositions, both on and off campus.
3. Involvement with activities seeking to advance the teaching of theory and composition.
4. Publication of articles, reviews, books.

D. For the teacher of music history and literature:

1. Publication of articles, reviews, books and scholarly editions.

2. Participation in, and especially presentation of papers for, scholarly societies.
 3. Appearances as guest lecturer, seminar leader on the college and university level.
 4. Publications of journalistic nature.
- E. For the teacher of music education:
1. Publication of books, articles, reviews.
 2. Participation in, especially presentation of papers for, scholarly societies.
 3. Involvement with workshops, conferences, seminars and convention sessions designed to upgrade and update teaching skills.

III. Leadership and Service

Because of the visibility the School of Music seeks to maintain in the state, region, and nation, the service component (especially as performance to the profession at large) is probably more significant in evaluating junior faculty members in the School of Music than it might be in other areas of the University. Of prime importance is service within professional organizations. Music faculty members are expected to participate in appropriate groups and to attend their meetings. Music faculty members are also encouraged to hold office in such organizations to assist in the presentation of programs, to serve as adjudicators, and to be active in other appropriate ways. Of equal importance is professional service through guest appearances, clinics, etc., in public schools and on other campuses.

Of secondary importance is service to local groups, campus and school communities. While encouraged to participate in these kinds of activities, members of the music faculty should keep them in a proper perspective. Where such service results in significant performance opportunities or opportunities to develop and demonstrate leadership skills, it may be an important component in evaluation.

Special Criteria

The doctor's degree has been given increasing significance at UNCG in recent years. Timely completion of a doctorate in progress should be given first priority among those activities associated with professional development.

Should a faculty member request promotion and/or tenure without the doctorate, evaluations will be made in light of the above stated criteria as well as the following:

1. For a performance studies teacher: advanced study, professional performing experience as soloist, as orchestral musician, or as chamber performer, significant prizes and awards.
2. For a conductor: advanced study, professional performing experience as a conductor or as a member of ensembles under distinguished conductors, significant prizes and awards.

3. For a composer: advanced study with a recognized composer, a distinguished record of commissions and performances, significant awards and prizes.
4. For a specialist in undergraduate music education: a distinguished record of outstanding experience as a public school teacher and wide recognition (state, regional, national) as a music educator, significant honors and awards.
5. For a theorist and musicologist: a distinguished record of significant publications, public lectures at distinguished universities, nationally and internationally renowned, significant awards and prizes.

Adopted 1983

Revised 1994

MEETING OF REGION EIGHT

NEW APPROACHES TO CAREER DEVELOPMENT FOR MUSICIANS

NANCY J. USCHER
University of New Mexico

With great clarity I recall my anxiety and trepidation as I stood outside of Vincent Persichetti's door at the Juilliard School in 1975. I was learning his *Parable for Solo Viola* and wanted to play the work for him. But I had no appointment nor any idea whether he would be interested in sharing his compositional insights with me. However, as my desire to have a good concert surpassed my anxieties, I finally knocked on the door. Vincent Persichetti listened to my rendition of *Parable*. He offered the hoped-for composer's comments. Most importantly, a rich friendship with Persichetti emerged from that episode. From this man, I learned integrity and a healthy sense of the word "career."

Persichetti loved his work. He would frequently tell me of a keyboard composition he was writing or an orchestral work just being completed. Sometimes a piece had a scheduled performance with the Chicago Symphony Orchestra or some other renowned musical ensemble. Often, however, Persichetti didn't have a clue who might someday play a work he was deeply involved in writing. To him, the assured performance was not the point—not the career goal. The passion was in the writing itself. Although he loved teaching and cared deeply about his students, how he loved to get back to Philadelphia to his home in the woods each week from his commute to Juilliard—to find peace and contentment to continue his work. Why this story? As music educators, we have a big responsibility to instill healthy values in our students, to keep the passion and excitement alive in our young music educators, performers, composers, theorists, musicologists and ethnomusicologists, to make each student feel special—for without a doubt, each will have something unique to contribute in this world. Some talents develop early—others later on. In our music schools and departments we see plenty of talent. The drive, the hopes, the dreams must be nurtured. That fire will go a long way in our students' lives.

But don't we also have the unpleasant responsibility of giving our students a realistic view of the challenges facing the arts? Yes, that too is an important piece of information, for it provides a context for the future. Yes, our music students should be aware that, according to psychologist and author Jane Healy, the sound-bite mentality is taught to our children as early as in the program *Sesame Street*.¹

This does not bode well in developing the necessary attention span later needed for our audiences to sit through a quartet, concerto or symphony. They should also know that nearly each month another symphony orchestra proclaims near-bankruptcy, that just 3% of radio stations in the U.S. have a classical music format, that more than half (and the number is escalating quickly) of our nation's school districts are without full-time music faculty—some without any music education—that the cultural infrastructure of the U.S. is in peril, with federal, state, foundation and corporate dollars deplorably scarce. Coverups about the challenges facing our professions will be unproductive. There is no question that the traditional career patterns in the arts must be thoughtfully analyzed. A redefinition of the musician in society (for the next century) will evolve. A fresh approach to career will be our survival.

How can we better help our students face life after university? Teaching students to be good researchers—balancing performance skills with a mature and developed intellect. Teaching them to be voracious readers. Learning to write well—with the ability to express themselves well in music and in words. Establishing priorities. Helping them find durable role models and discerning advocates. And, of course, inspiring a value system about which I have spoken earlier.

Researching and focusing on career philosophies can take place within the curriculum. At the University of New Mexico, for example, we offer a “Professional Colloquium.” This year, in fact, graduate students petitioned to have it offered more frequently. Experts from arts-related fields speak about the intersection of the arts and other disciplines. A number of our universities offer such courses, seminars and colloquia. The Department of Music in New York University offers a course in the Tonmeister Technology Program. Using student performers, the development of a work is followed from rehearsal through to performance and recording. Music Department Chairperson Robert Sirota comments: “This kind of interaction among disciplines mirrors the professional world and has tremendous benefits for composers, performers and technicians. There is a burgeoning interest in such approaches in the higher education curricula and more rhetoric about interdisciplinarity.”²

As we approach the next century, one underlying challenge facing us is: how do we become better career mentors to our students? I think we must get unstuck before that can happen. All of us must make a serious commitment to do our own research about underutilized resources and new perspectives about arts advocacy. If we don't lead the way, how can we expect our students to engage in a positive struggle for future growth? Career resources and arts advocacy are inextricably linked.

Over the years, we have heard and engaged in much discussion about the National Endowment for the Arts and the National Endowment for the Humanities, and more recently much attention has been given to the creation of arts standards. While all of these are important to our future as artists and arts educators, I, for one, tend to get rather impatient with talk I don't see leading anywhere conclu-

sive at a reasonable pace. During the 20th century, artists have not been successful enough communicating about what we do and who we are. And somewhere along the way, much of our society stopped listening.

The budget of the National Endowment for the Arts from its inception has been a “token” kind of support to the 50 states it was attempting to provide. Congress voted to reduce the NEA budget by \$4.2 million in fiscal year 1994. Mind you, this was before the recent elections! The American Council on Education reports that the purchasing power of the NEA has been reduced by 25% since 1982. Although Chairperson Jane Alexander is a fine and respected actor in her own right and certainly appears intelligent and sincere in her efforts to establish a new credibility and build respect for the NEA—she is obliged to work within the constraints of a budget that is clearly inadequate. This inadequacy is underscored when compared with other federal agency budgets in the billions. Is this not an unacceptable situation for an agency that has expressed a renewed commitment to community-based arts programs and in working with youth at risk? Surely these endeavors deserve a high priority on the federal agenda. However, until the nation’s priorities change, I believe we must look beyond agencies such as the NEA and explore new resources.

When I say as career mentors we must look to underutilized resources, I speak of such resources as the National Science Foundation, American Council of Education, and the Departments of Education and Justice. The National Science Foundation has been going through an identity crisis of sorts during the past couple of years. This agency has been warned by Congress that it must prove its strategic worth to the American people. Heading the congressional charge against the NSF is Senator Barbara Mikulski, a Democrat from Baltimore who previously chaired the Senate’s appropriations subcommittee overseeing the NSF budget. Mikulski has conveyed her displeasure with the NSF’s current direction, stating in a recent report that NSF and its grantees should “focus more clearly on the transfer of knowledge and technology for broader national goals and objectives.” Might the arts be part of a broader national goal? The answer is obviously yes. Arts/science collaborations might include projects such as the study of acoustics, the brain and creativity, or projects in performing arts medicine. Other examples could deal with interdisciplinary collaborations such as the ones I’m investigating in New Mexico: older age and creativity, and bringing both music and medical care to the rural communities of the state.

The American Council of Education since its founding in 1918 has maintained its fundamental mission to enhance the linkage between higher education and the national interest. Embedded within the ACE are several entities that I would call career resources. ACE’s Office of Women in Higher Education, Division of Policy Analysis and Research and endeavors with international education—all keep track of statistics and trends that have relevance for arts educators. The ACE Fellows program is a clear resource for students and faculty interested in higher education administration. Since its inception in 1965, the Fellows program has had more

than 1000 participants. Approximately 150—including arts professionals—have served as college or university CEO's. ACE publications such as the *Fact Book on Women in Higher Education* and *ACE Research Briefs* should be noted and, where relevant, shared with our students.

As far as the U.S. Departments of Education and Justice are concerned, one way of empowering the NEA would be to introduce collaborative projects between the agency and these federal departments. For example, more support of minority arts students is long overdue from the Department of Education. The Patricia Roberts Harris Fellowships, one example, are not always administered well and offer too little support to the arts. The subject of the decline of arts education in our public schools has been under discussion for far too long, with too little action taken by our Department of Education. More effective advocacy is essential. One source that lists resources available from the Department of Education is *A Researcher's Guide to the U.S. Department of Education*. In South Africa, there is a small "Music in the Prisons" movement emerging. What about our own Department of Justice, with a budget of \$13.6 billion? Why can't we have similar programs? What I have mentioned here is a small sample of reaching out for new sorts of career resources—and reaffirming the necessity of going beyond the same old territory again and again.

The basic point I am trying to make here is that scientists and those who write grants for them read the *Federal Register* every day to seek out new federal funding opportunities. There is no reason in the world why artists should not do likewise.

Have we given up our dreams? What about creating a cabinet position for Cultural Secretary for the Arts and Humanities—mind you, this speech was written before election day, 1994. This idea (embraced by Congresswoman Mary Rose Oakar a decade ago) has more relevance than ever as we approach the year 2000.

Robert Werner, Director of the Cincinnati Conservatory, reminded us in an address at the 1992 San Diego Conference of the College Music Society that CMS and its predecessors—the College Music Association and The Society for Music in the Liberal Arts College—provide us with a heritage of advocacy—for music as an integral part of the education of the general college student. Likewise, NASM and MENC have, of course, been important forces in advocacy for the survival of arts education. Advocacy must be a more integral part of our collective mindset as we look to the future. This has to do with both the training of music professionals and the inclusion of music in the education of those who will compose our future audiences.

We must rethink the great benefits that come from a first-rate education in music and the options open to those who are trained as musicians. In making a point about this, I will quote from a fairly unlikely source, *The Alumni Newsletter* published by the Department of English at the University of New Mexico:

It has been more than twenty years since Dorothy K. Bestor, an undergraduate advisor of English majors at the University of Washington, published her book of advice: *Aside from Teaching English, What in the World Can You Do?* The wry title says it succinctly: many students and possibly even more of their parents think of teaching as the sole career goal for an undergraduate English major. Bestor's book details the many non-teaching professional careers that English majors pursue. In the early 1980s, the Modern Language Association conducted a survey that suggests that fewer than 25% of all English undergraduate degree recipients will ever teach at any level at any time in their careers.

So what to these non-teaching English graduates do? Well, just about everything. Some go to law or medical school, some work for large and small corporations. English is perhaps the central liberal arts degree. English majors learn analytical and expressive skills. They learn to read carefully and to write carefully—they have the ability to synthesize broad ranges of information and then present that information in writing in an informative and persuasive manner. Such skills have long made holders of English degrees valuable employees of American businesses.

UNM English majors who know they are not headed to graduate or professional schools and will seek non-teaching employment after graduation often do internships in the world of work to prepare themselves for careers ahead. . . . So aside from teaching English what can you do? Nearly anything you choose.³

So what can a music graduate do? Nearly anything he or she chooses. Like English majors, those who major in music learn to synthesize broad ranges of information and have developed the separate intelligence Howard Gardner has identified as "music." We must work to expand career boundaries for our music graduates. There is nothing wrong with career aspirations along more traditional models, such as concert careers, teaching careers and orchestral careers. But we cannot stop there. The cultural landscape is changing too fast and we must adjust.

A new way of thinking for the next century must include significant dialogue about public policy and the arts in the United States. There are powerful, articulate political and arts leaders to help lead discussions about these issues. There should be more on this subject—through symposia, forums and articles in the media. We must all learn to speak to others—especially those unfamiliar with the world of music—about what we do and our artistic aspirations for the next century. The same value system that Vincent Persichetti had as a way of life—the love of creation and belief in nurturing the gifts of artists and finding ways to share our gifts with society—will hold up well in years to come and can be expressed in a variety of career paths.

With better communication and absolute insistence that the dialogue about the arts be brought to the mainstream of society—eventually, I believe, we will be able to put music back into the public schools and identify a new frontier of arts careers for the young men and women graduating from our institutions. These young people are brimming over with enormous potential to contribute to society. Contrary to feeling discouraged about changing career patterns, our students should be nurtured to embrace the future with a sense of adventure, and with the mission of adapting to a changing world. Indeed it is my belief that the world of

the future will have more, rather than fewer career options. However, finding them will require a new perspective and an indomitable pioneering spirit.

ENDNOTES

¹Jane Healy, *Endangered Minds: Why Children Don't Think and What We Can Do About It* (New York: Simon & Schuster, 1990), 200.

²Robert Sirota, "Composers and Performers: Expanding the Paradigm," *Proceedings of the 69th Annual Meeting: National Association of Schools of Music*, no. 82 (1993): 47-49.

³"Careers for Undergraduate English Majors," *The Alumni Newsletter, University of New Mexico, Department of English Language and Literature*, Spring 1994, 5.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

**First General Session
Sunday, November 20, 1994**

President Frederick Miller called the meeting to order at 1:10 p.m. and welcomed those assembled. He introduced Don V Moses of the University of Illinois, who led the membership in singing the National Anthem and the Thanksgiving Hymn. Arthur Tollefson of the University of North Carolina Greensboro accompanied at the piano.

President Miller then gave special recognition to several individuals in attendance, including Past President Robert Werner, Honorary Member Himie Voxman, and Bruce Benward. He then introduced the officers and staff seated at the podium, who included:

Harold Best, Vice President

William Hipp, Treasurer

Dorothy Payne, Secretary

Lyle Merriman, Chair, Commission on Accreditation

Joyce Bolden, Associate Chair, Commission on Accreditation

Robert Tillotson, Chair, Commission on Community/Junior College
Accreditation

Deborah Berman, Chair, Commission on Non-Degree-Granting
Accreditation

Elaine Walter, Chair, Nominating Committee

Samuel Hope, Executive Director

David Bading, Editor and Recorder for General Sessions

President Miller asked music executives who would be retiring in the coming year to stand and be recognized. He then asked music executives new to the Association to stand and be recognized.

President Miller recognized the chairs of the three accrediting commissions in turn to give their commission reports. Reports were delivered by Deborah Berman, Chair of the Commission on Non-Degree-Granting Accreditation; Robert Tillotson, Chair of the Commission on Community/Junior College Accreditation; and Lyle Merriman, Chair of the Commission on Accreditation. Each gave a brief summary of actions taken by her or his respective commission during the past

week and announced that the full report of commission actions would be mailed with the next newsletter. (The reports of the Commissions appear separately in these *Proceedings*.)

President Miller welcomed representatives of three institutions that joined NASM during 1994. They included:

Baker University
Indiana Wesleyan University
Moravian College

Treasurer William Hipp was next recognized to give the Treasurer's Report for 1993-94. Mr. Hipp reported that NASM was in sound financial condition and called delegates' attention to several details in the written report each had received. He noted that the Association continued to progress toward its goal of building a reserve fund equal to one year's operating budget.

Motion: (William Hipp, University of Miami/Solie Fott, Austin Peay State University) to accept the Treasurer's Report. **Passed.**

President Miller next recognized Executive Director Samuel Hope, who made several logistical announcements and introduced the NASM staff members present: Nadine Flint, Willa Shaffer, Margaret O'Connor, James Modrick, David Bading, Chira Kirkland, and Karen Moynahan. Mr. Hope also thanked Steinway and Sons and Pi Kappa Lambda for sponsoring social functions at the Annual Meeting and introduced representatives from each of those organizations.

Mr. Hope next directed members' attention to several proposed changes to the NASM *Handbook* before them. He stated that these proposed changes were recommended by the Board of Directors and awaited membership approval.

Motion: (James Fields, Nicholls State University/Solie Fott, Austin Peay State University) to approve the proposed *Handbook* changes. **Passed.**

President Miller next delivered the President's Report, the text of which appears separately in these *Proceedings*.

Finally, President Miller recognized Elaine Walter, Chair of the Nominating Committee, who introduced the candidates for office in the Association. She also announced that a chair and two members of the Nominating Committee for 1995 had been elected by the Board of Directors. They were Jo Ann Domb as chair and Mary Anne Rees and Larry Alan Smith as members. Noting that the general election of officers would take place the following day, Ms. Walter issued a final call for write-in nominations.

The session was recessed at 2:00 p.m.

Second General Session Monday, November 21, 1994

President Miller called the session to order at 11:45 a.m.

He then proceeded to introduce guests at the Annual Meeting, including the following officers of music fraternities and sororities:

Katherine Doepke and Jo Ann Domb, Mu Phi Epsilon
Richard Crosby and Gary Ingle, Phi Mu Alpha Sinfonia
Daniel Sher and Lyle Merriman, Pi Kappa Lambda
Brenda Ray, Geraldine Barretto-Sims, and Arlene Veron, Sigma Alpha Iota

He also recognized Donald Harris of Ohio State University, President of the International Council of Fine Arts Deans.

President Miller next called upon Kate Brennan, Chair *pro tempore* of the Committee on Ethics, to give the Committee's report. (The text of this report appears separately in these *Proceedings*.)

Executive Director Samuel Hope was asked to give his report. Mr. Hope first turned the podium over to Secretary Dorothy Payne, who presented President Miller with a plaque expressing appreciation for his leadership over the past three years. Ms. Payne also announced that the Board of Directors had voted to confer honorary lifetime membership in NASM upon Mr. Miller. President Miller was honored with a standing ovation.

After some preliminary announcements and introduction of NASM Projects Consultant Catherine Sentman Anderson, Mr. Hope referred the membership to his written report contained in their registration materials. [See "*Report of the Executive Director*" in this volume.] He also thanked the membership for its support.

In additional remarks, he expressed concern over directions in the philosophy and practice of accreditation at the national level. Noting that Boston had always symbolized a struggle for freedom, Mr. Hope maintained that accreditation in general was currently under pressure from government to become more regulatory. He identified four historic principles of accreditation as it had developed in the U.S.: autonomy, peer review, service, and trust. All of these principles were under attack, Mr. Hope contended, by those who wanted to change the nature of accreditation in response to various criticisms. Promising to keep the membership informed about specific developments, Mr. Hope urged delegates to educate their campus colleagues about the basic principles of accreditation.

President Miller recognized Elaine Walter, who conducted the election of officers. Ballots were distributed to member institutional representatives and then collected for counting by members of the Nominating Committee and NASM staff.

Finally, President Miller introduced Edwin Delattre, Dean of the School of Education at Boston University, to give the principal address to the Association. [The text of that address is contained at the front of these *Proceedings*.]

The session was adjourned around 1:00 p.m.

Third General Session
Tuesday, November 22, 1994

President Miller called the session to order at 11:35 a.m.

He then invited the regional chairs or their representatives to give the reports of their regional meetings held the previous day. (Those reports appear separately in these *Proceedings*.)

President Miller proceeded to announce the results of the previous day's election of officers and asked the new officers to stand. They included:

President: Harold Best

Vice President: William Hipp

Members, Commission on Non-Degree-Granting Accreditation:

Peter Gerschefski and Laura Calzolari

Member, Commission on Community/Junior College Accreditation:

Lynn Asper

Members, Commission on Accreditation: Clayton Henderson,

Carl Harris, Don Gibson, Kenneth Keeling, and Marvin Lamb

Members, Nominating Committee: Sr. Laurette Bellamy and Peter Ciurczak

Member, Committee on Ethics: C.B. Wilson

President Miller declared the Seventieth Annual Meeting of NASM adjourned at 11:55 a.m.

Respectfully submitted,
Dorothy Payne
University of South Carolina

REPORT OF THE PRESIDENT

FREDERICK MILLER

DePaul University

Murphy's ninth law of random perversity holds that if things seem to be going well you've probably overlooked something. Well, if there is any validity to Murphy's law, then we could be in a lot of trouble, because I'm otherwise happy to report to you today that things seem to be going very well indeed. In fact, about those issues with which we are traditionally most concerned, I believe that there may be more reason for optimism now than at any time in recent years. And certainly more than on the two previous occasions when I have had the opportunity to report to you as president of NASM.

We have just heard a very positive report from our treasurer, describing the sound financial health of the Association. We have put behind us the pattern of many years when it was necessary to borrow money to bridge the period each fall until institutional dues begin to flow into the cookie jar, and when we had to rely on the interest earned from our reserves to partially fund operations. We have been able to hold dues increases at the lowest level allowed by our bylaws. And importantly, we have nearly reached our goal of building a financial reserve equal to one year's operating budget. The importance of that, of course, is to protect NASM from any sudden reversal of fortunes. I assure you that none are apparent at this time, but it is comforting to know that at such a moment, should one ever come, the Association will be able to preserve the financial independence that has been an important characteristic of our organization.

While I don't presume to set the agenda for the next administration, it does seem to me that it may now be possible and useful to re-examine the dues formula and the investment policies of NASM. How many organizations do you know who need to think about changing their financial strategies because they are perhaps doing too well?

Well, that may be slightly overstated. But clearly the financial health of NASM is strong. I credit this in part to the wisdom and good stewardship of previous officers who created policies that brought us to this moment. And I credit it especially to responsible and effective management of financial operations in the national office. Sam, for this, as for so many things, we're grateful to you and the NASM staff.

I want to mention briefly some recently completed projects. An effort sponsored jointly by NASM and the Music Library Association has produced a futures-oriented study of music libraries, looking in particular at how information will be gathered, processed and disseminated in the coming years, especially in light of rapid technological advances. The report of that task force is now ready for publication.

Another project, in which NASM has collaborated with several other arts organizations, has studied the work of arts faculty. The report of this effort is now at

the printer, and I'm hopeful that it will be useful in defining the work of our disciplines, especially on our campuses, where the nature of what we do is not always understood, and where teaching, research and scholarship are sometimes described narrowly.

We continue to maintain a close and useful relationship with our sister arts accrediting associations: The National Association of Schools of Theatre, Dance, and Art and Design. Under the organizational umbrella of the Council of Arts Accrediting Associations, we meet annually to address matters of mutual importance, to study and respond to issues in arts education, to share resources and to combine efforts on a wide variety of activities. The Higher Education Arts Data Services—HEADS, as most of us refer to it—is an ongoing project of this Council. In recent years, the Council has concerned itself with such issues as the medical problems of artists and minority access to study of the arts, about which I will say more later.

Another topic to which NASM has been giving attention recently is the expansion of interdisciplinary programs. As most of you are aware, we now have curricular standards for joint programs and combined programs in such fields as business and electrical engineering. These standards have been developed thoughtfully in association with the respective accrediting agencies in those fields.

As more disciplines evolve, and as more and more sub-specialties emerge from within those disciplines, we may expect to see more attempts at combining programs, and more interdisciplinary explorations. I have no problem with this, so long as these ventures are logical and so long as they are undertaken with integrity. But it does prompt me to share with you a personal concern and a caution for the future. I believe that NASM has no higher responsibility than preserving the integrity of the Bachelor of Music degree as an approach to the education and training of professional musicians within a baccalaureate context.

From time to time we find the B.M. degree under assault from some overly zealous colleagues in the arts and sciences, who tend to equate professional studies with original sin. This represents an external threat. But there is an internal one, as well. To use Pogo's often quoted lament, "We has met the enemy and it's us."

I'm concerned about the proliferation of degrees and the combining of programs—often unrelated ones—that may not be so logical or so thoughtfully developed. The danger, I think, is that this may weaken the clear delineation between the Bachelor of Music degree and the B.A. degree in music. And when that happens, the integrity of both are threatened.

I'm concerned about programs which assure completion of multiple majors in just four years. It sometimes appears that such programs are designed to appeal to naive prospective students, who often seem more interested in collecting credentials than in acquiring education, and who somehow believe that double and triple majors will help them *get jobs*. I'm concerned about the value of programs that appear to be as broad as the wide Missouri, but no deeper than the Platte River in August. And I'm concerned about the ethics of promoting superficial programs to

uninformed students and their parents. Let me make it clear that I am not opposed to the concept of double majors, or minor concentrations, and the like, when they are logical and when they do not compromise academic integrity. I do have difficulty with things like a Bachelor of Music degree with a double major in biology, or with a Bachelor of Arts degree in music, German and frog husbandry, leading to teacher certification in four years. I confess to you that I have not actually seen such programs described in print. But if I can believe my admissions staff, they have talked to prospective students who *believe* that they have been informed about such programs at other institutions. I would urge the Commissions to be on guard against such abuses, and I suggest that it might be useful for the Ethics Committee to stay attuned to this issue, as well.

Continuing in the vein of “good news,” I want to bring you up to date on two fronts that have been important areas of concern for NASM in recent years. One is the future of music instruction in grades K through twelve. The other is access to study of the arts by minority children. For years we have watched with frustration as music programs were dropped from the curricula of many of our schools. From time to time we have joined with other organizations in noble efforts to confront this alarming trend, and we have decried the consequences of it from whatever modest platforms were available to us. I think that for many of us, the frustration was heightened by awareness that the problem was symptomatic of a much larger issue that had to do with the declining importance that society places on the arts, a decline that is observable in so many ways.

The *Goals 2000: Educate America Act*, passed by the Congress just two years ago, requires that national standards be established for core subjects in our nation’s schools. After much determined effort both at the grass roots and on the part of national organizations and the music industry, the arts are now included as a core subject area, along with English, history, government, geography, science, and foreign language. Standards have now been written for music, theatre, dance and the visual arts.

Through the participation of its executive director, NASM has been involved in drafting the standards for music, and many of us had opportunities to comment on the development of these standards. The standards are not about *what* should be taught, and they are not about *how* music should be taught. They are about what children should know and be able to do in music upon completion of the fourth, eighth and twelfth grades.

It is very important to understand that the standards are voluntary. It will be up to each community—each school district—to decide if it will adopt the national standards. The responsibility that this imposes on all of us to create awareness of the standards and to push for them in our respective communities is clear. I’m encouraged because of the national effort that is being mounted by many organizations and concerned individuals to create this awareness and to provide support. And I’m especially encouraged by the extensive resources being brought to support this effort by the music industry.

I see this as the best opportunity we have had in many years to confront the decline of music in our schools, and it might well be the last and best opportunity we will have for some time to come. There are suggestions, tools and high-quality materials available to help promote awareness of the standards. I'm going to ask the staff to include information about how to get these materials in a forthcoming edition of the *Report to Members*.

For some time we have offered presentations of one kind or another on a variety of minority topics of interest and importance to the membership. Two years ago we announced that NASM would undertake a focused examination of issues having to do with access to study of the arts by minority children, and we indicated that this effort might extend over several years. This initiative came in response to the supposition that minority children were less involved in music study than majority children, and it came also in recognition that it would be difficult to correct the underrepresentation of minority persons in the profession if they were not introduced to the study of music at an early age. In particular, we wanted to discover what barriers might inhibit minority access to music study. I want to summarize briefly what has been accomplished so far in this effort.

A research paper on the topic, commissioned by the Association, widely circulated, and discussed in open meetings at last year's annual meeting, largely confirmed what we had supposed about a smaller participation of minority children in music study. Following a series of informal discussions on the topic with our minority colleagues, a seminar was held last summer involving the president and vice-president of NASM, minority representatives from the membership, minority persons who have excelled in some aspect of performance, teaching or research, and NASM staff. Certain key points emerged from two days of intense dialogue and thoughtful discussion. I want to share with you some of the things we discovered.

- We discovered that we really are not different. Stereotypical attitudes notwithstanding, minority persons *do* understand, enjoy and excel in art music. They traditionally have done so, even though it often has not been recognized.
- We discovered that there is a large reservoir of good will about this, and many people want to help; in fact, many are. How this help will occur varies from person to person and from situation to situation. Each person will contribute in his or her own way.
- We discovered a need to develop a "critical mass" of minority students and faculty. Such a critical mass did exist at one time. Perhaps illustrating the law of unintended effect, the elimination of this critical mass came about in part as a perverse outcome of desegregation and its impact on traditionally black schools.
- We agreed that most of us understand the problem. Further focus on "discovering" the problem is neither necessary nor helpful. While it has been necessary to work our way through that phase as part of the process, we clearly have now reached the moment when it is time to *do* something.

- We agreed that we cannot make a difference unless sufficient numbers of us are willing to try to do things that *will* make a difference, and unless our minority colleagues in NASM will help us understand what things might make a difference. In short, we must work together on this.
- We agreed on the need for people to share what they have found out and to tell us what works. The resources of NASM can be used to circulate this information and to inform the membership. Then each of us can determine *how* we can be involved, and any who don't wish to be involved can go their own way.

To those who might say that the cause is hopeless—that nothing will happen—let me say simply, you are wrong. We *can* make a difference; we must make a difference. To those who might say that it all moves too slowly, let me say that patience is not one of my virtues, and I recognize my own impatience with this. But I also know that patience is necessary and critically important. Let me say also that we are making progress. I observe this in our discussions. I observe it in the changes that I see taking place about us. And I observe it even in the changes that I see in myself.

Before closing, I want to take just a moment to extend recognition and appreciation to many people whose excellent contributions make NASM the wonderfully effective organization that it is. Our deep thanks to members of the commissions, who work longer and harder than most people know. And to our core of visiting evaluators, for their vital role in the accreditation process. To the members of our several committees, to the regional officers, the Board of Directors, and members of the Executive Committee: for the generous sharing of your time and talent, our sincere appreciation.

But especially, and on behalf of the entire membership, I want to express deep gratitude to the NASM staff for the wonderful work that you do, for the pleasant way you do it, and for making it look easy when we know it isn't. In short, you take awfully good care of us, and we're very grateful to you. Would you join me please, in an expression of appreciation to all of the members of the NASM staff.

This occasion, I believe, calls for one additional bit of special recognition. I cannot tell you what it has meant to me personally to have the benefits of Sam Hope's experience, savvy, and good counsel. I cannot tell you what it has meant to this Association to have the benefit of Sam Hope's wisdom, judgment and steady hand. I *can* tell you that this is Sam's twentieth annual meeting as executive director of the Association. Sam, from all of us, hearty congratulations and sincere thanks for two decades of dedicated service, superb management and noteworthy achievement on behalf of NASM.

I want to close with a final thought about the future of NASM. It is gratifying to be able to bring you a positive report and to leave you with so much good news. And certainly we ought to feel good about this. I suggest, however, that we should not lose sight of the fact that there are areas of concern: the climate of support for higher education, the climate of support for the arts, issues of censorship and the

first amendment, and unfavorable demographic forces, to mention just a few. The future of accreditation itself may well be the single area of greatest concern for NASM in the long run.

In recent years, we have reported to you regularly on the changes—indeed the upheavals—in accreditation. We have observed the tensions between various parts of the accreditation community, we have noted carping about accreditation by a generally uninformed public and the media, and we have seen the intrusion of government that threatens the character of accreditation as we have known it. I need not belabor these. Suffice it to say that at this moment the situation with accreditation is in flux.

All of this suggests to me that while things seem to be going very well for NASM at this moment, we should not lose sight of these concerns and these uncertainties. There is a story going around about two friends who were hiking in a wildlife preserve in Alaska, when they came upon a grizzly bear and her cubs. They must have startled the creature, because she clearly was unhappy with them. As she eyed them nervously, one of the men sat down on the ground, took a pair of sneakers out of his bag, and started to put them on.

His buddy said, “Why are you doing that? You can’t outrun a grizzly bear.”

And he said, “I *know* that. But I don’t *have* to outrun the bear. I just have to outrun you!”

I suppose one can make a case for doing only what has to be done. But I would favor a more prudent course. It seems to me that awareness of these many concerns, and especially the uncertainties about the future of accreditation, imposes an obligation for NASM to be prepared to confront the worst-case outcomes that might emerge from any of these concerns. I believe that we should be prepared to outrun the bear.

I suggest that the way to do this is by maintaining the highest level of integrity in all that we do; by ensuring sufficient rigor in the application of our standards to withstand even the most hostile scrutiny; and by preserving the great tradition of service that is a distinguishing feature of the Association. We should do these things so that membership in NASM is enviable for its own sake; so that it signifies not just meeting numerical goals, but recognition for maintaining a level of quality associated with highly respected standards of the Association; so that it becomes not just a license to drive, but a kind of “Good Housekeeping Seal of Approval” for the vehicle.

If we do these things, then whatever might happen with accreditation, or whatever challenges we might confront, NASM will continue to serve its membership and the cause of music in higher education in the superb way that it has for seventy years. That is a worthwhile goal. In these endeavors, and in all future efforts, I wish you and the Association the best of good fortune. In the shorter run, my hope is that your days in Boston and the time spent at this meeting will be pleasant and rewarding.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

The 1994-95 academic year will mark NASM's 70th year of service. Many of the issues and projects addressed in 1993-94 remain as concerns of the Association. NASM's membership continues to respond with increasing knowledge and sophistication to a variety of accreditation, education, and cultural policy issues. Principal issues and activities are outlined below.

NASM ACCREDITATION STANDARDS, POLICIES, AND PROCEDURES

NASM has been reviewing its accreditation standards section by section for a number of years. In November of 1993, the Association voted to accept revisions of its operational standards statements. These changes completed a multi-year review of NASM accreditation standards. The work on operational standards also coincided with new requirements in the federal Higher Education Act.

By November 1993, the Association had also completed a review of its accreditation procedures. This review is scheduled automatically on a five-year cycle. The goal of both of these efforts was to clarify and simplify, and to retain NASM's focus on service to the institutions. Completion of this work with standards and procedures places the Association in a good position to address the immediate future.

NATIONAL ACCREDITATION ISSUES

Since the November 1993 Annual Meeting, many old and new pressures have continued to influence the national accreditation system. Tremendous concerns remain about provisions of the Higher Education Act, and particularly about the regulations for accrediting bodies being imposed by the Department of Education. The Executive Director was a member of the three-person specialized accreditation task force that developed a field-wide response to regulations proposed on January 24, 1994. All NASM members received an extensive Executive Advisory on these issues early in March, and many responded eloquently to USDE. In addition, the Council on Postsecondary Education was dissolved on December 31, 1993. A wide variety of issues coincided to impact COPA's viability. NASM is represented in successor organizations, and will continue to hold private-sector national recognition, at the moment through the Commission on Recognition of Postsecondary Accreditation. NASM is also participating in the Association of Specialized and Professional Accreditors, the organization founded after the disso-

lution of COPA to improve specialized accreditation. The Executive Director of NASM is chair of the ASPA Task Force on Futures and Policy Issues; the Associate Director is co-chair of the ASPA Task Force on Recognition Issues.

As is the case each year, we advise NASM members of the importance of working carefully in campus contexts with both accreditation status and the accreditation standards of the Association. Accreditation, whether institutional or specialized, is often misunderstood. The process is complex, and the concept of "standards" so rich with multiple meanings that there is much opportunity for confusion. These conditions often tend to expand to the point where individuals and groups hold tenaciously to erroneous information and assumptions. While no amount of striving for accuracy and clarity can prevent problems altogether, NASM members can help the situation by being as familiar as possible with the basic documents of the Association such as the *Handbook*, the *Procedures for Institutional Membership*, and the document entitled *A Philosophy for Accreditation in the Arts Disciplines*. Another mechanism for keeping things straight is to contact the National Office whenever problems arise, particularly when assertions are made that do not seem accurate or fair. Fortunately, NASM works relatively unencumbered with intractable problems, but the difficult context in which higher education is now operating can exacerbate local difficulties to the point where clarification is needed.

ARTS AND ARTS EDUCATION POLICY

K-12 arts education has been the major issue since November of 1992. Two large projects have just been completed. The first produced national voluntary standards at the K-12 level for the fields of music, the visual arts, dance, and theatre. The Executive Director of NASM was a member of the steering committee for this project.

The second effort involves preparing for a National Assessment of Educational Progress (NAEP) report on arts education in 1996. The Executive Director of NASM was a member of the national steering committee for this project. The goal is to use the results of the national standards project as a foundation for doing the NAEP study of arts education.

It remains to be seen what the impact of these two projects will be. Both focus on the substance of study in music, and on the development of knowledge and skills. If this focus is maintained over time, tremendous benefits could accrue to the arts in general and music in particular.

PROJECTS

In the spring of 1993, Phase I of a project entitled "The Work of Arts Faculties in Higher Education" was completed. NASM joined with five other arts accrediting associations as part of a national effort to broaden common understanding of the nature and content of faculty work across the range of arts, sciences, and humanities disciplines in higher education. Marilyn Taft Thomas, Head of the Department of Music at Carnegie Mellon University, and Kenneth A. Keeling, Head of the Department of Music at the University of Tennessee, serve as NASM representatives to the Task Force developing this project. The second phase involves developing a questions and issues document as a companion piece to the first document which outlines the elements of work performed by arts faculties. This second document is intended to assist institutions in developing their own policies and procedures statements based on their specific missions, goals, and objectives. Work on Phase II was completed in the Fall of 1994 and copies of the document were forwarded to the membership.

NASM and the Music Library Association have completed work on a project concerning the future of music libraries. Representing MLA were: Dan Clark, Florida State University; David Fenske, Indiana University; and Jane Gottlieb, the Juilliard School. Representing NASM were: Sterling Cossaboom, Southeast Missouri State University; Barbara Lister-Sink, Salem College; and Rollin Potter, California State University, Sacramento. A document to assist local decision-making about information services was forwarded to the membership in late October.

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is an ad hoc effort concerned with issues that affect all four disciplines and their accreditation efforts. The Council has completed briefing papers concerned with minority access to arts study and interdisciplinary work in the arts. Both reports have been forwarded to the NASM membership. The Council has begun work on advisement, the roles of arts unit executives in their communities, and major policy issues in arts study for those aged 3-18.

The Higher Education Arts Data Services (HEADS) project continues to be a major feature of NASM's service to the field. The project is continually striving to improve turnaround times for data. We are also in the process of a general review of HEADS in light of new technologies and new contextual conditions for higher education. New approaches to determining quantitative information are under consideration, especially with a view to providing greater efficiency and speed throughout each step in the process.

Two critical futures issues continue to receive attention. First, in July 1994, the President hosted a small invitational seminar on Minority Access to Music Study, seeking advice from a distinguished group of minority practitioners and thinkers primarily outside the NASM membership. Issues identified in this seminar will be discussed during an interest group session at the 1994 Annual Meeting and will

have an impact on future NASM activities in this area. Second, NASM staff continue to monitor and participate in efforts to expand and improve music study for those aged 3-18. The 1994 Annual Meeting has three major sessions on this issue, all concentrating on teacher preparation. Staff, the Executive Committee, and the Board continue to compile information and seek engagement whenever judged advisable and appropriate.

Finally, major project activity is always associated with the NASM Annual Meeting. Members and friends of the Association are unstinting in their efforts to create a productive experience for all involved. No matter what subject matter or format, organizers, presenters, and attendees give their best. The spirit, energy, and concern of the membership bode well for continued success of the Annual Meeting events. Appreciation is due to all who contributed to the 1994 Annual Meeting.

NATIONAL OFFICE

NASM maintains a National Office in Reston, Virginia, a suburb of Washington, D.C. The office is about eight miles from the Dulles International Airport. The National Office staff welcomes opportunities to visit with Association members when they are in the Washington, D.C. area. We ask only that you call or write in advance of your visit.

The NASM National Office houses the records of the Association and maintains the program of NASM on a day-by-day basis under the policies and procedures established by the Board and the Association as a whole. Eight full-time and one part-time staff members work extremely hard with great dedication to keep the Association's work moving forward. Karen P. Moynahan, Margaret O'Connor, Chira Kirkland, David Bading, Willa Shaffer, James Modrick, and Nadine Flint provide consultation, services, and expertise essential to the Association's work. The staff's efforts, however, would not be successful without the continuous and thoughtful cooperation of members and friends of the Association. The staff is grateful for the many expressions of support it receives in both word and deed.

In closing, we respectfully remind the membership of the importance of communication within and across the Association as we cooperate to develop our approaches to the various aspects of the Association's work. As NASM continues its efforts in accreditation, professional development of music executives, statistical services, and policy development, it is critical that we use every opportunity to communicate with each other. As long-term members know, NASM cannot operate effectively unless it receives comment on proposals forwarded through the mail. The Association consults widely and receives the benefits that accrue when many minds are focused on a common issue. Although there is not always one hundred percent agreement on everything, we are effective in finding consensus

positions and in moving forward to develop specific approaches under common frameworks that serve students, institutions, and the profession. We ask members to continue their magnificent tradition of communicating with the National Office whenever questions, concerns, or opportunities for assistance come forth. On behalf of the National Office staff, may I express appreciation for the opportunity to serve the mission, goals, and objectives represented by NASM and its institutional members.

Best wishes for the forthcoming year.

REPORTS OF THE REGIONS

REPORT OF REGION ONE

The effectiveness of the governance procedures of Region 1 is illustrated by the fact that there were no agenda items to be addressed under "Old Business."

Proceeding with dispatch to "New Business," the members of Region 1 exercised the democratic process of electing officers. The newly elected officers were:

Chair: Don Para, California State University, Long Beach

Vice Chair: Nancy Uscher, University of New Mexico

Secretary: Craig Singleton, Golden Gate Baptist Theological Seminary

The topic of the presentation portion of the meeting was "The Roles of Higher Education Music Units in Community Music Projects." Panel members were:

David Caffey, California State University, Los Angeles

William Clark, New Mexico State University

Colin Murdoch, San Francisco Conservatory of Music

Nancy Uscher, University of New Mexico

Michael Yaffe, The Hartt School

Carl Nosse, University of the Pacific (moderator)

Each member of the panel made a presentation illustrating the distinctive characteristics of his/her institution's community music project. Each panelist addressed (1) motivation, (2) mission, (3) students, (4) faculty, (5) funding, and (6) outcomes.

While diversity was evident in motivation and individual mission, certain similarities were noted:

1. Purpose and mission prevail over financial revenue and student recruitment benefits.
2. Response to community need is the prevalent motivation.
3. The intrinsic values of music education sustain diverse and individual missions.

An active session of comments and dialogue transpired among the panelists and attendees.

Overall interest in this topic is noted insofar as approximately 25 of the 52 persons present were not members of Region 1 institutions. Secondly, approximately 27 of the institutional members attending already have community music projects in place.

Respectfully submitted,
Carl Nosse
University of the Pacific

REPORT OF REGION TWO

The meeting of Region 2 was held at 3:45 p.m. on Monday, November 21, 1994. One new music executive in the region was introduced, and all in attendance were welcomed, including 21 regional members and 10 guests. A short business meeting was held to elect officers for the 1994-97 three-year term. Elected were:

Chair: Erich Lear, Washington State University
Vice Chair: Travis Rivers, Eastern Washington University
Secretary: David Chugg, Ricks College

Following the business meeting, Dr. Roy Ernst, Professor of Music Education at the Eastman School of Music, presented some of his findings from the Audience Research Project at Penn State-Erie. A lively dialogue of questions and further discussion followed his presentation.

Respectfully submitted,
Alan E. Stanek
Idaho State University

REPORT OF REGION THREE

The annual meeting of Region 3 was held at 10:00 a.m. on Monday, November 21. There were over 75 members and guests present. The business meeting began with an unsuccessful solicitation for topics for the 1995 region meeting in Chicago. This was followed by a successful election of officers. The following persons were elected for three-year terms:

Chairman: Eugene I. Holdsworth, Bethany College,
Vice Chairman: Jim Cargill, Black Hills State University
Secretary: Robin R. Koozer, Hastings College

After the election of officers, two presentations were given addressing the topic: "The Preparation of Music Curricula for 2000 A.D." The first presentation, by Timothy Rice, Professor of Ethnomusicology at the University of California at Los Angeles, was designed to provide a philosophical framework for the topic. Professor Rice's thesis was that fundamental questions customarily asked by ethnomusicologists (What is music? How is music perceived? Does music have meaning? How does music relate to society?) need to be revisited as we prepare curricula for the next millennium.

The second presentation, by Daniel Neumann, former Dean of the School of Music at the University of Washington and currently a member of the faculty at UCLA, raised provocative questions about the nature of our current core curricula and about admissions requirements to music programs. In the context of current efforts to broaden student access to music programs and considering the impact of technology upon performing, composing and even reading music, Professor Neumann suggested that we may need to reconsider admission and core course requirements as we currently know them.

The presentations prompted lively discussion which would have continued longer had it not been necessary to adjourn at 11:35 a.m. to attend the Second General Session.

Respectfully submitted,
Hal Tamblyn
Metropolitan State College of Denver

REPORT OF REGION FOUR

The meeting of Region 4 began at the appointed time of 3:45 p.m. on Monday, November 21, 1994, with some sixty persons in attendance.

The business meeting began with the introduction of officers and of newcomers to the region. The floor was then opened for matters to be carried to the Board of Directors. A proposal was made to ask the Executive Committee to consider scheduling roundtable sessions organized by size and type of institutions (possibly using HEADS categories) to encourage sharing of ideas among music executives with much in common. This would represent an expansion and/or formalization of such current activities as the "fewer than fifty majors" sessions and the Lutheran College executives tradition of Saturday meetings. Ideas were solicited for future regional meeting topics and the business meeting was adjourned.

The region then considered the topic of enrollment management, led by a panel representing a diversity of types of institutions: Robert Pattengale of Moorhead State University, Vernon Sutton of the University of Minnesota in the Twin Cities, Judith Kritzmire of the University of Minnesota in Duluth, W. Harold

Laster of the University of Cincinnati College—Conservatory of Music, and David Childs of Concordia College. The meeting adjourned at the appointed time, although discussion of the topic was not immediately interrupted.

Respectfully submitted,
David Childs
Concordia College

REPORT OF REGION FIVE

The meeting was called to order by Chair Greg Steinke of Ball State University.

Suggestions were solicited from members for meeting topics next year. They included:

1. Interdisciplinary classes
2. Home Schools/Goodlad Schools
3. 5-year and 3-year degree programs—the impact on arts requirements

Next, a presentation was given on “Restructuring in Higher Education: Implications for Departments and Schools of Music” by Mary Anne Rees, West Chester University. An outline of her talk follows.

A. Current Problem—Service industry recognition

1. Declines in B.M. performance majors, 1982-90
2. Research/Performance more important than teaching
3. Rather than eliminate old outdated programs, new programs were simply added without a thorough campus-wide program review

B. Current Solutions

1. Reshape the institution
2. Develop incentives for productivity—Decentralize budgets
3. Re-engineer the work—outcomes vs. tasks
4. Administrative restructuring
5. Change culture to utilize TQM principles
6. Put students first—students as customers

Respectfully submitted,
Edward J. Kvet
Central Michigan University

REPORT OF REGION SIX

The 1994 meeting of NASM's Region 6 was opened at 3:45 p.m. on the 21st of November by Chair David Herman. Officers of the Region were introduced, and music executives new to Region 6 were welcomed.

Possible topics for the 1995 meeting were discussed, including serving the needs of minority students, the educational partnerships of orchestras and schools of music, and the celebration of composers' anniversaries in 1995.

A program on incorporating technology within music curricula followed. Panelists included Michael Arenson of the University of Delaware, David Mash of the Berklee College of Music, and moderator Roy Guenther of George Washington University. At its conclusion, several members asked that music technology be a recurring component in NASM meetings, with facilities to review and demonstrate new software and CD-ROM programs.

The meeting adjourned at 5:45 p.m.

Respectfully submitted,
David Herman
University of Delaware

REPORT OF REGION SEVEN

The membership of Region 7 identified two possible topics for future NASM Annual Meetings: sexual harassment, particularly in the private studio, and problems/opportunities associated with the non-traditional student. The Chair alerted the membership to a potential development hoax apparently escalating in the North Carolina-South Carolina region. William Hipp, University of Miami, moderated a panel on "Criteria for Promotion and Tenure Developed by the Music Unit." Arthur Tollefson, University of North Carolina at Greensboro; Bentley Shellahamer, Florida State University; and Ray Marchionni, Georgia Southern University, presented case studies. A brief question-and-answer period concluded the meeting.

Respectfully submitted,
Arthur Tollefson
University of North Carolina Greensboro

REPORT OF REGION EIGHT

Members of Region 8 and guests from other regions heard a stimulating presentation from Dr. Nancy Uscher on the topic, "New Approaches to Career Development." Extended discussion followed.

Eight new music executives were welcomed to Region 8. There being no business to transact, the meeting adjourned well ahead of the time allotted.

Respectfully submitted,
Milburn Price
Samford University

REPORT OF REGION NINE

The annual meeting of Region 9 NASM members was called to order at 10:00 a.m. on Monday, November 21, 1994, by Chair James Fields of Nicholls State University. Marvin Lamb, Region Vice-Chair, and Annette Hall, Region Secretary, were introduced.

After adoption of the agenda by the assembly, music executives new to Region 9 were introduced by Chair Fields.

Reports of activities and concerns from state music executives in Region 9 were presented by Chalon Ragsdale of Arkansas, Buddy Himes of Louisiana, Richard Gibson of Oklahoma and Marvin Lamb of Texas.

During the business meeting, the following topics for the 1995 Region meeting in Chicago were suggested:

- Legal Issues: Terminating Non-productive Tenured Faculty, or ADA, or Discrimination
- Program Assessment
- Preparing Effective Teaching Portfolios for Promotion Review

The session topic will be selected by Region officers.

Following the business meeting, Chair Fields introduced the guest speaker, Edward Kocher, Associate Dean, DePaul University, who spoke on "TQM/CQI: What Do They Mean for the Music Administrator?"

A brief question and answer session followed the informative presentation.

The meeting was adjourned at 11:20 a.m.

Respectfully submitted,
Annette Hall
University of Arkansas at Monticello

REPORT OF THE COMMITTEE ON ETHICS

KATE BRENNAN, CHAIR *PRO TEMPORE*

No formal complaints have been brought before the Committee on Ethics during the 1993-94 academic year. However, under NASM procedures, the Executive Director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the Annual Meeting.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the NASM Code of Ethics, particularly its provisions concerning student recruitment.

Members also are asked to review the Code's provisions along with the complaint process outlined in the NASM Rules of Practice and Procedure. Both are found in the *NASM Handbook 1993-94*. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

In addition to this formal report, I wish to remind the membership about two ideas concerning the nature of our Code of Ethics.

First, the Code represents a common agreement. It is our Code, collectively and institutionally. As institutional representatives, we have voted to accept its provisions.

Second, the Code's purpose is to encourage orderly process. Its provisions work for the benefit of everyone involved. But, it is effective only to the extent that each of us ensures that all involved with our music unit work seriously with the Code.

The times continue to produce anxieties. Worry about the student and faculty recruitment practices of neighboring institutions can become corrosive.

The NASM Code of Ethics is a set of guidelines that helps us work together on behalf of a common artistic and educational mission by maintaining the good faith and trust we have in each other. Please do three things. First, read the Code of Ethics periodically. Second, and perhaps most important of all, make sure that your faculty members understand that by being a member of NASM, your institution has agreed to abide by all provisions of the Code under all circumstances. Third, when faculty are being hired or students recruited close to, and especially after, the deadlines stipulated in the Code, please take initiatives to ensure that all parties are aware of and are working under the Code.

We want to draw your attention to a particular problem. Many of our faculty teach at summer institutes and festivals. It is especially critical that these individuals understand the student recruitment provision of the Code of Ethics. The NASM National Office will put a reminder about this issue in the spring *Report to Members*, and we ask that you discuss this matter with faculty before they leave

for summer engagements. It is important to explain the reasons behind provisions of the Code as well as the provisions themselves.

If you have questions or concerns about the Code or about compliance with it, please take the first step and call our Executive Director. Let us continue to work together in the spirit of cooperation and mutual support indigenous to our art form. The Committee on Ethics and I appreciate your thoughtful consideration of these ideas.

Respectfully submitted,
Kate Brennan
Slippery Rock University

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON- DEGREE-GRANTING ACCREDITATION

DEBORAH BERMAN, CHAIR

November 1994

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

David Hochstein Memorial Music School
Saint Louis Symphony Community Music School
Westchester Conservatory of Music

Action was deferred on one institution applying for renewal of Membership.

A progress report was acknowledged from one institution recently granted Associate Membership.

One program was granted Plan Approval.

Two progress reports were accepted from institutions concerning programs recently granted Plan Approval.

One institution was granted a second-year postponement for re-evaluation.

One institution was notified regarding failure to pay dues.

Four institutions were notified regarding failure to participate in the 1993-94 HEADS project (failure to submit the most recent annual report).

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ROBERT TILLOTSON, CHAIR

November 1994

A progress report was acknowledged from one institution recently granted Associate Membership.

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

Action was deferred on one program submitted for Plan Approval.

One institution was notified regarding failure to participate in the 1993-94 HEADS project (failure to submit the most recent annual report).

REPORT OF THE COMMISSION ON ACCREDITATION

LYLE MERRIMAN, CHAIR

JOYCE BOLDEN, ASSOCIATE CHAIR

June and November 1994

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

Baker University

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

Indiana Wesleyan University

Moravian College

Saint Mary's University of San Antonio

University of Alabama, Huntsville

University of Arkansas at Monticello

University of Missouri, Saint Louis

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

Ashland University

Brigham Young University

Centenary College of Louisiana

Central College

Central Missouri State University

Clarke College

Cleveland Institute of Music

East Carolina University

Emory University

Harding University

The Hart School

Hastings College

Iowa State University

Jacksonville University

Lawrence University

Mankato State University

Montana State University

Moorhead State University

Nicholls State University

North Park College

Northern Illinois University

Northern Michigan University

Ohio University

Oklahoma Baptist University

Old Dominion University

Pfeiffer College

Rutgers University

Saint Mary's College of Maryland

San Diego State University

Seton Hill College

Southern Arkansas University

Southwestern College

Tabor College

Texas Woman's University

Trevecca Nazarene College

Trinity University

University of Arkansas at Pine Bluff

University of New Orleans

University of Southern Colorado
University of Tennessee at Chattanooga
University of the Pacific
University of Washington
University of Wisconsin, Madison
University of Wisconsin, Superior
Whitworth College

Action was deferred on nine institutions applying for Membership.

Action was deferred on thirty-seven institutions applying for renewal of Membership.

A progress report was accepted from one institution and acknowledged from two institutions recently granted Associate Membership.

Progress reports were accepted from seven institutions recently granted Membership.

Progress reports were accepted from forty-seven institutions and acknowledged from ten institutions recently continued in good standing.

Sixty-six programs were granted Plan Approval.

Fifty-eight programs were granted Final Approval for Listing.

Action was deferred on forty programs submitted for Plan Approval.

Action was deferred on twenty-six programs submitted for Final Approval for Listing.

Progress reports were accepted from seven institutions and acknowledged from one institution concerning programs recently granted Plan Approval.

One institution was placed on probation.

One institution was notified regarding failure to pay dues.

Six institutions with fewer than twenty-five majors were reviewed.

Five institutions were granted second-year postponements for re-evaluation.

Twenty-three institutions were notified regarding failure to participate in the 1993-94 HEADS project (failure to submit the most recent annual report).

Six institutions were notified regarding failure to participate in the 1992-93 and the 1993-94 HEADS projects (failure to submit the last two annual reports).

Two institutions were notified regarding failure to participate in the 1991-92, the 1992-93, and the 1993-94 HEADS projects (failure to submit the last three annual reports).

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 1995

Officers

President: **Harold Best, Wheaton College (1997)

Vice President: **William Hipp, University of Miami (1997)

Treasurer: **Robert Werner, University of Cincinnati, *pro tempore* (1995)

Secretary: **Dorothy Payne, University of South Carolina (1996)

Immediate Past President: *Frederick Miller, DePaul University (1997)

Commission on Non-Degree-Granting Accreditation

* Deborah Berman, San Francisco Conservatory of Music, *Chair* (1996)

Laura Calzolari, Westchester Conservatory of Music (1995)

Peter Gerschefski, University of Tennessee at Chattanooga—

Cadek Conservatory of Music (1997)

Commission on Community/Junior College Accreditation

* Robert Tillotson, William Rainey Harper College, *Chair* (1996)

Lynn Asper, Grand Rapids Community College (1997)

Richard Brooks, Nassau Community College (1995)

Commission on Accreditation

** Lyle Merriman, Pennsylvania State University, *Chair* (1995)

** Joyce J. Bolden, Alcorn State University, *Associate Chair* (1995)

Lynn Wood Bertrand, Emory University (1996)

Robert Cowden, Indiana State University (1996)

Ronald Crutcher, University of Texas at Austin (1995)

Richard Evans, Whitworth College (1995)

Don Gibson, Ohio State University (1997)

Carl Harris, Jr., Norfolk State University (1997)

Jack Heller, University of South Florida (1996)

Clayton Henderson, Saint Mary's College (1997)

Shirley Howell, University of Northern Colorado (1996)

Kenneth A. Keeling, University of Tennessee (1997)

Marvin Lamb, Baylor University (1997)

Gerald Lloyd, University of Massachusetts Lowell (1995)

W. David Lynch, Meredith College (1996)

Daniel Sher, University of Colorado at Boulder (1996)

Karen L. Wolff, Oberlin College Conservatory of Music (1995)

James Woodward, Stetson University (1995)

Public Members of the Commissions and Board of Directors

- * Christie K. Bohner, Alexandria, Virginia
- * Cindy Boyd, Dallas, Texas
- * Marcy McTier, Atlanta, Georgia

Regional Chairs

- Region 1:* *Donald Para, California State University, Long Beach (1997)
- Region 2:* *Erich Lear, Washington State University (1997)
- Region 3:* *Eugene Holdsworth, Bethany College (1997)
- Region 4:* *David Childs, Concordia College (1996)
- Region 5:* *Greg Steinke, Ball State University (1996)
- Region 6:* *David Herman, University of Delaware (1996)
- Region 7:* *Arthur Tollefson, University of North Carolina Greensboro (1995)
- Region 8:* *Milburn Price, Samford University (1995)
- Region 9:* *James Fields, Nicholls State University (1995)

Committee on Ethics

- Kate Brennan, Slippery Rock University, *Chair* (1995)
- Linda J. Snyder, University of Dayton (1996)
- C.B. Wilson, West Virginia University (1997)

Nominating Committee

- Jo Ann Domb, University of Indianapolis, *Chair*
- Sr. Laurette Bellamy, Saint Mary-of-the-Woods College
- Peter Ciurczak, University of Southern Mississippi
- Mary Anne Rees, West Chester University
- Larry Alan Smith, The Hartt School

National Office Staff

- ** Samuel Hope, Executive Director
- Karen P. Moynahan, Associate Director
- Margaret O'Connor, Accreditation Coordinator
- Chira Kirkland, Administrative Assistant and Meeting Specialist
- David Bading, Editor
- Willa Shaffer, Projects Associate
- James Modrick, Accreditation Specialist
- Wendy Franklin, Constituent Services Representative
- Nadine Flint, Financial Associate

*Board of Directors

**Executive Committee

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