

**A Compilation from
The 2014 Ithaca College Conference
on Instrumental Music Education:
*Preparing the 21st Century Artist-Teacher***

Collected and edited by Elizabeth Peterson and Mark Fonder

Introduction

In 2014, a group of distinguished teachers, musicians, and leaders was commissioned to respond to the following questions related to the preparation of future instrumental music teachers at the university level. What follows are a compilation of their responses.¹ These responses (presented below in alphabetical order), along with discussions from session participants were part of the Ithaca College Conference on Instrumental Music Education: Preparing the 21st Century Artist-Teacher which was held June 29-July 1, 2014. This conference was sponsored by the CBDNA, the Paynter Foundation and Ithaca College.

The panelists were:

Frank Battisti, New England Conservatory
Robert Duke, University of Texas-Austin
Craig Kirchhoff, University of Minnesota
Larry Livingston, University of Southern California
Scott Shuler, Immediate Past President, NAFME: The National Association for
Music Education, Connecticut State Department of Education
Evan Tobias, Arizona State University

¹ Readers will notice that the participants' responses varied in length. Although the participants were requested to reply to every question, each participant was assigned a specific question to respond to in fuller detail to facilitate the ensuing discussions at the Ithaca Conference. The following list reveals the assignments for more complete responses. The featured response is first followed by the others in alphabetical order.

Question #1 – Craig Kirchhoff

Question #2 – Robert Duke

Question #3 – Evan Tobias

Question #4 – Scott Shuler

Question #5 – Larry Livingston

Question #6 – Frank Battisti

1. In your view, what is the role of the college ensemble director in the preparation of the future public school instrumental music teacher?

Primary Respondent: CRAIG KIRCHHOF

*"The future of music may not be with music itself, but rather....in the way it makes itself a part of the finer things humanity does and dreams of."*¹

Charles Ives

Thoughts and Reflections Upon the Role of Music Education and Teacher Training in Higher Education

This fall marks the beginning of my forty-third year of teaching at the high school and university level. Over four decades in the classroom and the rehearsal hall have led to me to embrace certain beliefs. I believe that the purpose of music education is not to create better bands, better orchestras, or better choirs; nor should music education exist to create future consumers or patrons of the arts. The purpose of music education is to enable our students to become engaged as life-long lovers of music either as creators, performers, or as listeners; nurturing and stimulating their creativity, their imagination, and their expressive spirit, qualities that have been a part of their lives long before they arrived in our rehearsal halls or our classrooms.

Teacher preparation at the undergraduate level has experienced significant changes to curriculum content, including a reduction of credits devoted to the major area of study. Additionally, the changing academic profile of music education positions at many colleges and universities has impacted teacher training on many levels.

Despite these changes, the following beliefs have remained as immutable anchors for me and have guided my actions as an instrumental music educator throughout my career:

1. I believe that students of all ages can be deeply moved by the power of music.
2. I believe that students need us as educators to move them from a love of the activity of participating in band, orchestra, or choir to a love of music.
3. I believe that the only way to move students from a love of the activity to the love of music is to enable them to experience the best possible music that is available to us as educators.

The Challenges of Higher Education and Teacher Training

Teacher training and the establishment of minimal competencies requisite for a career in instrumental music education has been debated for decades by numerous task forces, symposiums, and umbrella organizations. Curricula in higher education has changed and will continue to evolve in the face of continuing economic realities. An increased emphasis upon a comprehensive liberal arts education in many institutions has resulted in curricular pressure to reduce credits devoted to the major concentration of study. Music education curricula are also challenged to accommodate issues such as assessment, technology, world music, and multi-cultural education. Despite these changes, and changes to the systems that deliver that curriculum, students preparing themselves to enter the workforce in the twenty-first century as instrumental music educators are still engaged in learning fundamental skills and competencies that have been at the center of teacher training for decades:

1. How to choose repertoire
2. How to learn repertoire
3. How to teach repertoire

In addition to these three core challenges, students have to be equipped with the following knowledge:

1. A comprehensive understanding of repertoire for their medium
2. A comprehensive understanding of the musical score and the intent of the composer
3. A highly developed aural skill set
4. A comprehensive understanding of rehearsal techniques
5. A comprehensive understanding of instrumental techniques
6. A comprehensive understanding of group dynamics
7. An ability to conduct and convey the emotional content of the music

Given the demands upon music education curricula and the increasing pressure to deliver this curriculum in four years, continuing education for the instrumental teacher and meaningful mentorship for first and second year teachers will become even more critical in the years ahead.

Musicianship and the Music Educator

I had the opportunity to be in residence at the Sibelius Academy in Helsinki, Finland in February of 2009 for the express purpose of observing their conductor-training program. Previously under the direction of legendary conducting teacher Jorma Panula, this program has continued to produce outstanding professional conductors in the United States and abroad. In conversations with faculty and administrators regarding audition requirements at the Academy, it was evident that the primary consideration for entrance into the conducting program was a student's musical ability demonstrated by an audition on their principal instrument, not their ability to conduct. The Sibelius Academy embraces the philosophy that the mastery of an

instrument leads directly to a deeper and more comprehensive understanding of the art of music making. A vibrant future for music education in this country and abroad will be dependent upon a dedicated and determined effort by educational institutions to attract gifted musicians to the field of music education. The reality, however, is that studio faculty in some institutions view music education majors with a very different perspective than performance majors. It is not uncommon in those institutions for music education majors to have limited access to principal studio teachers, often resulting in study with a graduate performance student for the majority of their undergraduate education. Furthermore, some institutions limit credit requirements for instrumental study for music education majors and have no curricular expectation for an undergraduate solo recital, depriving those students of an important capstone musical experience.

Teacher training institutions must assure music education majors a comprehensive music performance experience that will broaden and deepen their abilities as musicians with access to the highest level of studio teachers and conducting faculty.

Principal Conductors and the Music Education Curriculum-Something to Re-Evaluate

Increasing specialization of wind band conductors in higher education over the past three decades has impacted traditional curricular roles. The increased emphasis upon graduate programs in wind band conducting, both at the masters and doctoral level, has resulted in an increasing proportion of load credit assigned to a director of bands or a director of wind studies to teach graduate conducting. Additionally, the metamorphosis of top level wind band ensembles in large institutions to ensembles primarily populated by graduate performance majors has meant that undergraduate music education students may have little or no contact with the principal wind band conductor in their own school, despite the fact that many of these conductors have taught in the public schools and have a vital interest in music education. Principal conductors in larger institutions, by design or by default, are often isolated from the mainstream of instrumental music education, thereby depriving undergraduate students of another potential mentor and role model in their development as artists and as teachers. It would be advisable to reconsider the curricular role of principal conductors in large institutions to ensure that there is a viable link to the undergraduate music education student.

Coincidental with the increased specialization of wind band conductors in the academy is an increased number of schools offering DMA degrees in wind ensemble/band conducting. This has resulted in an overabundance of doctoral students competing for a limited number of conducting positions at the college and university level. Endemic to this situation is the fact that some students accepted into DMA programs may have little or no documented elementary or secondary teaching experience. Consequently, higher education may be matriculating increasing numbers of students into the profession who have a limited

understanding of the challenges that elementary and secondary school music educators experience on a daily basis.

The Role of the Collegiate Ensemble Conductor in the Preparation of Future Public School Music Teachers

I believe that my role in the preparation of future public school music educators is to provide students with transformative musical experiences that reinforce the centrality of the power and wonder of music in their lives, that broaden and deepen their personal musical taste, and that expand and challenge their musical depth. It is absolutely essential to provide students with high-level musical experiences both in rehearsal and performance with a diversity of music of the highest quality.

Central to this mission is being a role model on three essential levels:

1. As a human being
2. As an educator
3. As an artist

As a human being, the quality of my interaction with peers and with students communicates a powerful message to students. Included within this rubric is my commitment to my own personal and professional growth, my sensitivity and empathy with others, and my willingness to embrace points of view that are not necessarily resonant with my own.

As an educator, my commitment to making decisions that are in the best interest of my students, not necessarily what is in the best interest of my ensemble, is an important lesson that can be communicated most effectively by modeling. The following questions are essential to this discussion regarding the role that I play in the preparation of future educators:

1. In the rehearsal process, am I creating a collaborative learning environment where the majority of the responsibility for the learning process and the success of the ensemble is entrusted to the ensemble?
2. In the rehearsal process, am I creating a learning environment that focuses on musical discovery and enables the collective imagination and the creative spirit of the ensemble to guide the musical outcome?
3. In the rehearsal process, am I communicating the importance of standards and expectations and leading my students to an understanding of the dynamic interaction between these two concepts?
4. In the rehearsal process, am I inspiring my students or am I simply providing instruction? Am I clearly communicating to my students that inspiration is primarily internal, and that enthusiasm is primarily external. Students need to clearly understand the significant difference between the concepts of inspiration and enthusiasm.

As an artist, my commitment to seeking beauty and revealing the intent of the composer must be guided by my imagination, by my creativity, and by my vulnerability to the art form. My artistry must be fueled by an insatiable need to pursue my own personal and musical growth, by my willingness to encounter and negotiate artistic risk, and to comprehend that “the purpose of art is not a momentary ejection of adrenalin, but rather the gradual life-long construction of a state of wonder and serenity”.

Lastly, my students must understand from my actions in rehearsal that to be successful as a future music educator that you have to love music, you have to love teaching, and you have to love people.

FRANK BATTISTI

- a. To serve as a “model” leader, conductor, teacher. To demonstrate how to be a creative, effective and inspiring artist-teacher and person.
- b. To communicate and demonstrate effective teaching/rehearsal procedures appropriate for use with young instrumental students.
- c. To introduce and expose future teachers to excellent quality ensemble literature that will stimulate and excite young instrumentalists.
- d. To expose future teachers to the demands and rewards that come from high expectation/standards/values.
- e. To encourage the commissioning of exceptional composers to write music for school instrumental students at all levels.

ROBERT DUKE

Short answer:

All of us in higher education (in fact, all teachers) should model what it means to be intellectually active, curious, experience-seeking, skillful, productive, happy human beings who lead rewarding lives.

Further thoughts:

In this way, college ensemble directors, like their colleagues in biology, history, and philosophy, even administrators (no, wait, that’s asking too much), all contribute to the preparation of future teachers, not necessarily by conveying specific information or by teaching and refining techniques, but by demonstrating what expertise is like—how very joyful life can be when you’re good at what you do and you revel in your work.

Of course, I’m not suggesting that we create some false impression that life is just a bowl of cherries and none of us has to confront personal and professional challenges. Quite the contrary, effectively dealing with such challenges provides other opportunities for all of us to demonstrate ways of successfully navigating life and its many vicissitudes.

There is something important about consistency of effort, evenness of temperament, allegiance to high ideals, acceptance of human differences, self-awareness, a sense of

perspective, and timely doses of humor, all of which combine to create learning environments in which our students are inspired to try, to fail, and to refine the ways they think, feel, and behave. This doesn't have much to do with what we say to them. Making inspiring speeches (or writing things like this) is OK, I suppose, but the effects of doing so are often fleeting and in the worst cases are limited to inflating the egos of the ones doing the talking. Positively influencing the lives of other people is at once a bold, generous, arrogant, humbling, elevating aspiration. Doing so by living a good life is much more effective than is offering students prescriptions about how to live a good life.

LARRY LIVINGSTON

Ultimately, the college ensemble director must manifest a pedagogy which aims at the highest performance standard while treating the musicians with respect and encouragement. Students learn by watching, by observing the teacher. They form their musical biases, rehearsal strategies, and approaches to repertoire based on what they have experienced in school. Therefore, the collegiate conductor has the power to profoundly influence the students in the ensemble.

We live in a time of incredible musical and cultural diversity. The collegiate instrumental ensemble has traditionally been treated as a laboratory for instilling the best musical and technical values, providing students with exposure to repertoire resident within the classical music aesthetic. While this approach has meaning, especially with regard to cultivating rehearsal strategies, it is inherently limited, not representative of the larger, diverse musical styles and genres ubiquitous in the public domain. If the college ensemble experience is to have relevance it must look both inside and outside the standard terrain. The quest must be for agility, for helping future teachers navigate musics which extend their skills, pedagogies, and even their tastes. In this way the college ensemble becomes a model for the what and how of public school ensemble leadership.

Orchestras, of course, have a grand and extensive repertoire which carries long-standing artistic validity and which should be of prime focus for college orchestras. Nonetheless, the orchestra itself has other music besides Beethoven, et al. Given the need to prepare music education majors for the gallimaufry of musics more and more found in the real world, collegiate orchestras should make room to study, rehearse, and program eclectically. This means seeking out pieces from new realms, commissioning works, playing music from the popular culture, opening up the ensemble environment. A music education major must be conversant both with the great music of the past and a cross-section of more current idioms. In fact, it is likely that the tyro teacher will face circumstances very different from the artistic climate which defined life as a music undergraduate. All the more reason to have dealt with a broad ambitus of musical styles in college.

The college band or wind ensemble presents a different set of challenges and opportunities. While the band can count a handful of pieces which meet the

descriptor, “high art,” it is not blessed with the same cultural imprimatur as the orchestra. On the other hand, the absence of such lofty cred can serve as a get-out-of-jail card. Bands, then, can do anything and, in my view, should celebrate this luxury. Free of the trappings of deep artistic consequence, college bands may explore the rich musical languages and styles of the culture writ large. This is not to suggest that bands give up on art. Nor is it to be read as abandoning high standards of performance. It is to say that the mastery of Sousa can lie alongside Muse, Grainger next to world music, Hindemith cheek-to-jowl with Ellington. Imagine the enabling that redounds to a young future teacher from encountering such diverse musics in the college band. No easy task, the quest for compass and inclusiveness in the limited time available. To achieve this kind of original curriculum requires a leader who is willing to take chances, to commission pieces which stretch the group not so much to ever more esoteria, but rather, to relevance. Arrangements exist, can be made or adapted. The goal of every music education program should be to maximize the likelihood of success for its graduates.

The pedagogy of ensemble leadership has been relatively unspecified in the college arena, and as a result, in school music. There are emerging a number of well-thought approaches which aim to at least give the conductor some guidance. Below find ideas and/or suggestions which I believe are worthy of consideration.

- a. Get off the podium and travel the rehearsal space to refresh the learning environment for the students
- b. Teach conceptually, not circumstantially, providing students with the underlying rules of musical interpretation
- c. Be not the “sage on the stage,” but the “guide on the side,” constantly seeking to free the students from the need of you
- d. Reseat your ensemble from time to time, even in a chaotic manner, to enrich listening, watching, and modeling habits
- e. Occasionally, rehearse with no music stands, playing an entire rehearsal by ear
- f. Ask everyone in the ensemble to be a conductor
- g. Create a social media website inviting students to comment on, query about, and confirm what was learned in the day’s rehearsal
- h. Make chamber music core, urging every ensemble to become self-sufficient
- i. Create and maintain a database of what the graduates of your program are doing five, ten, and fifteen years after graduation

j. Teach your students to read a score

SCOTT SHULER

All successful teachers are leaders; successful ensemble teachers, because of their need to inspire and focus the energy of large numbers of students simultaneously, must exhibit an even greater level of leadership. Conductors regularly use their charisma/impact to do a lot of good for students, and occasionally – as so often happens with those in power – squander or even abuse that influence, by focusing on their own priorities and needs rather than those of their students. *College*-level conductors tend to exert such influence, both positive and otherwise, to an even higher degree (pun intended).

Ensemble directors are role models for their collegiate musicians who aspire to become teachers. The expectation that conductors help their students achieve high-quality performances of varied repertoire is a given. What else should college directors do to prepare their students for success in the hard-to-foresee music classrooms of the future? The new National Core Arts Standards² help point the way.

The ultimate goal of the National Core Arts Standards is to develop artistic literacy in every child. Music teachers at all levels, including those who conduct college ensembles, must commit themselves to cultivating broad music literacy. As I write in an article introducing the new National Core Arts Standards that will be published in the September 2014 *Music Educators Journal*:

In today's multimedia society, text is any medium used to convey meaning, and literacy is two-way competence in a medium—that is, the ability both to convey one's own ideas and to understand others' ideas when conveyed through that medium. Music literacy is, therefore, the ability to convey one's own musical ideas and understand how others convey their ideas through music.

Functionally, another way to describe music literacy is the ability to independently carry out the artistic processes of *creating* new music, *performing* existing music with understanding and expression, and *responding* to others' music with understanding.³

Successful university directors possess music literacy to an exceptional degree, particularly in their mastery of the process of performing, as evidenced by their careful selection, analysis, interpretation, and execution of complex scores. The very *least* they can do is to let their students in on their over-all approach as well as

² Shuler, Scott C., Norgaard, Martin, and Blakeslee, Michael J. "The New National Standards for Music Education." *Music Educators Journal* 100, no. 1 (September 2014).

³ Shuler, Scott C. "Building Inclusive, Effective Twenty-First Century Music Programs." *Music Educators Journal* 98, no. 1 (September 2011): 8-13.

specific decisions, to serve as an example; those truly committed to *teaching* will empower their students to carry out the process independently.

Ensemble directors who embrace their responsibility as role models will make transparent the steps they go through as they select, analyze, interpret, and rehearse scores. Beyond the important traditional role of conveying and reinforcing quality standards, they will explain the educational reasons they select particular repertoire for the group's programs. In the process, directors will clarify the understandings that they possess and that their students need to develop.

EVAN TOBIAS

1) Collaborate and connect with the music education department

One of the easiest and most powerful ways college ensemble faculty can contribute to the preparation of future music educators is by collaborating and connecting with music education departments. This may mean engaging in ongoing discussions, understanding the music education curriculum, and aligning what occurs in ensembles with what students are learning in their music education courses. This may seem obvious but there is a chance that what students learn in music education courses and what they experience or embody in their collegiate ensembles is disconnected. Ensemble faculty can play a powerful role situating what students are learning in their music education curriculum in the context of their ensemble experience. Those interested in tighter alignment between music education departments and ensembles might collaborate with their colleagues on projects, curricular inquiry, discussing current research, and possibly attend similar conferences.

2) Model and discuss multiple ways of facilitating diverse types of ensembles informed by educational theories and research

Ensemble faculty constantly model for their students. Preparing students to teach in the future means modeling and discussing multiple ways of facilitating diverse types of ensembles. For instance, while working on a particular musical passage, a college ensemble facilitator might model direct instruction and efficient rehearsal strategies moving quickly through diagnosing issues and instructing students how to adjust their performing. At a later point in the same session the college facilitator might model a constructivist approach to a rehearsal guiding students through identifying aspects of the music they think can be improved or interpreted differently and facilitating a process of collaborative problem finding and solving as students work with each other and the ensemble facilitator to forward the ensemble and develop their own musicianship and understanding. Ensemble faculty can play a critical role modeling and making explicit how educational theories and research inform instrumental education. For instance, ensemble faculty can help students understand how concepts such as the zone of proximal development and

scaffolding⁴ relate to an educator's decisions in an ensemble or how theories of creativity or questioning techniques can guide how we interact with students and prioritize our time. By discussing with students, multiple approaches in relation to the aims and goals they meet, ensemble faculty can help future music teachers understand why certain decisions are made and reflect on the types of decisions they might make in the future. By framing their decisions and what occurs in the ensemble in terms of curriculum and pedagogy, ensemble faculty can contribute to students' ability to think critically about what they might do as educators rather than simply replicating what they have experienced.

3) Model, provoke, and foster multifaceted ways of being musical with and through instruments

Often pre-service and in-service music educators have difficulty envisioning possibilities for instrumental music education beyond rehearsing existing music for presentation to others in the context of formal concerts. Ensemble faculty can work with colleagues across schools of music to provide students with a broad spectrum of musical experiences in ensemble and other instrumental contexts. This means having ensemble students create, analyze, discuss and perform music along with connecting across music and related ideas or experiences. Ensemble faculty who expand what typically occurs in the ensembles traditionally included in K-12 and higher education may play leadership roles in helping students envision multiple possibilities of what it means to be in an ensemble. For instance, college ensemble faculty might model how to facilitate varied approaches to improvising or creating and performing original music in ensemble contexts. In these ways ensemble faculty can contribute to students developing multifaceted, flexible, and hyphenated musicianship⁵ of which performing is but one part of a larger whole. Ensemble faculty might also engage students in considering how varied musical practices can inform the ways they might structure or approach ensemble experiences. For instance, one might guide students through the different ways that musicians who engage with Western Classical, Gamelan, Mariachi, Free improvisation, or Neo-folk music approach performing and rehearsing. Ensemble faculty might collaborate with colleagues to provide students with opportunities to engage in diverse ensemble structures, thus helping them envision multiple possibilities of ensembles.

4) Model, catalyze and foster artistic and musical inquiry

⁴ Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

⁵ Tobias, E. S. (2012). Hybrid spaces and hyphenated musicians: Secondary students' musical engagement in a songwriting and technology course. *Music Education Research*, 14(3), 329-346.

Ensemble faculty can help students develop their capacity to engage in artistic and musical inquiry. This might range from integrating inquiry throughout the ensemble experience to reconceptualizing ensembles as inquiry-based endeavors. Those taking up such a role would encourage students to generate and articulate questions and musical goals that they then explore individually or collaboratively. Ensemble faculty might imagine collaborating with students to explore driving questions at the heart of musical and artistic engagement. This might entail structuring a semester around questions such as: What are the qualities of an excellent ensemble? How might ensembles function in contemporary society? What do ensembles contribute to our own and others' lives? Students might then collaborate with each other and the ensemble leader to pose additional questions and answers through their engagement.

Those comfortable with diverse ensemble settings and structures might pose questions that allow for newer possibilities of ensemble engagement such as: How might music reflect or affect past, current, or future societies? Ensemble leaders might allow for the types of musical engagement, thinking, and learning that occur when attempting to generate answers. This might mean holding back from choosing the ensemble's music and allowing students to collaborate with each other and the ensemble leader to determine what music they might engage with and how they might work as an ensemble to address the artistic questions with and through their instruments. Some ensemble leaders might support students generating their own questions, which can open entirely new vistas as to what might occur in an ensemble. In these ways, ensemble faculty can have a direct impact on students' developing musicianship and ability to broaden what occurs in ensembles in their future contexts.

5) Help students synthesize and connect

Students often experience their formal music education as compartmentalized and disconnected experiences. Ensemble facilitators can play a role in helping students synthesize and connect across their varied and often disparate courses, experiences, skills, knowledge, and developing understanding. To this end, ensemble faculty might draw upon the notion of relational thinking in which “teachers place key ideas, works, and disciplines in close proximity to one another.”⁶ Barrett and Veblen explain that “the artistry of teachers is revealed in the way disciplines, works, or themes are arranged within the curriculum, inviting creative interplay, investigation, and invention.”⁷ By highlighting explicit connections between students' ensemble engagement and their other music education experiences,

⁶ Barrett, J. R., & Veblen, K. K. (2012). Meaningful connections in a comprehensive approach to the music curriculum. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford Handbook of Music Education* (Vol. 1, pp. 361-380). New York, NY: Oxford, 366.

⁷ Ibid.

ensemble leaders can contribute to students' capacity to engage in relational thinking.

This might include having students draw upon aural or analytical skills to improve performance and gain a deeper understanding of the music they are engaging with or applying pedagogical and curricular understanding to design projects and lessons for their future students related to the music that they engage with in their ensembles. Ensemble faculty might collaborate with colleagues to organize their curricula around guiding questions or big ideas, building an ethic of synthesizing and connecting into the core of a collaborative interdisciplinary enterprise. In this way ensemble leaders can help students engage in processes of connecting while modeling interdisciplinary collaboration. Ensemble facilitators might also help students connect across social, historical, and cultural issues or contexts in relation to music, art, literature, or other media that relate to their ensemble engagement.

2. If we ourselves have not been prepared to teach outside of the traditional band and orchestra model, what can we do to help prepare our music education majors to do so?

Primary Respondent: ROBERT DUKE

Short answer: By demonstrating and demanding superb, flexible musicianship in a variety of contexts.

Further thoughts:

All of us who have reached high levels of skill and understanding in any discipline recognize that our expertise is based on a very small number of very fundamental ideas. Although there are innumerable details in every discipline, the details in each are organized around a spine of central ideas that hold the whole enterprise together.

A key feature of successful teaching and successful music making is flexibility. Engendering flexibility in our students requires our providing lots of varied opportunities to practice applying the central principles of music making and music learning. It seems to me that our charge, then, is to focus our students' attention on the universals of exquisite musical expression and the techniques of excellent sound production, making explicit the implicit homologues represented in what we old-guard-protectors of the Western canon know very well, and in the examples of superb music making by Paul Simon, Aretha Franklin, Ravi Shankar, Miles Davis, Bob Dylan, Ella Fitzgerald, Johnny Cash, and Tupac Shakur. It's not that complicated. Of course, individual instantiations of music can be very complicated, but the underlying principles that make them go are not. Those principles are small in number and large in generality and reach.

This is not to say that every faculty member in a music school needs to learn to like Hip-Hop (or to pretend they do), any more than they need to pretend to like the music of César Franck or John Mackey. But it is important to make clear that the scales of affinity and artistic quality are orthogonal. There's plenty of music that I recognize as being superbly crafted and deeply evocative, yet I don't care to listen to it at all. The converse is also true.

Even a child can express something beautifully through music. By that I don't mean beautifully *for a child*, I mean beautifully, full stop. This can only happen, though, if we set up learners strategically by having them play and sing music that they are actually capable of performing beautifully. Sounds like a no-brainer, but this principle is violated all the time.

FRANK BATTISTI

Develop their imagination and creative potential. All courses, rehearsals and activities in music education curricula should provide opportunities for students to develop their imagination and creative potential. Teachers with imagination are best equipped to create musical experiences/activities (both traditional and "outside the box") that will inspire, motivate and excite students from different social and economic backgrounds.

Additional suggestions regarding the preparation of the artist-teacher:

1. Recruit students who are talented, intelligent and have a passion for music – not a passion for activities that use music - but a passion for the expressive art of music.
2. Make the development of high "music-making skills" (performance skills) a high priority in music education curricula. The quality of the teacher's "music-making" and musicianship skills either enhances or limits their ability and effectiveness as a teacher.
3. Allot more time for participation in both tradition and contemporary/popular type small ensembles. Playing in small groups/chamber ensembles is an efficient and effective way for students to gain insights into "democratic music-making" and develop important ensemble performance skills.
4. Require all music education majors to take a composition/arranging course. Composing/arranging stimulates imagination and creativity. (If possible, also have them take a creative writing course.)
5. Expose students to the "large ensemble multi-music experience structure." This structure broadens the students' traditional large ensemble "re-creative" experience through performances of solo and small ensemble music. It expands the students' overall musical experience by providing opportunities for the student to 1. write and perform music they "create" and 2. "consume (listen to) music" performed by themselves and/or visiting artists and ensembles. (Note: The vast majority of students do not continue to perform [re-create] or compose [create] music beyond their school years.

- However, all will continue to “consume” [listen to] music. Nurturing knowledgeable, discriminating “music lovers” should be a priority objective of all music education programs.) The “large ensemble multi-music experience structure” addresses all the goals of the *National Standards for Music Education*.
6. Assign all music education majors to “observe” and “practice teach” in schools with EXCELLENT music programs and teachers. The mentorship of “model artist-teachers” is an important factor in the education and development of artist-teachers.

CRAIG KIRCHHOFF

Most conductors of my generation have been educated in a very traditional educational system at the college and university level. Many schools continue this historical tradition giving little consideration to the changing landscape of professional opportunities that will be available to our students once they matriculate from the institution. Only recently have institutions such as the Eastman School of Music, the University of Colorado, and others have created centers for entrepreneurship, established to guide and prepare students for non-traditional career paths in music in the twenty-first century. It is our responsibility as ensemble conductors to continually remind students that their role as future educators is evolving; they cannot enter the profession teaching as they were taught.

Within the traditional band and orchestra model, ensembles have tended to be conductor-centered ensembles rather than student-centered. It is essential that we make conscious efforts in our own rehearsals to offer a more student-centered approach to learning. One important step to achieving this goal, for example, would be to create a vibrant chamber music program which functions at the core of the large ensemble program. Chamber music ensembles within the larger ensemble program could be charged with the responsibility of choosing the music, rehearsing the music, and finding appropriate venues within the community to perform this music. Perhaps an achievable initial level of outreach and engagement would be the expectation that each chamber ensemble produce one student-centered outreach concert during the academic year.

I also believe that ensemble conductors have to model cross-curricular collaboration by interacting regularly with our colleagues in theatre, visual art, and dance. Similarly, concerts including other ensembles from our schools and departments of music can explore the unique and rich collaborative opportunities that are available to us, and can also serve to reinforce the philosophy that we do not teach “band”, we teach “music”. Furthermore, the opportunity for our students to collaborate with composers and guest artists in our ensemble programs serves to amplify that what we are teaching through participation in our large ensemble programs is creativity and the development of the imagination.

LARRY LIVINGSTON

First of all, there needs to be a willingness to look beyond historical practice. Many of the college music education faculty I have encountered continue to genuflect in front of the static paradigms by which they themselves were taught. To break out, one must have the courage to make candid assessments of where music education is going. By this I do not mean to imply that the old ways are moribund, just incomplete. If we really want to sustain the tried and true, the smart move is not to deny but to embrace the tectonic shifts that have happened in the American music scene, and in so doing, find creative ways to winnow into one's teaching the core values which have long sustained our profession.

I would urge college faculty to seek outside expertise. Because the musical culture has become so rich and widely varying, there are often musicians with appropriate skills and knowledge in the local community who can be brought in for seminars and workshops. Similarly, there may be students in the program who have the requisite competence. In fact, the best feature of any university is human capital. Why we tend to underutilize this asset is a puzzle.

Beyond bringing in guest lecturers and presenters, there are myriad resources available to help music educators become familiar with non-traditional pedagogies and techniques. GAMA, the Guitar and Accessories Marketing Association, offers a quick and highly effective seminar in how to teach guitar for those who do not play the instrument. Renowned music education consultant Marcia Neel has built a powerful web-based set of guidelines for how to start a mariachi program. In Abilene, Texas, Darcy Radcliffe has formed a string ensemble called Revolution, a group which does derivative rock and roll and western swing music on amplified strings and which has ignited her orchestra program. Frank Troyka, band director at Berkner High School in Texas, has launched an annual rock and roll competition in his school, an event which includes a number of students from his traditional band program, but who, like their peers, traffic in musical omnivoria. He would be happy to counsel or advise on the pursuit of a broader spectrum of music making.

SCOTT SHULER

The roles I outlined for question #1 above are merely the low-hanging fruit for ensemble directors who seek to prepare their students for successful teaching careers, requiring only that directors share what they are already doing with their students. The greater, but ultimately more important, challenge for ensemble directors will be to move beyond the narrowly defined priority of producing quality performances by supporting their students' broader needs as future teachers. By so doing, they will model the selfless service that they want their collegiate musicians to emulate, in hopes that these future teachers will "pass it on" when they are placed in charge of their own music classrooms.

The label "instrumental music teacher" poses some challenges. For example:

- Is such a teacher a specialist, or a generally trained music teacher who possesses particular depth in instrumental ensemble work?
- Do guitar and keyboard count as instruments? How about the iPad? The Akai EWI or Yamaha WX wind controller series?

Most states certify music teachers generally, allowing licensed music teachers to teach all levels and/or specialty areas. It is in music teachers' best interest to be multifaceted in their background and flexible in their aspirations, as they seek employment in schools where full-time employment depends on their ability to teach a variety of music courses reasonably well. Granted, all inexperienced teachers need to add to their expertise over time. However, school administrators understandably look for some evidence of training or experience in each area of a job description when hiring. Once employed, new teachers who enter a situation with gaping holes in their preparation are all too likely to join the large cadre who exit our profession within their first few years in the field.

In light of the above, I'll pose some questions that college ensemble directors might want to ponder:

1. Do you encourage your student musicians to broaden their preparation to reach and teach students who do *not* elect ensemble participation?
2. Do you support admission policies that welcome students who have backgrounds conducive to teaching in 21st century music programsⁱ – composers, improvisers, guitarists, and multi-instrumentalists – rather than prioritizing solely on performance proficiency on a single ensemble instrument?
3. Do you support loosening traditional requirements that music education majors participate in large BOC ensembles every semester, thereby allowing/encouraging them to elect alternative ensembles in styles (a cappella, chamber, nonwestern, improvisational, jazz/rock) that might be of interest to their future PreK-12 students, and also helping more composition majors major in music education?
4. Do you support hiring faculty who possess nontraditional skills necessary to prepare future teachers for 21st century music education programs?
 - a. For example, when hiring studio teachers, to what extent would you prioritize on candidates who can improvise or create their own cadenzas?
 - b. Given limited faculty salary lines, would you support hiring someone who can teach not only private guitar, but also class guitar?
 - c. Do you support hiring composition faculty who are interested in helping future teachers teach composition to PreK-12 students?

- d. Do you support hiring musicology faculty who are interested in popular and nonwestern music?

EVAN TOBIAS

1) Engage as ethnographers

People engaging in ethnographic research often spend a significant amount of time learning about particular cultures or communities through observations, interviews, and other means. Educators can engage as ethnographers in the literal research sense, as in studying a particular musical culture in depth, or take on a broader approach by becoming aware of and learning about the diverse ways that people engage with music, teaching, and learning. This might begin with identifying what occurs in our local communities and then progress to learning about the multifaceted ways that people engage with music across our own society and throughout the world. When accompanied with curiosity and critical engagement music educators might leverage tools as simple as Google and YouTube to search for and engage with videos of and information on unfamiliar musics and musical practices. One might also draw on the work of musicologists and experiences or perspectives of practitioners of musical cultures typically excluded from traditional instrumental music education contexts. For instance, what might occur in the typical college instrumental program if it were to adopt the musical and related practices of those who play in popular music ensembles, Gamelan, or free improvisation groups? Music teacher educators and their students may benefit from sharing and discussing examples of such musical engagement and their implications for music education.

Helping prepare music education majors to teach outside of the traditional band and orchestra model if we were not prepared to do so calls for increasing our awareness of music and musical engagement that occurs beyond our sphere of familiarity and comfort. Ensemble faculty might also consider implications and possibilities of such music and musical engagement for music teaching and learning. Those involved in instrumental music education contexts might fuse their ethnographic engagement with a disposition of curiosity to pose questions such as: What is it about Electronic Dance Music or Hip-hop that could be fused with instrumental education? How might interactive media impact the way we know or do instrumental music? Immersing ourselves and students in varied musical cultures might open productive dialogue that leads to additional ways of conceptualizing instrumental music curriculum and music education in general.

2) Learn and try new ways of being musical and approaches to teaching

Becoming aware of musical practices outside one's particular area of expertise is an important first step, however, preparing students to teach outside traditional collegiate band, orchestra, and choral ensemble models necessitates addressing expanded musical cultures and practices. It is thus critical to cultivate in our students a disposition of curiosity, ongoing learning, play, and willingness to

experiment in our practice. It might be helpful to pay attention to the growing body of research and thinking taking place across music education that addresses these issues explicitly.

In addition to attending related conference sessions and reading research, faculty might have informal conversations with colleagues who focus on aspects of music education outside of the traditional band, chorus, and orchestra models. It may be helpful for ensemble faculty to work closely with music education faculty who are often engaged in ongoing work and research related to current and future directions in music education. This includes trying newer or unfamiliar ways of being musical or approaches to music teaching and learning. For some this might mean performing in a Gospel choir, House music and dance jam, or Gamelan, while for others this might involve facilitating project-based learning or the performance and recording of a cover tune in the form of a multitracked video. Furthermore, we might be open and honest with our students about what we are learning and how we are experimenting in our practice. This can be a collaborative endeavor when we situate ourselves and students as a community of learners exploring aspects of musical engagement or music teaching and learning that are either new to society, our profession, ourselves, or our students.

3) Provide opportunities and perhaps require students to engage with music in diverse ways and contexts with which they (and we) might not be familiar.

If we expect pre-service and in-service music educators to teach outside of Western Classical large ensembles (as the proposed question implies), we ought to provide opportunities for them to experience and immerse themselves in music and musical engagement outside of these contexts. If ensemble faculty find themselves unable to facilitate certain types of musical engagement and experiences, then they may consider calling upon others who can do so. This may mean inviting culture bearers into existing ensemble contexts to expand what occurs, having students work with experts in particular instrumental contexts, or developing collaborative and team teaching models that provide all involved with new ways of engaging with one another. In other words, if we are serious about helping students be flexible and inclusive in the ways they can engage musically and provide opportunities for their future students we need to provide them with such contexts throughout their entire pre-service and in-service music education. Some faculty might choose to step back and invite those with expertise to facilitate diverse musical practices in a culturally valid and educationally salient manner to do so. Others might collaborate in a way that is beneficial to students or engage in unfamiliar musical practices as a member of the ensemble *with* students. Whatever one's preference, demonstrating multiple ways of collaborating with others and sharing expertise can serve as a model for future educators who might engage in similar partnerships.

3a. What experiences and processes occurring now within the curriculum of the instrumental music director could be diminished or perhaps replaced in order to more fully enhance their students' music education?

Primary Respondent: EVAN TOBIAS

1) Pivot from directing ensembles to facilitating musical engagement, understanding, growth, and learning

Rather than thinking about aspects of a curriculum being diminished or replaced, we might consider how broadening the ways we approach instrumental music education can help us pivot in our practice. For instance, for many, the notion of directing is typically tied up with aims and goals toward helping ensemble students reach their full potential and to sound excellent in a performance. Thus, directing carries with it a particular set of experiences and practices. In broadening how we approach music teacher education in instrumental contexts, we might consider additional roles of educators in ensembles. Facilitating, is a helpful way of leading an ensemble, particularly when modeling for future music educators. Consider who has ownership of the decisions, learning, and actions that occur when directing an ensemble and when facilitating musical engagement, understanding, growth, and learning. How might directing an ensemble relate to aims and goals in ways that are similar or different to facilitating learning and engagement in an ensemble?

The act of facilitating students' musical engagement, understanding, growth, and learning means asking excellent questions more than telling students to do things or providing opportunities for, or perhaps requiring, students to generate solutions and possibilities in ensemble and other instrumental contexts. Ensemble leaders as facilitators may focus less on efficiency and more on helping students develop musical understanding and the capacity to make informed or inspired musical decisions. Whereas directing has the potential to take on what Freire⁸ identifies as a banking approach to education where a teacher continually gives information to students, facilitating is often more conducive to a problem-posing approach by encouraging students to generate their own answers and understandings. This might be seen as pivoting in *how* one leads. Music educators who choose to facilitate students' musical engagement and learning might open places for students to contribute to a collaborative approach to interpreting and performing existing music, goal setting, or pursuing a broad range of other types of instrumental musical engagement.

2) Balance presentational and participatory musical engagement and cultures

⁸ Freire, P. (1970). *Pedagogy of the oppressed*. New York: Continuum Publishing Company.

Much of instrumental music education focuses on the goal of having students perform the existing music of composers in a way that is musically satisfying and adheres to a composer's intent. Typically, this music is then presented to an audience in a concert. While this may seem obvious, it is worth noting that this is a particular approach to musical engagement or what Turino calls presentational music.⁹ Instrumental programs might include additional ways of engaging with music. One such approach gaining attention in music education is the notion of a participatory paradigm informed by Turino's ethnomusicological research on participatory music¹⁰ and Jenkins's media studies scholarship on participatory culture.¹¹ Clearly, students are participating in a presentational paradigm so what differs in a participatory paradigm?

Turino's research on diverse musical cultures around the world informs his notion of participatory performance, which is "a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role."¹² He differs this from presentational music "where one group of people, the artists, prepare and provide music for another group, the audience who do not participate in making the music or dancing."¹³ So how might this work in an instrumental setting? Participatory musical engagement a la Turino would mean that anyone could participate in the musical and social context. During a performance there may be no "audience" because everyone would be involved in some way. Likewise, the music might allow for people to improvise along, add parts, and fit in as they are able or are interested. Instrumental music programs might help future music educators foster such an ethic in their schools and communities and develop ways to include all in performing opportunities.

Another aspect of a participatory paradigm draws from media studies and concept of participatory culture as one with "relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations, and some type of informal mentorship whereby experienced participants pass along knowledge to novices" and where members believe their contributions matter and feel some degree of social connection with one another.¹⁴ Jenkins and colleagues explain that "participatory culture is emerging as the culture absorbs and responds to the explosion of new media technologies that make it possible for average

⁹ Turino, T. (2008). *Music as social life: The politics of participation*. Chicago, IL: The University of Chicago Press.

¹⁰ Ibid.

¹¹ Jenkins, H., Purushotma, R., Weigel, M., Clinton, K., & Robison, A. J. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: MIT Press.

¹² Turino, 26

¹³ Turino, 26

¹⁴ Jenkins et al, xi

consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways.”¹⁵ We might observe how many people in contemporary society enact participatory culture through varied ways of engaging with music, which often involve digital media. This includes people who might engage with existing music but in ways that differ from performing the music as a composer intended, or in some cases without performing at all.¹⁶ Addressing participatory culture in instrumental music programs might include providing students with opportunities to engage with music in ways ranging from creating and performing arrangements or covers to creating mashups of multiple pieces. The instrumental programs that most pre-service music educators experience typically focus on a presentational paradigm where existing music is prepared to present at a concert. Thus, they may lack experience engaging in aspects of participatory culture in ensemble contexts.

Both participatory music and participatory culture offer music educators expanded ways of thinking about how music can be shared with others and how people can engage with music in settings ranging from live events to one’s home or dorm room. What might it mean to balance presentational and participatory musical engagement? How might ensemble faculty and instrumental education programs help pre-service and in-service music educators balance participatory and presentational aspects of musical experience and be inclusive of multiple ways of engaging music with and without digital media? Answers to such questions are complex and beyond the scope of this document, but important to address. This is particularly so if pre-service music educators have only experienced presentational paradigms throughout their school music experience

3) Choosing inclusion over exclusion in terms of diverse musical practices, cultures, and forms of musical engagement

The term instrumental music curriculum is interesting in that it only specifies that music education is occurring in relation to instruments. Yet, historically in the US, instrumental music education means something much more specific. As an experiment we might consider some questions. Within instrumental music education as currently constructed: 1) What instruments are included and excluded? 2) What ways of engaging with music through instruments are included and excluded? 3) What music is included and excluded? 4) What constitutes an "ensemble?" Continuing our experiment, consider the possibilities of what instrumental music curriculum might be if it were only limited by the notion that it consists of musical engagement, teaching, and learning with instruments. We might even consider possibilities of more hybrid contexts where the lines between instrumental and other foci blur and overlap. I am suggesting that the future of

¹⁵ Ibid, 8.

¹⁶ Tobias, E. S. (2013). Toward convergence: Adapting music education to contemporary society and participatory culture. *Music Educators Journal*, 99(4), 29-36.

music education necessitates being inclusive of diverse musics, instruments, musical practices, cultures, and forms of musical engagement.

I am suggesting that instrumental music educators choose inclusion over exclusion. Often, instrumental music education excludes music and forms of musical engagement that are not aligned with or do not fit within a Western Classical instrumental music education paradigm. Choosing to be inclusive can be complex given the many curricular and structural issues in place based on a privileging of certain musical paradigms. For instance, what does it mean for instrumental programs and ensembles if we are inclusive of diverse instruments and particular musical or cultural practices? What would this mean in terms of balanced instrumentation or who is accepted into music programs or how students can participate in instrumental music programs? Being musically and culturally inclusive may mean focusing less on emphasizing reading and writing standard notation or devoting less time to framing music in terms of elements derived from and oriented to Western Classical music. As an exercise we might analyze the concepts, skills, practices, music, and instruments in instrumental programs and the degree to which they are tied to Western Classical music or inclusive of other musical cultures. What are the implications of being musically inclusive? What are the implications of continuing to emphasize Western Classical music and related practices over all other musics and musical cultures?

FRANK BATTISTI

a. Presently most college instrumental music education curricula allot a significant amount of time for student participation in large ensemble activity (wind band/ensemble and orchestra). This is an important and necessary component in the development of artist-teachers. However, a reduction in large ensembles rehearsal schedules would, I believe, not seriously diminish the benefits gained from this experience. Such a reduction would allow for expansion and/or broadening of other curriculum offerings (see response to Question 3b, below for more detail).

ROBERT DUKE

Short answer:

Abandon the wrongheaded notion that expertise is primarily a result of knowing stuff. Expertise is a function of what you do with the stuff you know. Make the curriculum smaller. Do less more.

Further thoughts:

One of my student advisees—a very bright and curious guy and a superb musician—visited me near the end of last semester. Like many of his equally compulsive classmates, he was thinking hard about laying out the plan for his life and career—when and at what level to start a teaching job, when and where to enroll in graduate school, what to major in—imagining that he'd plan all of this carefully and it would come to pass just as he'd anticipated. As I was listening and recognizing that life is

often inhospitable to our well-laid plans, I was thinking about ways to dissuade him from his hyper-intentionality and lead him to enjoy the experiences he's engaged in every day without thinking that every action, every effort, is merely a step toward other long-term goals.

I like this student a lot and I enjoy his unbridled enthusiasm for learning. I told him that whatever he chooses to invest his efforts in doing, at all points along his life's path, he should resolve to become great at it. Make excellence a habit (as Aristotle was fond of saying). What in particular you end up doing at any given moment is not that consequential. How well you do it most certainly is.

We often mess this up in school because we lose sight of what's important. This is not just a music thing, it's a school thing. Many curricula continue to add course requirements, and individual courses continue to add content, as if the problems people encounter in life are primarily a result of their not knowing enough stuff. That's almost never the problem. The impediment to most people's accomplishing what they set out to do is that they can't *do* enough stuff. And you don't increase learners' capacity to do by giving them more to know.

CRAIG KIRCHHOFF

In my opening remarks I mentioned that undergraduate music education programs have been dramatically reshaped due to a variety of forces, curricular and non-curricular resulting in fewer courses devoted to the major. I seriously doubt that our colleagues teaching core courses in history or theory would be willing to further consolidate their curricular offerings, nor do I believe that requirements for applied study or ensemble participation be reduced.

What demands serious discussion, however, is consideration of a new and flexible rehearsal/concert schedule for major performing ensembles at the university level. At the University of Minnesota, the ensemble faculty has made a conscious effort to reduce the number of concerts, knowing that our student resources are often stretched to the very limit of their potential with little or no time within respective ensemble rehearsal schedules to engage in other learning activities due to the constant and intense pressure to prepare for performance. The intent of this concept is not to reduce the visibility, the viability, or the importance of the major ensemble performance program, but to reasonably reduce time devoted to large ensemble rehearsals to enable other learning opportunities and other ensemble experiences that would deepen our student's preparation for their roles as professional musicians or as music educators.

LARRY LIVINGSTON

These questions raise a fundamental and crucial larger question. What is the value and currency of the undergraduate curriculum in our music schools? Efforts to make strategic modifications of curricula inevitably lead to one of two outcomes. The classic is to add courses to the existing program, a process which can make matriculation interminable. Conversely, because the excitement over improving the

curriculum quickly turns south when people realize that change means giving up stuff, curricular revision becomes more ornamental than core.

It is time we addressed the problem head on. The biumvirate of music history and music theory must meet the test of relevance and utility. The information, knowledge, and concepts which both music history and music theory contain can be empowering for a performer and an educator. However, in the day-to-day life of professionals, applied faculty, and school ensemble directors, concepts which grow out of the study of history and theory neither seem crucial nor are often cited. I do not argue that this is a good or healthy situation. I do maintain that the jury is in on whether these disciplines actually bear on success in professional or academic music making.

The internet has permanently changed learning. Our students come to us as virtuoso purveyors of the web, able to access vast resources with a click of the finger. They do homework while text messaging their friends, they eschew the library as too slow, and as they practice their instruments off hours, they also learn when time allows. We have kept them mostly in the tired routine of sitting in classrooms parallel-processing information which can be personalized and found on the net. We confuse teaching with learning, and we underestimate the power of the modern didactic zeitgeist. To really tackle the curricular stasis we need a do-over, an approach which trades out the old delivery systems for one based on taking advantage of our primary asset, human capital. Yes, there are many impediments to such epic change. If our schools are about the students, and I believe this is above dispute, then we should have the strength and courage to act accordingly. Those who inveigh against change because it is too difficult to do so may fall prey to the lazy dogma of impossibility.

In the University of L, my newly created fantasy college, music majors take a one-semester music history survey course taught by a brilliant, inspiring, and enlightened professor. Then, the students must subsequently pass a set of barrier exams which focus on historical periods and styles, **including** music in the popular culture. Ear training remains central and is offered for three years. To succeed as a performer or a teacher one must have the same attribute as Martin Luther; a good ear. Music theory, conversely, occupies one semester, with one additional semester of elective taken in whatever category the student desires. Could be form and analysis, could be orchestration, could be counterpoint, each of these subsets of music theory bearing on the actual doing of music. Again, barrier exams built on practical application of theoretical concepts would help assure facility.

Now comes the issue of what to do with the freed-up academic units. Intonation class, rhythm lab, and timbre studies would form a central trifecta in the U. of L. To make music as a career, to teach, compose, improvise, and certainly, conduct it, one needs to know about these foci. The good news is that all three are quanta, able to be addressed conceptually, with scientific underpinning, intuitively, and interpretively. The bad news is virtually none of our music schools including the

prestigious institutions have any truck with such offerings. Either because there is no room in the curriculum (the normal explanation) or out of deference, music schools cling to a fixed paradigm.

In addition to signing up for the trifecta, my music education majors would then choose from such exotic electives as beginning guitar; jazz- or style- based improvisation; intro to neuroscience for which music is the new sex, drugs, and rock and roll; techniques of fund raising; or more time on conducting. We have only four years and the clock is ticking. At the U. of L., we want to stimulate, even provoke, our music education majors. The goal is to produce animate, passionate, broadly skilled, keenly aware, agile future teachers who see their futures as a form of play, who believe that music is not the road to band, but vice versa.

SCOTT SHULER

Consolidate individual secondary instrument classes into families, such as woodwinds, orchestral strings, and brass.

Compress traditional musicology sequences into fewer semesters, and/or combine them with music theory in “comprehensive musicianship” classes.

Turn advanced theory classes into applied score study relevant to students’ areas of specialty and music composition classes.

Reduce the number of traditional large ensemble classes required of music education majors, by allowing them to substitute chamber or alternative ensembles (see my response to #3b below).

3b. What experiences and processes could be added to the curriculum of the instrumental music teacher in order to more fully enhance their students’ music education?

Primary Respondent: SCOTT SHULER

The primary goal of secondary music programs is to inspire and teach as many students as possible. As enrollment in traditional large ensembles has steadily declined over the past several decades, music teachers have been slow to embrace alternative course offerings that appeal to students outside the ensemble program. As I wrote in a more detailed overview of emerging directions for contemporary school music programs, entitled *Building Inclusive, Effective Twenty-First Century Music Programs*:

Enrollment numbers *do* matter, both philosophically and practically. We must *teach* more students because everyone needs to understand music. We must *involve* more

students because inclusiveness builds program support from families and friends. Most important, we must *inspire* more students so that they grow up to become adults who support music education and musical activity.¹⁷

Hence, if we wish to ensure a future for music and music education, ensemble directors and other higher education faculty need to provide future teachers with flexibility in their schedules to develop skills required to teach other electives that are proving popular among secondary students:

Other strands, such as harmonizing instruments (guitar, piano) and music composition, have existed outside K–12 schools for centuries, but only recently have become widespread in school curricula. The importance of keyboard and guitar is obvious if we wish to help students find lifelong paths, because these are the two instruments that students are most likely to continue playing after graduation.

Perhaps most surprising to traditionally trained music teachers has been the increasing popularity of music composition, facilitated by software and other technologies that enable students to explore and express musical ideas with an ease that could not have been imagined only twenty years ago. Students love to compose music. If educators fully exploit the opportunities thus afforded for music learning, eventually as many adults may create music as currently participate in performance.¹⁸

All new teachers should be prepared to teach guitar or keyboard, just as they are currently prepared to teach band and orchestral secondary instruments. Guitar programs in particular have grown in popularity. Because guitar and keyboard are typically taught at the secondary level through distinct, stand-alone classes, teachers need systematic preparation that includes method materials and repertoire as well as pedagogy for such classes, analogous to the preparation they receive to choose repertoire and design lessons for ensemble classes.

Teaching composition draws upon but transcends teaching music theory; writing second-species counterpoint in music theory class is insufficient preparation. New National Core Arts Standards call for every music class to include compositional components. Hence, every graduate from a music teacher preparation program must be able to help K-12 students apply and extend their musical learning through composition in the context of all music classes. Future teachers will need to take undergraduate composition classes, designed to model composition pedagogy. Composition majors interested in K-12 teaching should be welcomed and encouraged.

¹⁷ Shuler, Scott C. “Building Inclusive, Effective Twenty-First Century Music Programs.” *Music Educators Journal* 98, no. 1 (September 2011): 8-13.

¹⁸ Shuler, Scott C. “Building Inclusive, Effective Twenty-First Century Music Programs.” *Music Educators Journal* 98, no. 1 (September 2011): 8-13.

Two other emerging strands proving attractive to secondary students are Music Technology (which typically combines elements of composition and sound engineering) and alternative ensemble classes. Many of these ensembles are ethnic in origin, such as mariachi and steel pan, but others emphasize popular forms:

Indie/rock ensembles are really chamber groups in which each student plays a unique role and learns to collaborate to solve musical problems. Such classes offer unusually powerful opportunities to address the complete range of standards, including singing, playing instruments, improvising and composing/songwriting, notating, harmonizing, and analyzing (including cover charts from albums). Students who develop skill in doing this kind of music making are very likely to extend their involvement beyond the school building and after graduation from high school.¹⁹

To prepare themselves to teach alternative ensembles, future teachers need to participate in course sequences that include musicology, theory, and hands-on performance experiences in the types of ethnic and contemporary popular music they hope to teach.

For a more thorough discussion of this question as well as 3a, the reader is referred to *The Impact of National Standards on the Preparation, In-Service Professional Development, and Assessment of Music Teachers*,²⁰ an article I crafted originally after publication of the 1994 standards that is equally relevant to the new National Core Music Standards.

New National Core Music Standards provide a separate set of sequential performance standards designed specifically for each of the four strands described above: ensembles, harmonizing instruments, composition/theory, and music technology. To download these standards and access more music-specific information, see www.nafme.org/standards; for general information about National Core Arts Standards, see www.NationalArtsStandards.org.

FRANK BATTISTI

- a. Expand the amount of time allotted for participation in small ensembles (both traditional and popular types).
- b. Provide opportunities for students to develop their organizational and leadership skills.
- c. Expand the study of ethnic, world and popular music in curriculum courses (basic musicianship, theory, history, etc.).
- d. Require the study of composition/arranging/improvisation.

¹⁹ Ibid.

²⁰ Schuler, Scott C. "The Impact of National Standards on the Preparation, In-Service Professional Development, and Assessment of Music Teachers." *Arts Education Policy Review* 96, no. 3 (January/February 1995): 2-14.

- e. Expand the opportunities for students to conduct ensembles/coach small groups.
- f. Increase contact and observation of outstanding school artist-teachers.
- g. Provide adequate instruction in electronic instruments and equipment useful in teaching music.

ROBERT DUKE

(Combined his responses for 3a and 3b into a single response found in 3a.)

CRAIG KIRCHHOFF

I believe that students should encounter more experiences that explore the creative process and develop the imagination. Therefore, it would be ideal for students to explore the following areas:

1. Creative Writing
2. Improvisation
3. Composition

Additionally, every music student should be required to take a one-year course, titled "The Arts and Mankind". This is a course that surveys the arts through the lens of an historical timeline. The learning outcome of the two-semester course would be to develop a clear understanding of how the arts, individually and collectively, responded to social and political pressures of respective historical periods. This course would provide students with a broad perspective of how the arts developed and maintained cultural and social relevance from antiquity through contemporary times.

Within the major itself, I believe that music education curricula should embrace the concept of a laboratory ensemble of instrumental music education students that would meet every semester (with the exception of the student teaching semester) for all four years of study. This laboratory experience would provide students expanded opportunities to explore secondary instruments, appropriate repertoire, conducting technique, and rehearsal technique. A laboratory experience like this would also create a natural mentoring program; older students would be charged with the responsibility of mentoring younger students.

Similarly, I also believe that non-major ensembles on campus can provide mentoring opportunities for music education majors at all levels of their development, either as section coaches or as chamber music coaches. These kinds of opportunities would enable students to understand concepts of group dynamics, instrumental techniques, and rehearsal techniques well before their student teaching semester. Students identified by the music education and conducting faculty could be assigned to function as assistant conductors to these ensembles if

their musicianship and their status within the music education program would merit such an assignment.

LARRY LIVINGSTON

(Combined his responses for 3a and 3b into a single response found in 3a.)

EVAN TOBIAS

1. Experiencing and facilitating students' construction of knowledge and understanding

As discussed earlier, music educators working in instrumental contexts might provide more opportunities for students to construct their own knowledge and musical understanding by scaffolding and asking excellent questions. Instrumental music programs and ensembles might have students experience and develop understanding of how dialogue, reflection, and scaffolding can occur in instrumental contexts such as ensembles.

2. Experiencing and facilitating inquiry-based learning

Inquiry-based learning encompasses approaches to teaching and learning that feature small group collaboration in which students construct their own understanding through their engagement and reflection on projects. This type of teaching and learning highlights the importance of how students make meaning through their engagement for deep understanding,²¹ ongoing inquiry, problem finding, problem-solving, and reflection through collaborative engagement. The teacher plays a facilitating, scaffolding, and supportive role enabling students to work through challenges and construct their own understanding.

Inquiry-based learning could be applied in even the most traditional approaches to instrumental music education where students rehearse and prepare music for a concert. In this case, students' engagement might be centered around a problem to solve such as "How do we prepare this music for an excellent performance?" When an inquiry-based approach is included in a college ensemble, students would be encouraged to take ownership of identifying additional questions, issues, challenges, solutions, and plans for moving forward with the faculty member facilitating and supporting this process. Inquiry-based learning can also lead to diverse forms of musical engagement that might not take the form of a typical large ensemble setting. Consider the possibilities when students engage in collaborative inquiry and

²¹ Barron, B., & Darling-Hammond, L. (2008). How can we teach for meaningful learning? In L. Darling-Hammond, B. Barron, D. Pearson, P. T. D. Zimmerman, G. N. Cervetti & J. L. Tilson (Eds.), *Powerful learning: What we know about teaching for understanding* (pp. 11-70). San Francisco, CA: Jossey-Bass.

engagement to address driving questions such as: How does music mediate or express aspects of the human experience? or What relationships exist between music and other media? In such a scenario there may not be a pre-determined outcome and the faculty member could allow the resulting projects to emerge from students' engagement.

3. Engaging with broader types of music, instruments, and ways of knowing and doing music

If we want students to be flexible in their musicianship and teaching, then they ought to have a broad range of experiences with music, instruments, and ways of knowing and doing music including and expanding beyond what typically occurs in instrumental programs. This necessitates opportunities and possibly requirements for students to engage in diverse musical contexts as part of their core curricula. Many schools of music exclude almost all but a selection of acoustic wind, string, and percussion instruments as foci of study. Similarly, many music schools exclude almost all ensembles or musical practices other than a select few as music education students' required curriculum. Consider the implications that such exclusionary practices have on the philosophical, pedagogical, curricular and musical perspectives and skill sets of future music teachers. Educating future music teachers to be able to enact comprehensive programs necessitates that instrumental music programs and music schools be more inclusive. This means allowing diverse musicians entry into music programs and enabling students to engage in diverse musical settings.

In other words, along with opportunities to perform existing music in a wind ensemble, future music teachers ought to have opportunities ranging from improvising and creating music in hybrid ensembles with combinations of acoustic, electric, and digital instruments to engaging in contexts from musical cultures such as Gamelan, Mariachi, or Electronic Dance Music. Instrumental music programs might have students learn music by ear, create and perform live mash-ups and remixes, and collaborate with dancers or media artists, just as they might interpret and perform wind band or solo repertoire. Instrumental programs might draw upon notions of participatory music making where all people present play an active role in the musical engagement²² and participatory music and media cultures where people interact with music in emerging ways ranging from posting commentary online to transforming existing music.²³ For instance, pre-service and in-service music educators might be imaginative and adopt a technique sometimes used by chefs in presenting variations on a particular dish or food item. For instance "apple pie three ways" might consist of a platter where a typical slice of apple pie sits next

²² Regelski, T. A. (2013). *Re-setting music education's "default settings"*. *Action, Criticism & Theory for Music Education*, 12(1), 6-23.

²³ Jenkins et al.

to a scoop of apple ice cream encapsulated in pastry, and a mound of freeze dried apples surrounded by swirls of pastry cream and caramel. In a play on such an approach, students might participate in interpreting and perhaps transforming existing music to share a particular piece three ways, one of which is how the composer originally intended that it be performed. Embracing the expanding ways that people engage with music can play an important role in aligning instrumental music education with contemporary society.

4. Leverage technology and digital media to foster learning, augment experience, and expand engagement

Along with including technology and digital music making devices as instruments in instrumental music education, students and educators might leverage technology and digital media to expand learning, experience, and engagement with music in varied instrumental contexts. For instance, students in an ensemble might use tablets and other mobile devices to provide feedback and commentary related to music being performed. This feedback and commentary could be shared with others by being projected on a visible surface in class or archived in a collaborative web-based document. Students might research, identify, and curate information relevant to the music they are performing by developing websites and then linking to relevant parts of the website by placing QR codes on corresponding parts of their music. When approached with an understanding of pedagogy, imagination, and critical lens, technology can open new vistas for musical engagement and learning in instrumental contexts.

4. At every level, from major symphony orchestras to school bands, there are challenges to maintain cultural and social relevance. Discuss the balance you would seek between preserving our history and traditions on the one hand and becoming more culturally and socially relevant on the other.

Primary Respondent: LARRY LIVINGSTON

The argument for relevance:

Relevance is contextual, slippery, and perhaps a quixotic pursuit. However, the world seems to take “selfies” every day, constantly chasing *next* and unhinging from *was*. As musicians and educators we have to sort out the temporally quick musics, ideas of presenting music, and teaching same. Our students come to us with the obvious imprint of their electronically dominated society. Their mp3 players hold thousands of bands, musics, and raw sound files. Our students are musical omnivores, as likely to ear bud Vivaldi as Nirvana, One Direction as *Sacre*, Pachelbel as Mumford and Sons, ancient and current living side by side in a wholly democratic, non-hierarchical display. The traditional and the most bodaciously relevant are instantly available as though sequential time did not exist. If it is our goal to reach

our students, to make a dent in their musical diet, we must start with a fillip to where they live.

What music education can do is to welcome the panoply of musics that are out there. Get in the boat and teach like your hair is on fire. The mantra of the enlightened instrumental music educator is to create such a stimulating learning environment that students are drawn inexorably to the magic show. And then, teach not by recipe but by transferring the power to the learners.

If the band room or orchestra room is reimagined as the music room in which all manner of musics can co-exist, something remarkable can happen. Today, tens of thousands of young people are doing music at home, not in our programs, because they do not need us. In the Mesozoic era, my time, to do music one had either to take lessons from the local piano teacher or join the band. Being in the band meant playing machines like the oboe, or the French horn, or the baritone (an instrument for which there is no real future without a band to play in). Now, thanks to inexpensive, powerful home devices, youngsters can do music alone or, over the internet with other musicians all over the world, plug in and rock on. I seek to attract this cohort of passionate guitar pickers, song writers, Neil Peart wannabe drummers, and mash-up devotees into our school programs. But I start with inviting them AND their music into the music room. I have personally witnessed the tipping point when a young guitar player first encounters the bassoon, or the tuba, or you name it. Amazingly enough, the appeal of these instruments and their idiosyncratic repertoire can be extraordinary. And the linchpin is that the student, not the powering-up music educator is the chooser.

And for tradition:

Professional orchestras are in trouble. Incredibly threatened by economic instability, shrinking and aging audiences, and the vagaries of entertainment over choice, orchestras experiment with a whole bevy of ideas. Outreach is in. Among the efforts to spark interest: schemes like not wearing formal costumes, placing the orchestra members in the audience, giving pre-concert lectures, letting the hoi polloi conduct a piece, serving food during concerts, using video projections, offering pops concerts, children's concerts, free matinees, and so on. Michael Tilson Thomas, easily the most creative of American maestros, has concocted a breathtaking set of presentation possibilities with his New World Symphony in Miami. Using gigantic outdoor megatrons and a variety of other technological gizmos, MTT has made an earnest effort to fire up the public. Nevertheless the hard facts remain. Orchestras are too expensive, have not captured the interest and wallets of young people, are conspicuously absent people of color, and, like the famous Carnegie Hall poster cartoon in *New Yorker* says, "tonight and every night, Beethoven Symphony No. 7." Shocking as it may seem, I believe that orchestras should accept the fact that they are inherently a set piece, playing in tails, led by a maestro, and cycling through the great repertoire. What is missing in this postulate is how to stay afloat. More about this later.

Tradition is not a fixed phenomenon but an evolving one. As such, the modern music educator realizes the nexus which joins the old, evanescent, and the new, untested. In truth, classical music has never been relevant if by that one means of consequence to the vox populi. In Brahms' day, roughly only six percent of the Viennese knew of him and/or would have listened to his music. It is the order of things that sophisticated utterances, whether in literature, graphic art, or music are largely lost on the madding crowd. To seek true relevance in our music making, composing, conducting, and teaching may be a Sisyphean task. Yet, there are reasons for doing so.

What we make tells much about who we are. *De faire quelque chose* is one thing. *Pour faire quelque chose de valeur* is quite another. For centuries composers of the first rank have built things, created works whose collective ethos stamps the human odyssey with the notion of supermortality. Mozart, sitting first in Salzburg and finally in Vienna, was a wizard of creativity. He formed from the neurotransmitters in his brain and the corridors of his soul a penumbra of musics which continue to hold our minds and hearts. Great music speaks to us, both old and new, vibrates in and out of our shared consciousness, mystifies us with sentient imagery, and as well plays happily as musak at garden parties. The list of preeminent composers is lengthy indeed, and each has left us a souvenir, a legacy at once profound and yet highly personal. Why is such a legacy important to preserve?

I have four answers, or better, riffs. That we understand the rarity and grace of great music offers us or assigns us the task of sustaining it. The best moments in the endless arc of humankind can be found in these works, popularity not the issue. We get to, and *ipso facto*, must be the caretakers and in so doing, pass on the heirloom of such sacred auditory icons. But even more important, Mozart is not only telling about his life, his adventures, and his unique pilgrimage across thirty five years of living. He is telling the story of each of us. How he knew so much about every human being remains a mystery. That he did, that his music reaches out to and deep inside my emotional landscape connects his spirit to mine. And for the mimetic of his autobiography and mine, I am perforce obliged to honor and propagate what he wrought. Thus, my first homage to tradition.

The contemporary culture is about din and speed, multi-tasking *de rigueur*. Our lives and those of our students are fraught with the constant demands of fending off loudness and doing many things quickly and/or at once. Learning to play the clarinet or the violin is painstaking, slow, and arduous. Protracted periods of practice time acted out in solitude are required to develop even rudimentary skill. But, as neuroscience has convincingly demonstrated, when someone plays a musical instrument, oxytocin and dopamine are firing in the brain, growing mental capacity and enriching the endorphin stream nested in the cerebellum. The Mozart Effect came too soon and with faulty empirical procedures. Nonetheless, it is clear from meta-analysis of thousands of subsequent and rigorous studies, doing music does make one smarter. Argument number two for the importance of our cause to keep tradition.

But there is still another. Modern human beings live at breakneck pace. Technology has brought us a blessing and a curse. We are stuck with this lifestyle and are fortunate indeed to embrace it. At the same time, we are little different from our forebears, from the age of Jefferson, from an age when things were quieter, slower, and in which one earned over extended spans of time spiritual manna from doing one's life. I submit that, in the tumult and haste of our daily routines, we have never more needed the balance of calm and reflection. Playing the old acoustic machines is a gift which addresses that missing piece. The spiritual, mental, and physical health of humankind finds a home in the act of playing band and orchestra instruments. Yes, computer games are fun and require special forms of attention. The term haptics means "touch," and in a larger sense, interface. When a little girl plays a scale on the flute, she is demonstrating the importance of haptics. It is precisely the way, the speed, the accuracy, the care with which her fingers press the keys, the way she forms her embouchure, the way she blows air across the mouthpiece that a haptic moment, a completely human interface takes place. When the same young lady plays video or computer games, the interface is anti-haptic. It only matters how fast she presses the key, subtlety and nuance irrelevant.

Finally, the future of live music is at risk for reasons well understood. In a time when everything is in flux, no surprise that music made on acoustic machinery is especially in danger. In the 19th century when people had leisure time they sat around the piano and sang, or played the mandolin, or danced or told stories. The electronic gadgetry of our era has made it possible for people to observe life rather than live it. If we can establish an educational thrust focused on lifelong music learning, it opens the possibility that people will reclaim participation in their lives. I wish for a society made up of lawyers, and janitors, life guards and nurses, computer programmers and locksmiths, everyone eager for the weekend or that part of the day when they can jam with friends, play in a string quartet, open mic night at a local club, or read music in a woodwind quintet.

In such a culture, amateurs and dilettantes would flourish, would put music in the center of their spare time, and not hard to visualize, become the audience for live music. People who watch golf on television, play golf, albeit badly. They empathize with Rory McIlroy when he goes OB, and they sit agog when Michelle Wei hits a 300-yard drive. Golf watchers are all surrogates. In my best dream, the Los Angeles Philharmonic Orchestra plays to a full house, a throng of amateur clarinet players, weekend violists, and dilettante bassoonists, each of whom sits mesmerized at the virtuosity of their surrogates on stage.

FRANK BATTISTI

A. It is essential that every school system formulate, define and clarify the objectives of its music education program. These objectives should include the development of basic music and technical skills; the acquisition of musical knowledge and the study and performance of high quality literature that allows students to "feel" the

expressive power of music (we should be developing “music lovers” who as adults will “consume” a broad spectrum of “musics” and advocate for the inclusion of music education in school curricula).

B. Today traditionally structured school music programs face many challenges due to the rapid societal and cultural changes taking place in the United States. Future music curricula will have to offer a broader range of opportunities for students to create, re-create and consume music in a variety of music-making environments. Achieving the proper balance between the best practices of traditional western culture influenced music education programs and new, more socially relevant musical activities and experiences, offers the best potential for attracting more students into school music programs. All music programs, regardless of their content, should focus on nurturing the student’s understanding/love of music and their creative potential.

ROBERT DUKE

Short answer:

Make certain that our attention and efforts focus on the most important aspects of what we do.

Further thoughts:

A former colleague of mine years ago, in anticipation of an upcoming orchestral guest conducting gig, wrote to the humorist and *Miami Herald* columnist Dave Barry, asking advice about how to get the “average Joe into the concert hall.” I think he’d originally written to Barry to take him to task for having dissed opera in an earlier column, and, as you might expect, his letter served as fodder for one of Barry’s subsequent pieces entitled Music Appreciation. Barry began by poking fun at my colleague’s last name, described the sex life of moss (I swear I didn’t make that up), ostensibly quoted the *World Book Encyclopedia* (“There are two chief kinds of music, classical and popular.” You can imagine where that went.) and then proceeded to enumerate what’s wrong with so-called classical music concerts. Among his list of faults:

I will go to a classical concert only under very special circumstances, such as that I have been told to make a ransom payment there....With "popular" music, you understand what's happening. For example, in the song Long Tall Sally, when Little Richard sings, Long Tall Sally, she's built for speed, you can be certain that the next line is going to follow logically (She got everything that Uncle John need), and then there will be the chorus, or, as it is known technically, "the 'Ooh baby' part." Whereas in classical music, you never know WHAT will happen next. Sometimes the musicians stop completely in the middle of the song, thereby causing the average Joe, who is hoping that the song is over, to start clapping, whereupon the deceased audience members come back to life and give him dirty looks, and he feels like a big dope.

You get the idea. Of course, the reason many people find this funny is that it rings true. Hallowed traditions die hard. How to behave, how to dress, how to speak, and any number of other conventions often serve not so much to preserve the substance of what's important as to distance people from one another and from unfamiliar experiences they might enjoy.

In the fine arts and in education, we tend to take ourselves *very seriously*, but often that seriousness is directed not at the most important parts of what we have to offer, but to the surface features of the experience, the ones that have no chance of inspiring someone to care about what we do or to value what's important.

CRAIG KIRCHHOFF

The challenge for the future will be for our ensemble programs to move toward a greater cultural and social relevance. Increasingly, rehearsal rooms and classrooms throughout the country have become culturally and socially more diverse than at any time in the past. Since my arrival to the University of Minnesota in 1993, the Twin Cities of Minneapolis and Saint Paul, once celebrated for their unique Scandinavian and German cultural influence, have evolved into a melting pot of cultural and social diversity. The question, therefore, is how can instrumental music education reach an increasingly diverse population to enable students of all economic strata to have access to the study of instrumental music?

In the case of the University of Minnesota, instrumental ensembles are clearly less diverse than ensembles in the choral area. The essential issue confronting instrumental education is to place musical instruments into the hands of financially disadvantaged students at an early age. Increasingly, programs in colleges and universities such as the *Band Project* at the University of Minnesota, essentially a teaching apprenticeship in which pre-service educators provide instruction to beginning band students, provides an important educational service to economically disadvantaged schools and enables pre-service teachers to gain valuable teaching experience prior to leaving the academy. It should be noted that this program not only focuses on teaching instrumental technique, but also includes experiences in composition and improvisation as an important part of the curriculum. A creative consortium of educational institutions, music industry, and arts organizations will have to confront this financial challenge if instrumental music is to become more relevant to an increasing culturally and socially diverse populations of students. As a corollary to this, it should be noted that increasing numbers of Minnesota high school music departments are offering beginning instrumental instruction to high school students, an opportunity previously not available to students if instrumental study was not begun in the elementary school.

Additionally, there are also important activities within our rehearsal rooms that can be initiated to serve the goal of a deeper understanding of cultural and social relevance. Dr. Elizabeth Jackson, band conductor at Eden Prairie High School, a large suburban high school southwest of Minneapolis, has initiated *The Cultural*

Music Project with her instrumental students. Eden Prairie High School, like many suburban high schools throughout the country, has become increasingly culturally and socially diverse. The goal of this project is for each student to illuminate the uniqueness of their family history and to bring to the fore a musical tradition, either historical or contemporary, associated with the country or the culture of distant relatives. A Ukrainian student in her ensemble, for example, could discuss an important contemporary Ukrainian rock group; or, could discuss a unique folk instrument played by a great-grandfather or great grandmother in the performance of indigenous Ukrainian folk music. Dr. Jackson has discovered that students often learn significant information about their own family history that they may have been completely unaware of, and that her students, as a collective, become very aware of the cultural diversity and richness that lives within the four walls of their rehearsal space.

SCOTT SHULER

Based on past observation, there seem to be several common angles of approach:

1. Adjusting repertoire (contemporary popular and/or geared toward the culture/ethnicity of audiences);
2. Adjusting instrumentation or type of ensemble (gospel, Mariachi, salsa, rock/fusion);
3. Audience outreach; and
4. High-quality preK-12 music education that promotes involvement in ensemble work.

I find myself particularly intrigued by the idea of either starting students on controllers (wind, string, percussion) or introducing them after beginning recorder/string class, thereby enabling them to change the voices/parts they play to fit a variety of repertoire and contexts with the mere touch of a button or two. Such an approach would:

- Reduce the cost of students' instruments;
- Reduce the number of techniques that teachers must teach simultaneously in instrumental classes, which are often heterogeneously grouped;
- Empower students to play 1st violin in a Beethoven symphony, slap bass in a funky popular tune, and tuba in a brass quartet within a single class period, all without changing instruments; and
- Enable students to patch their instruments into a computer to play along with professional recordings, preserve their improvised ideas, or lay down tracks for their own compositions.

. They might, for example, include a floor-based electrical outlet, adjustable speaker, and headset at each station – similar to what electronic studio musicians have available during recording session. Ensemble directors could switch from

monitoring collective sound to individual students with the flick of a switch, as teachers in language and keyboard labs currently do.

Regardless, there will likely come a day, which our best efforts may only delay, when trumpets and cellos will be viewed as quaintly as we currently regard crumhorns and viols. The key question is not how we can *prevent* change, but rather how we *exploit* the potential that change offers to improve children's education and adult involvement in music.

EVAN TOBIAS

1. Consider aims, goals, and philosophical foundations as guide points

Any decisions related to what might occur in instrumental music education ought to begin with a critical examination of our own and music education's aims, goals, and philosophical foundations. For instance, the goal of having students learn what it means to play in a historically accurate representation of a wind band and perform canonic works at a high level may result in curricular and pedagogical decisions that differ from a goal of having students develop the capacity and disposition to meet up with any number of musicians from varied backgrounds and spontaneously create and perform music. In other words, decisions about whether and how to change what occurs in music education ought to be informed by considerations of goals and contexts. From this perspective, answers to a question of balancing tradition and change might be in relation to issues such as: the degree to which students can be expressive and creative; the degree to which students connect between their own musical goals and those of their teachers; or the degree to which students can engage in diverse musics, musical practices, and ways of knowing the world through music.

The tricky issue here, is that music educators' aims, goals, and philosophical perspectives often differ from one another. Discussing aims, goals, and philosophical perspectives, however, is critical to determining the balance of preserving traditions and adapting to contemporary society, current thinking in music education, and the needs of 21st century students and musicians. We might consider some critical questions to help in making related decisions. For instance, how might traditions in instrumental music education afford or limit possibilities that can enrich students' musical lives? Whose history and traditions are we preserving and whose have we excluded and potentially silenced? What are the implications of adapting to contemporary society and becoming more culturally or socially relevant to instrumental music education and music education as a whole? To what extent are we willing and able to imagine or realize new possibilities that expand beyond historical and existing paradigms?

2. Re-conceptualize instrumental music education and music education in general

Decisions related to balancing between tradition and change require curricular inquiry. As Barrett²⁴ suggests, curricular inquiry that considers change “problematizes practice, foregrounds beliefs that are normally obscured, and calls normative conceptions of teaching and learning into question.” Barrett argues that re-conceptualizing curriculum “challenges music educators to recast beliefs and practices, rather than merely improving and refining traditional programs, materials, and organizational patterns of the field.”²⁵ As Barrett suggests, this means examining taken-for granted assumptions of musicianship and musical understanding. This is critical in determining the balance of preserving ensemble histories and traditions and evolving with society.

I’m suggesting that preparing the 21st century artist teacher requires curricular reconceptualization of what constitutes instrumental music education and music education in general more than determining the balance between tradition and change. This process necessitates determining what types of musical understanding, musical experiences, skills, artistic literacies, and connections to individual’s goals contribute to students’ development as lifelong multifaceted musicians. This means analyzing taken-for-granted assumptions and ways of knowing or being that constitute the traditions that one might wish to preserve along with identifying the types of musicians, forms of musicianship, and ways of knowing or understanding music that are excluded or marginalized when such traditions are the dominant or sole model of teaching and learning music. A re-conceptualized instrumental curriculum recasts issues of tradition and change in terms of what is best for students and society. I propose that we engage in curricular reconceptualization and allow that process to inform issues of preservation, evolution, and change.

5. What recommendations do you have to bring together all the stakeholders (collegiate and public school ensemble conductors, teacher educators, researchers, community members) toward the achievement of a musically educated society?

Primary Respondent: FRANK BATTISTI

At the present time music and the arts are not considered to be of prime importance by the government, some educational institutions and the general public. This is not new - music and the arts have always been considered to be “soft subjects - add ons – extras.” They especially do not fit into a present-day system that is obsessed with standardized tests and objective measurement of students in subjects deemed to be “important.” It is essential that everyone who considers music and the arts to be

²⁴ Barrett, J. R. (2007). Currents of change in the music curriculum. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 147-161). Dordrecht, Netherlands: Springer, 148.

²⁵ Ibid.

indispensable in the education and development of young people, become strong advocates for the inclusion of all the arts in school curricula.

Music and the Arts are important! They allow people to express, create, and learn in ways that can lead to a deeper and better understanding of oneself and others (both cognitively and emotionally) – they challenge, celebrate, commiserate, comment and fuel our desire to understand ourselves and our world. Because of the universality of great art we are able to transcend time and geographical, national, and cultural boundaries. In the performance of great music the differences between people are diminished; their common denominators (ie. hopes, dreams) are magnified, illuminated, felt, and shared. Music and the Arts elevate the spirit, deepen the soul and enrich our lives. Like reading, math, science and history they should to be included in the education of all young people.

Never have young Americans been more “plugged into music” than they are today. Music is an important element in their lives - they’re addicted! They play video games, listen to iTunes, watch television shows like *American Idol*, *Glee*, etc. We in music education should take advantage of this situation – we should expand school music programs to include activities/offering that will attract young people (who are already “into their music” but not into ours). Once enrolled we can take them to places they have never been musically– give them more to love – expand and enrich their lives.

One can’t Google a response to a musical stimulus. There is no “answer” – or, if there is, it lies in the consciousness of the observer and this is what makes it special. Music doesn’t work like Google. Stimulating questions without having answers is healthy and important – unfortunately, it’s being “educated out” of our children.²⁶

It is interesting to note that the Tanglewood Symposium Declaration of 1967 called for “music to be placed in the core of the school curriculum.” The Declaration also included the following comments/recommendations which are as relevant today as they were when written almost five decades ago.

- a. Music serves best when its integrity as an art is maintained.
- b. Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.
- c. Schools and colleges should provide adequate time for music programs ranging from pre-school through adult or continuing education.
- d. Instruction in the arts should be a general and important part of education in the senior high school.

²⁶ Simon Hitchens. “From Gormley to Google: the case for public art in school.” *The Guardian Culture Professional Network*, February 25, 2014.

- e. Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
- f. Greater emphasis should be placed on helping the individual student to fulfill his(/her) needs, goals, and potentials.
- g. The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the “inner city” or other areas with culturally deprived individuals.
- h. Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed.

At the Symposium’s conclusion, MENC President Louis Wersen gave the following charge to music educators:

In an era of protest, irritation and rapid change, when students tell us that the music we teach and the methods we use are irrelevant and ineffectual; music educators cannot simply sit back with eyes closed and ears tuned backward. Clearly each music teacher’s responsibility is to become increasingly aware of the aesthetic needs of not only all his(/her) students but also the entire community in which he(/she) serves. His(/her) teaching must relate to these needs. To a large extent the musical future will be what all of us, working together, make it. Let us put our minds and our talents to that task.²⁷

Recommendations for creating a musically educated society.

1. Recruit and enroll talented, intelligent and creative young people for college music education degree programs. The objectives of these programs should be to create artist-teachers who have excellent music making and teaching skills; the ability to stimulate, motivate and inspire students and a love of music and passion for transferring that love to young people.
2. Locally: develop active, vocal and dedicated advocacy groups that would advocate for the inclusion of music, taught as an art, in school curricula. (Note: these advocacy groups would be separate from and different than present day school parent support groups, such as a band parent organization, whose primary function is to raise money for special activities.)
3. Nationally: organize a “Tanglewood-like Symposium” to discuss and define the role of music education in contemporary American society and

²⁷ Wersen, Louis G. “Tanglewood’s Lessons for Music Education.” *The Tanglewood Symposium: Music in American Society*, Washington, DC, 1968, p. 57-58.

to make recommendations for improving the effectiveness of music education. Invited participants should include representatives of all school/college/university music associations (NAfME, CBDNA, NBA, ASBDA, JEN, ASTA, ACDA, etc.); composers, publishers, media leaders; national and state Departments of Education representatives; music and education scholars/researchers; elementary, middle, high school administrators; school superintendents, music advocacy group representatives, sociologists, scientists; labor, political, business leaders and others who are concerned about music in American society. At the conclusion of the symposium, a document containing the symposium's recommendations and proposals for advancing music in American society, should be published and circulated nationally through print and electronic media and afterwards, discussed at live forums across the country. Bringing this message directly to "the people" is extremely important!

4. Colleges/universities should offer short, concentrated music advocacy workshops designed to help individuals become better and more effective advocates for including music, taught as an art, into the education of all young people.

Coda:

Music, taught as an art, provides students with opportunities to discover, learn, create and express in unique ways – ways that are different from those used to discover, learn, create and express in other curricular studies and school activities. Art is like nuclear fusion: you have to put something into it to get it started, but in the end, you get more out of it than what you put into it.

In our world of popular entertainment, computers and electronic devices, young people can gradually lose touch with feelings and deprive themselves of the emotional reserves that are indispensable in life. The performance, study, and consuming of music of artistic merit can help insure that this doesn't happen.

Perhaps it is unrealistic to think that music would ever occupy a position in the curriculum equal to reading and math. However, music taught as art, would certainly rank higher than activities such as soccer, athletic bands, the yearbook committee and ski club.

ROBERT DUKE

Short answer:

I don't often rely on quotations to make a point, but this one seems fitting: *"If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea."*—

Antoine de Saint-Exupéry

Further thoughts:

Throughout my career I've thought of myself as a musician. Not a classical musician, or a jazz musician, or any other particular kind of musician. I've thought of myself that way ever since my first red and white plastic Flutophone that I learned to cherish playing in second grade.

I love Western art music, but not everyone feels elevated by music from the classical section of iTunes. Many people don't want much more from music than to listen to the things they enjoy. In fact, most human beings on the planet are moved by music other than Western art music, and are moved no less deeply by Bonnie Raitt or Dengue Dengue Dengue! than I am by Brahms. It would be the height of snooty to believe otherwise. (And I'm rather fond of Bonnie Raitt and Dengue Dengue Dengue!)

I enjoy wine very much, so much so that I'm willing to spend money to purchase what seem to me to be very good wines. I'm not extravagant, though. There are a lot of wonderful wines that can be had for \$10-20 a bottle. My 89-year old mother, in contrast, loves port. Not expensive port, very inexpensive port. It's sweet and nasty and not something I would prefer to drink, but she enjoys it. It's her oenophile version of Taylor Swift. Who the hell am I to try to elevate her palate so she comes appreciate the complex and oaky notes of my favorite cabernet? (Actually, she enjoys the wine I order when we're out and the wine that my wife and I serve at home.) But in her house, it's \$5.99 Taylor. She loves it. She also loves Dean Martin, Perry Como, Ethel Merman, and the music of Montovani. It moves her, it makes her happy, and the fact that it does so makes me happy, too. Teaching her the difference between the verse and the chorus or to distinguish between the violins and the violas won't contribute anything to her pleasure.

We almost inevitably influence the students with whom we interact. Doing so effectively requires our thinking carefully about what we'd like the results of our influence to be. Most of our students won't grow up to do the things we do; most of them want to accomplish other things that they have their sights set on. We should be fine with that and we should help them reach what they aspire to become.

Their goals should not, in my view, be too limited to playing the Weber Concerto flawlessly or winning the audition or getting admitted Curtis or Juilliard or Colburn. The central goal should be to experience what it's like to accomplish things you care about, whatever those things happen to be.

Whether a student looks forward to being a professional trumpet player, or a conductor, or a composer, or an elementary music teacher, her chances of reaching those goals depend less on the particulars of what she learns than on the development of intellectual, emotional, and physical habits that lead to a rewarding life. Focusing on these broader aspects of personal and professional competence

serves a unifying function, one that connects people with seemingly disparate interests and abilities.

CRAIG KIRCHHOFF

This question is complex on many levels. In addition to the stakeholders listed above, the conversation has to be extended to major professional arts organizations, as well as sociologists, scientists, labor leaders, representatives of corporations, publishers, and politicians.

The Tanglewood Symposium, sponsored by the Music Educators National Conference in cooperation with the Berkshire Music Center, The Theodore Presser Foundation, and Boston University, was held from July 23 to August 2, 1967. The purpose of this symposium was to discuss and define the role of music education in contemporary American society and to make recommendations to improve the effectiveness of music instruction.

The Tanglewood Symposium is summarized in the statement entitled "The Tanglewood Declaration," which provided a philosophical basis for future developments in music education. Of particular importance, the Declaration called for music to be placed in the core of the school curriculum.

- a. Music serves best when its integrity as an art is maintained.
- b. Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.
- c. Schools and colleges should provide adequate time for music programs ranging from pre-school through adult or continuing education.
- d. Instruction in the arts should be a general and important part of education in the senior high school.
- e. Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
- f. Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials.
- g. The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or other areas with culturally deprived individuals.
- h. Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed.

Clearly, the social, cultural, educational, technological, and political landscape has been dramatically altered with the passage of nearly forty-seven years since this

inaugural Symposium. The reincarnation of the intent of the Tanglewood Symposium, with all of the stakeholders listed above, is essential to the future of a musically educated society. While some points listed above in the Declaration will remain germane to the discussion, the contemporary debate regarding the role of music education in society will undoubtedly evolve into a very different conversation from the important discussions of 1967 given the dynamic forces at play that are shaping our lives on a daily basis. It is my sincere hope that another Symposium will be on the horizon; it is long over-due.

LARRY LIVINGSTON

For six years I have been on a quest to help increase access to music for students everywhere. Serving as Director of Educational Initiatives for the Guitar Center, and as Chair of the Teacher Training Committee for Quincy Jones Musiq Consortium, I have interviewed hundreds of educators across the United States. I have met with collegiate music education faculty, worked extensively with leaders of non-profit arts organizations, counseled with the heads of vitally important entities such as NAMM, MTNA, Music for All, El Sistema USA, the Society for Music Teacher Education, and the Harmony Project. As well I have had lengthy discussions with important voices like Quincy, Daniel Pink, Michael Thaut, Tim Lautzenheiser, Mary Luehrsen, Mark O'Connor, and John Stoner, among many others. Through those efforts I have developed an initiative called ALL IN. Inspired by what I have learned from my research and inquiries about the state of music education and its future, I have designed ALL IN as a vehicle for making a difference.

Developed in conjunction with, and fully endorsed by NAFME, ALL IN aims at increasing music participation in our schools. At the core, ALL IN is a teacher-development strategy based on the idea that successful music teachers share a common trait: though unlikely to self-identify as such, they are all dynamic entrepreneurs who persuade the stakeholders, the community, the school board, the parents, and the principal, of the importance of music in the life of the student and the school itself. Music education is not just a profession; it is a crusade. Armed with advocacy data, which is both eminently available and compelling, a music teacher can dramatize why music is not extracurricular, but core.

Our music education majors leave their collegiate days with skills, techniques, and pedagogies extremely useful in the classroom. Yet, what is often not made clear in our undergraduate curricula is the fact that to succeed, the teacher may first have to make the case for music's intrinsic and extrinsic value. The intrinsic argument we know well, and is referenced earlier in this document. The extrinsic case has to do with the pro-social value of music study. Music students are more likely to graduate, get better grades, and are less inclined to participate in the drug and gang cultures of their schools. While we may wish that the intrinsic rhetoric would suffice, the preponderance of stakeholders respond much more empathically to the extrinsic contention.

I have raised the ALL IN topic as a precursor to answering the question posed. We live in a fragmented society, each segment of which has its own priorities and issues. School principals are dealing with No Child Left Behind legislation and the concomitant implications for school funding. Parents expect the school to prepare their children for college. The community may take the measure of the local school instrumental music program by the quality of the marching band performances at football games. Collegiate music educators are constrained to build curricula in part to cope with state credential requirements, a set of policies which may or may not lead to good teaching. Meanwhile, neuroscientists continue to tell us that doing music has profound value for one's mental acuity. In order to bring together the disparate entities cited above, we need a rallying cry or theme.

Given the vast popularity of music, the opiate of the culture, especially for young people, we have an inherent advantage in lobbying for music which few other disciplines can claim. Doing music is not just good for people, it is a joyous and deeply personal act which has profound ramifications for those who do it. Anchored by the strength of both intrinsic and extrinsic perspectives, we need to assemble representatives of the various constituencies in a town meeting. To do so will require careful planning and dialogue with key participants ahead of time. Perhaps the meeting could be billed as "The Crisis;" the topic must be **Why Music Is An Essential Element** in any first-class school. We need the college music education teacher to serve as informed expert, the music teacher to be armed with data on graduation rates and the cognate information, predisposed community leaders to bring pressure, and the school principal to listen. The school board must attend and hear out the salient commentary, and the local music store dealer needs to echo the input of the educators.

We can create a new generation of music-makers who seek not a life in our profession but a life in which doing music is essential, not going on IN music but going on WITH music. If we succeed, we will reinvigorate the culture, significantly increase interest in live music, and inspire an informed and determined citizenry of amateurs and dilettantes to influence the national electorate. More important, by extending to everyone a chance to make music, we reaffirm music's priceless capacity to reach and reveal the human heart.

SCOTT SHULER

Many people – perhaps the majority of people – refuse to acknowledge disruptive change until disaster strikes, realizing only too late that they should have prepared themselves. (Noah's ark come to mind.) No one could possibly have predicted more than a small fraction of the changes that have occurred in education, in the professional music field, or in the music industry over the past three decades. Had we had more foresight, we would not only be wealthier investors but also much more closely aligned in our practices with contemporary culture, particularly digital culture.

We need to re-envision music education in ways that are so compelling and contextually relevant that they demand others' support. The new National Core Arts Standards present a framework for evolutionary progress in this direction for our profession, the potential of which can only be realized through the collaborative efforts of educators in PreK-12 and higher education. A public empowered to create, perform, and respond to music is a public that will support music education at all levels. If such a public is to exist, college band directors will play a key role.

EVAN TOBIAS

Engage in ongoing dialogue within and across our own contexts

Large-scale conversations about achieving a musically educated society are important, however, it is critical that related dialogue occurs among stakeholders in our own contexts. To what extent are we aware of what takes place in our colleagues' classes, their philosophies, their curriculum, and what their aims and goals are for their students and the field? To what extent do ensemble directors and music education departments dialogue about critical issues facing pre-service and in-service music educators? It may help to build understanding among stakeholders involved in higher education to inform larger conversations with additional constituencies. It is important to note that such conversations occur regularly within departments, at music education conferences, and across social media. Those interested in bringing together stakeholders might look to first understand past and existing dialogue occurring throughout music education communities and conferences. They might then consider building upon and connecting among these conversations. This means catalyzing small-scale dialogue among stakeholders at the local level and leveraging existing infrastructure such as music education organizations to connect across such dialogue. Whoever initiates and fosters such dialogue ought to ensure that it is comprehensive in scope. This means not only welcoming diverse perspectives but also actively seeking out people who represent the diverse populations of those typically included and excluded from instrumental music education. In other words, discussions of 21st century music education must include the voices of women, people of color, people with disabilities, the LGBTQ community, and others who have traditionally been marginalized in music education and society. It is critical that such dialogue occurs from the ground up in a manner that is inclusive and connected rather than exclusive and compartmentalized.
