College Music Curricula for a New Century

Edited by ROBIN D. MOORE
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Hannah Durham is a PhD student in musicology at the University of Texas at Austin. Her research area includes popular music and American audiences since 1950, disability studies, and genre and performance studies. Her dissertation will investigate the discourses surrounding David Bowie and his music in the post-1970s era—focusing on his work from 1983 *Let’s Dance* release through his death and post-death reception. Hannah has played French horn for various UT ensembles and has written, recorded, and performed with several rock bands in and around Austin as guitarist and bassist.

Myranda Harris is percussionist, music educator, and ethnomusicologist based in Austin, Texas. Currently a PhD candidate in ethnomusicology at UT Austin, she holds an MM and BM from the University of North Texas. As a musician, Myranda has built a diverse rhythmic vocabulary by studying percussion in a number of music traditions around the world, and she is an active performer and clinician in the Central Texas area. Her forthcoming dissertation, which focuses on fusion music in South India, examines how music unites people and communities from diverse backgrounds.

Eddie Hsu is a PhD student in ethnomusicology at the University of Texas at Austin. His primary research focus is the musical practices of the Taiwanese aboriginal community and issues of appropriation and revivalism. He received his BA in dizi (Chinese bamboo flute) performance at Tainan National University of the Arts in Taiwan. As a musician with diverse interests, Hsu has collaborated with several groups, including Sangat (collaborative music ensemble with musicians from the National Academy of Performing Arts, Pakistan), Aşk-i Meşk (Arabic and Turkish maqam-based music on the ney), and the UT Javanese Gamelan Ensemble.

Paul Klemperer has a masters degree in ethnomusicology (University of Texas), a BA in sociology (Amherst College), and forty years of professional
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**Emily Kohut** graduated in 2016 from Colorado College, where she earned a BA double major in classics and English. A native of London, Ontario, she moved to Colorado Springs with her family in 2001. She focused on classical languages and literature, emphasizing Latin. Her activities at Colorado College included tutoring in classical languages, mentoring first-year students, and serving as Victoria Levine’s research assistant from 2014 through 2016. In the summer of 2015, Kohut was an intern for curricular development and programs with Harvard University’s Center for Hellenic Studies in Washington, DC. She hopes to attend graduate studies in classics and to pursue an academic career.

**Victoria Lindsay Levine** is professor of music at Colorado College, where she teaches ethnomusicology and southwestern studies. Her research focuses on Native North American musical cultures and she is the author, coauthor, or editor of numerous publications, including four books. She has received fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, and the Society for Ethnomusicology, among others. At Colorado College, Levine has served as the John D. and Catherine T. MacArthur Professor, the W. M. Keck Foundation Director of the Hulbert Center for Southwestern Studies, and the Christine S. Johnson Professor of Music.

**Creighton Moench** has a master’s degree in ethnomusicology from the University of Texas at Austin and is currently pursuing his PhD at the same institution. During the writing of this volume he served as a research assistant involved with the Butler School of Music’s partnership with the National Academy of Performing Arts in Karachi, Pakistan. His research interests include popular music history, African American vernacular traditions, Hindustani classical music, and musical theater. Outside the classroom he often performs in regional and community theater and is an amateur musician in many different world music ensembles.

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**Justin Patch** teaches global and popular music in the music department at Vassar College. His research focuses on the auditory culture of contemporary politics and political campaigns in the United States, on sound studies, and on critical issues in ethnographic research and humanities education. His work has appeared in *American Music, Soundings, European Legacy, International Political Anthropology, Journal of Sonic Studies, Americana, Ethnomusicology Review, Zeteo*, and the edited volume *Critical and New Literacies: Teaching towards Democracy with Popular Culture and Postmodern Texts*.

**Ludim Pedroza** is associate professor of music at Texas State University. She works primarily in the areas of music history and Latin music studies, teaching undergraduate and graduate courses on a variety of topics. Among these is the survey History of Music in Latin America and specialized seminars on the music and aesthetics of the Caribbean, Mexico, and the nineteenth century. Pedroza’s publications include the article “Merengue Meets the Symphony Orchestra” (*American Music, 2014*), various publications on *El Sistema*, and “Music as Communitas: Franz Liszt, Clara Schumann, and the Musical Work” (*Journal of Musicological Research, 2010*). Pedroza has recently been named co-coordinator of the Latin Music Studies program.

**Brian Pertl** is currently the dean of the Lawrence Conservatory of Music. He is a trombonist, ethnomusicologist, former Microsoft manager, didgeridoo player, deep listener, and passionate advocate for music education at all levels. Brian believes that creating music cultures that honor creativity, exploration, and collaboration and play along with teaching exceptional core musicianship and growing intellectual capacity are key to creating musicians who will best overcome the obstacles and capitalize on the opportunities facing today’s graduates. Brian is passionate about proactively tackling the challenges that face the world of music education in the twenty-first century and is endlessly optimistic that the properly prepared music graduate will have more opportunities to create a musical life than ever before.

**Sonia Tamar Seeman** received her PhD from the University of California–Los Angeles in ethnomusicology and has conducted field research in southeastern Europe and Turkey on Romani, Macedonian, Turkish, and transnational
musical practices. She taught at UCSB for four years on a postdoctoral faculty fellowship. At UT Austin since 2006, she has served on a variety of arts-wide and campus-wide curriculum committees, has been awarded a teaching excellence award from the school of music and appointed a member of UT's Provost Teaching Fellows. In addition, she has conducted music workshops and founded Bereket, UT Austin’s Middle Eastern ensemble. She is the project facilitator for Sangat, a musical fusion project, with members of the Butler School of Music and junior faculty from the National Academy of Performing Arts, Karachi, Pakistan.

**Jack Talty** is a traditional musician, composer, producer, educator, and ethnomusicologist from county Clare, Ireland. As a performer Jack has traveled extensively throughout Europe, the United States, Australia, and Asia and has contributed to over fifty albums to date as a musician, producer, composer, arranger, and engineer. A frequent contributor to television and radio broadcasts, he performs regularly as a soloist, with his award-winning band Ensemble Ériu, and as a section leader with the Irish Memory Orchestra. In 2009 Jack completed an MA in music at the University of Limerick and is currently completing his doctorate there under the supervision of Dr. Aileen Dillane.

**Michael Tenzer** is active as a composer, performer, scholar, and teacher. He is editor of *Analytical Studies in World Music* (2006) and *Analytical and Cross-Cultural Studies in World Music* (2011, co-edited with John Roeder), and author of *Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music* (2000; winner of the ASCAP–Deems Taylor Award and the Society for Ethnomusicology’s Merriam Award), plus other books, chapters and articles. His diverse compositions are available on “Let Others Name You” (2009) in the New World Records Recorded Anthology of American Music series, as well as on numerous other CDs. Involved with Balinese music since 1977 as performer, composer, and researcher, he co-founded Gamelan Sekar Jaya in Berkeley, California, in 1979. His compositions for gamelan since 1982 have been cited in the Balinese press as a “significant contribution to our cultural heritage.” Tenzer is professor of music at the University of British Columbia.
ABOUT THE COMPANION WEBSITE

www.oup.com/us/collegemusiccurriculaforanewcentury

The contributors to this volume have created a companion website that can be accessed at www.oup.com/us/collegemusiccurriculaforanewcentury. Most of its materials consist of hyperlinks to the many web pages referenced in the book so that those interested can navigate to them easily. The site also includes sample course syllabi corresponding to material in Chapters 3 and 9, a list of the Carnegie “Basic Classification” discussed in Chapter 4, and curricular outlines corresponding to the BM major in music studies with minor in mariachi music (instrumental and choral concentrations) associated with Chapter 7. Materials available online are indicated in the text with the symbol ▶️ to encourage readers to consult them for further information.
College Music Curricula for a New Century
CHAPTER 1
Introduction

Toward a Model of Reform

ROBIN D. MOORE

This volume offers examples of what a more inclusive, dynamic, and socially engaged curriculum of musical study might look like. Our goal is to create dialogue among educators about what college music instruction should be in the future and how to transition to new paradigms. The book’s chapters concentrate primarily on changes to performance degrees rather than other subdisciplines since they constitute the center of activity in most institutions, with some attention to music education, music theory, musicology/ethnomusicology, and other areas. Ethnomusicologists feature prominently among the contributors, but the volume also includes chapters by those with expertise in music education, theory/composition, professional performance, and administration. The project derives from our collective experience over decades in schools and departments of music, and as performers.

Critiques and calls for reform have existed for decades, but few publications have offered concrete suggestions as to how things might be done differently. Our study is motivated by a desire to do just that: to consider what new concepts or guiding principles might be used to reconceive music education at the college level and what the application of such principles might look like in practical terms. It differs from past studies in that it examines existing innovative curricula in programs nationally and internationally and uses them as a point of departure for analysis; its conclusions thus derive from practice.
The chapters have a degree of US-centric bias, as most of its authors are based there. However, whenever possible we incorporate insights from international sources, and six of the contributors are currently based in or were born in other countries (the majority were educated abroad as well). In addition to foregrounding the many domestic curricular initiatives music professionals may not be aware of, we consider it a priority to look beyond musical institutions in the United States.

**CHALLENGES TO ARTS EDUCATION**

A growing consensus exists that the training of musicians and music educators in universities and conservatories requires fundamental revision. Such concerns are being voiced from national and international music organizations including scholarly societies, from administrators, faculty, private donors, and from students themselves. Many innovative projects have developed in response to such concerns, typically in isolation. But in most institutions, change has been minimal; the dominant model of performance-oriented education is still adhered to, and discussions about what pedagogy should look like in the future are only beginning to attract widespread attention. In the mid-nineteenth century, when schools of music, conservatories, and related programs were first established, far fewer students had access to university education, and elitist, hierarchical notions of good and bad music (the latter frequently associated with “inferior races” or the poor) contributed to the establishment of a canon of elite European works. Wind ensembles, symphonies, and choruses became central to institutional practice as the ensembles used to interpret such repertoire, with most music school activity revolving around them. The model has perpetuated itself and has proven surprisingly resistant to change.

Since the 1940s, university education in the United States and elsewhere has become more accessible to the general public. As a result, the profile of the typical college student has changed radically in terms of race and ethnicity, cultural orientation, income level, and other factors, yet arts curricula as a rule have not responded to such trends. A chasm currently exists between the kinds of music taught in music schools and the music most students hear in their community and/or identify with as individuals (Carson and Westvall 2016, 43). The classical music community’s recent emphasis on advocacy and outreach represents a response to this phenomenon; it has become

increasingly necessary in order to justify a curriculum whose relevance is frequently apparent to neither audiences nor the agencies that provide financial support to educational institutions (Bowman 2004, 29). Little congruence or alignment exists between the world of academic music instruction, the broader professional world of music performance, and audience interest (Freeman 2014, xviii). While various popular, traditional, and international music forms have achieved limited representation in university courses, one usually finds them discussed in academic rather than performance contexts. Courses on rock music or world music, for instance, tend to appear as academic electives within music schools or as offerings for the general student body rather than part of music performance curricula. With the exception of jazz programs and more recent offerings such as music business or production, the core coursework of most music students remains largely the same as it did a century ago.

Nonprofit policymaking institutions in the United States such as the Rand Corporation and the National Endowment for the Arts have published insightful critiques of the changes in US society in recent years and their implications for the arts sector. They point to trends including increasing cultural pluralism, with 40 percent of recent population growth resulting from immigration, primarily of Hispanics (McCarthy et al. 2001, 34). Note that while African American traditions, such as jazz, have received some recognition in tertiary-level music programs, the music of Hispanics, the country’s largest minority, tends to be even more consistently marginalized (Madrid 2011). Other trends noted in recent publications include reduced governmental support for the arts and instead greater private or corporate sponsorship; an increasing tendency for audiences to experience the arts passively rather than actively and in such mediated forms as videos or recordings rather than live concerts; and a marked decline in symphony attendance (McCarthy et al. 2001, iii–iv, 31; Ivey 2008, 171). On the latter point, Ivey (2008, 171) notes that

2. Bradley (2007, 134) discussed this issue some years ago, and it still accurately describes the curriculum at the University of Texas where I teach. Heuser (2014, 108) comes to similar conclusions about present-day curricula. And recent correspondence with faculty and staff at other large institutions devoted to applied music instruction—including the Hartt School of Music, Indiana University’s Jacobs School of Music, the Peabody Conservatory, the Boyer School at Temple University, the University of Kansas School of Music, and the University of South Carolina School of Music—suggests that courses on rock or world music are still not a required part of applied music study in most other schools. A few are beginning to include short modules on world music or popular music within their music major history sequence, however.

3. For more on the issue of long-term demographic trends, see also Avlerie B. Morris and David B. Pankratz, eds., The Arts in a New Millennium. Research and the Arts Sector (Westport, CT: Praeger, 2003).

4. Regarding passive or mass-mediated consumption of the arts, see the results of the 2015 NEA study suggesting that about 70 percent of audiences’ cultural activity in the
audiences at symphonic concerts declined 10 percent between 1993 and 2003 and that 70 percent of orchestras reported deficits during the same period. Opera companies have experienced similar difficulties. Various factors contribute to such trends, but clearly the performing arts need to engage with a broader spectrum of contemporary musical experience in order to remain socially relevant. And it is unethical to continue graduating tens of thousands of students each year with a specialization in European classical performance if the likelihood of employment in that area is minimal. In order to engage modern audiences with compelling live performances, we need to understand what a compelling performance looks like to them. This will undoubtedly involve altering the ways we discuss and present classical repertoire and the extent to which we do so. With past notions of a canon of masterpieces, of artistic genius, and of a “historical teleology with Europe as its point of origin and efflorescence” (Yang 2014, 4) all in question and with European classical music heard more often on smartphone apps or sampled in pop songs than in formal classical concerts, new and more diverse forms of pedagogical practice are called for.

One of the only places where a resurgence of interest in elite European musical repertoire has taken place in recent decades is among middle-class and elite families in East Asian countries such as Japan, China, and South Korea. The presence of Asian performers is significant in the most prestigious conservatories and music schools of the United States, Europe, and beyond, where their tuition dollars have become an important form of revenue. The domestic symphonic performance scene in East Asia continues to be more vibrant than in North America as well. Some of Asian performers’ interest in elite European heritage undoubtedly has to do with a profound attraction to the repertoire itself. The respective histories of modernization in East Asian countries (especially Japan and South Korea following World War II and the Korean War, respectively), as well as the music’s associations with prestige and with upward social mobility also play an important role in its popularity (Yoshihara 2007, 6, 47).

The United States has proven especially ineffective at promoting its own vibrant and diverse music in institutional settings. It is hard to believe that in the twenty-first century a music student interested in the performance, arranging, or composition of black gospel music, funk, zydeco, bluegrass,
Native American expressive forms, or any number of other US styles has few institutions across the country to enroll where he or she can learn such skills. There exist important exceptions to this tendency, such as the Berklee College of Music and other programs emphasizing discrete regional traditions (DeWitt, Chapter 4 in this volume), but nevertheless, it is striking that the study and performance of historical and contemporary music from the United States has been in large part sidelined rather than celebrated. Most musical institutions appear ideologically colonized in this sense, refusing to valorize such heritage. The contributors to this volume are eager to address this issue going forward.

It is important to consider what applied music majors end up doing with their degrees, what challenges they face as performers after graduation, and what skills might make them more widely marketable. Surprisingly little information on these topics is available; in order to meet the needs of students we need to do a better job of collecting it and considering its implications. The Strategic National Arts Alumni Project (SNAAP), based at Indiana University, has some data that merit consultation.\(^8\) Supported by the Surdna Foundation, SNAAP has conducted surveys of roughly 92,000 graduates in the arts from US institutions. One finds many self-employed individuals among their ranks (roughly 80 percent reported being self-employed for significant periods); many end up working outside the arts sector in order to support themselves, and others remain committed to the arts but aren’t paid terribly well. Young musicians often choose alternate forms of employment as they marry and start a family (McCarthy et al. 2001, 37, 42–44). Only a small fraction of aspiring performers succeed in making a comfortable living strictly with their instrument; those involved as part-time performers outnumber full-time performers by a factor of at least twenty to one. Amateurs or nonprofessionals increasing dominate the performing arts, the result of shrinking support for live performance among nonprofit institutions.\(^9\)

In the face of these trends, conservatories, music schools, and departments must renew their efforts to critically examine their overall orientation and purpose and modify their offerings.

While the focus of this volume is on applied music instruction, its authors are also concerned with how to reconceive academic musical disciplines such as musicology, ethnomusicology, and music theory so as to make them more relevant to student training.\(^10\) In the same way that applied performance

\(^8\) http://snaap.indiana.edu/ (accessed July 22, 2015).


faculty tend to train their students narrowly for ever decreasing numbers of jobs, academic faculty also tend often to train their students in narrow areas of expertise, implicitly grooming them for work as researchers that is difficult to find. The fields of music history and music theory have embraced new topics since the 1980s, yet the focus of most professors in the classroom at major music schools and conservatories (e.g., music schools at the University of Texas where I teach, Indiana University, or the University of Illinois Urbana-Champaign) is on the same European canonical literature. Ethnomusicology, the study of music as a component of social life, is also limited in terms of its relevance to applied pedagogy, though in different ways. In an ongoing effort to engage with the humanities and social sciences, ethnomusicology has foregrounded theory to the extent that its publications frequently have little relevance for performers. Ethnomusicology graduates learn about notions of the black Atlantic, about postmodernity and pastiche, about transnational cultural flows, and so on, but in the process implicitly learn not to discuss music in ways that would be relevant in performance settings or to the broader public. Some programs, especially at exclusive private universities with music departments, do not encourage applied music making of any sort as a required part of training in the discipline (this applies to musicology as well). In general, ethnomusicology undervalues didactic publications and does not dialogue sufficiently with applied music faculty or students. As individuals who study noncanonical music and who represent marginal communities, ethnomusicologists have valuable insights into the confining nature of current musical practice. The following chapters hope to make that apparent.

MOMENTUM FOR CHANGE

To some, interest on the part of ethnomusicologists in applied music pedagogy may seem counterintuitive. In many ways, however, it represents an extension of work that has been conducted for many years. The most obvious early examples of this are the publications by Henry Kingsbury (1988) and Bruno Nettl (1995) on the cultures, discourse, and values of music schools. Tenzer and Roeder 2011), and the new Analytical Approaches to World Music interest group and journal (http://www.ethnomusicology.org/?Groups_SIGsAWM; http://www.aawmjournal.com/; accessed December 8, 2015) have important implications for the field of music theory and ways that it could expand and diversify its repertoires of interest. See also chapters by Michael Tenzer and Sonia Seeman in this volume.

11. Graduate students in ethnomusicology have begun to recognize the lack of their discipline’s engagement with mainstream music educators, as evident in the focus of the Fall/Winter 2015 issue of SEM Student News (Vol. 11) devoted exclusively to the intersections of ethnomusicology and music education.
Kingsbury’s groundbreaking study focused on notions of talent surrounding music, viewing evaluations of it as a means of exercising social power. He examined the ritualistic aspects of classical recitals, their fusion of sacred and secular elements, and their emotional impact on participants, among other topics. Nettl’s analysis continued along the same lines in a more lighthearted manner, considering the extent to which art music could be viewed as a religious system and performers and scholars as a priesthood of sorts. He discussed the symphony as the product of industrialization and social hierarchy and notions of canon and exclusion. More broadly, our book project corresponds to the tendency of ethnomusicologists since the 1980s to research “closer to home,” to study commercial as well as traditional musics, to consider the politics of world music study within US or other academic institutions (e.g., Wong 2006, Krüger 2009, Guilbault 2014), and to engage in scholarship that engages socially and politically as well as musically (Araújo 2009, Harrison et al. 2010, Krüger 2011, etc.). The discipline of ethnomusicology has always been reflexive; contributors to the book with training in that area expand the focus to include practical reflection over what insights it can provide to musical institutions as a whole.

Despite calls from many organizations to diversify and critically examine music pedagogy beginning in at least the 1960s, efforts at reform had little impact until recently. True, certain programs developed in decidedly innovative ways—the Berklee College in Boston, dating from the 1940s, with its unapologetic embrace of commercial music making, its countless ensembles in a diversity of styles foregrounding US traditions, its emphasis on technology and recording, and significant offerings on non-Western music performance; or the California Institute of the Arts, founded in 1969 with funding from Walt Disney, influenced by Marcuse’s theories of radical pedagogy, incorporating social outreach, and offering an impressive array of national and international performance options to music majors, with no orchestral component—but such programs have not been widely emulated. Since the opening years of this century, however, experimentation with curricula and with new types of instruction have become much more commonplace. Many schools have established performance degrees in regional traditional musics in collaboration with local performers, featuring everything from Hawaiian repertoire to bluegrass to salsa. Programs in music technology, recording, and business are developing rapidly. Entrepreneurial initiatives that focus

12. A special edition of the journal Worlds of Music, edited by Simone Krüger (Vol. 51 No. 3, 2009), is devoted entirely to the issue of the proper place or function of ethnomusicology within the academy, its future, and problems encountered by researchers.
on developing new audiences, on finding new ways to productively make music in society, and on stylistic innovation are more common. A familiarity with world music is expected of students in some performance programs as well. Examples of recent innovative experiments (among many) include the University of Miami’s Experiential Music Curriculum (2009), which combines the study of interpretive and improvised performance, music history, ear training, music theory, and composition into a single six-hour weekly course;\textsuperscript{14} DePauw University’s 21st-Century Musician Initiative (2012), with an emphasis on community engagement, promotion, marketing, and exposure to diverse repertoires;\textsuperscript{15} the Lawrence Conservatory’s 21st Century Musicianship initiative (2013), with its emphasis on combining technical instrumental skill with a rigorous liberal arts education (Lawrence encourages five-year double majors and develops improvisational and compositional skills among all music students, viewing them as key to cross-disciplinary exploration, social engagement, and creative thinking);\textsuperscript{16} Illinois Wesleyan University’s BM in contemporary musicianship, incorporating music technology, jazz and non-jazz improvisation, and composition (2015);\textsuperscript{17} and Cornell University’s shift toward greater diversity in repertoire and analytical approaches to musical study (2016).\textsuperscript{18}

National music institutions have helped to encourage curricular reform in recent years, in part through policy changes and in part through initiating dialogue with their membership.\textsuperscript{19} The National Association of Schools of Music (NASM), founded in 1924, by all accounts acted as a deterrent to curricular innovation for many years in encouraging a focus on canonical repertoire through its accreditation policies. Recent decades have witnessed significant changes in this position, however. Both the NASM website and handbook now


Though not offering a BM degree, Santa Fe University’s Contemporary Music program also deserves mention because it engages students in composing and performing a diversity of traditional, commercial, and world music styles in addition to providing instruction in studio production and recording. See http://santafeuniversity.edu/academics/contemporary-music/ (accessed August 6, 2015).

\textsuperscript{17} https://www.iwu.edu/music/academics/suggested-curriculum-musicianship.html (accessed June 4, 2016).
\textsuperscript{19} These include the American Musicological Society, esp. its Pedagogy Study Group; see https://teachingmusichistory.wordpress.com/.

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openly encourage music institutions to develop new ideas and experiment in their course offerings. Every national NASM conference since at least 2008 has included prominent presentations on the topic of curriculum reform, including the role of administrators in initiating and facilitating the process, discussion of the importance of community engagement, creative approaches to pedagogy, and so on. At present, such discussion has not yet translated into concrete changes in accreditation guidelines or advocacy for specific curricular policies on the part of NASM, but the sustained focus on the topic suggests this may well occur in the future. Certainly any sort of systemic reform will necessarily involve dialogue with NASM and other accreditation agencies in order to be effective.

The College Music Society has been active in terms of addressing curriculum reform of late. Former president Patricia Shehan Campbell created a task force on the undergraduate music major and charged it with examining systemic deficiencies in pedagogy, as well as means of addressing them. The group produced a thought-provoking document (Campbell et al. 2014), noting among other problems a tendency for performance classes to unnecessarily subordinate the cultivation of new composition and improvisation to the interpretive performance of existing canonical pieces; ethnocentrism; and the unnecessary fragmentation of subjects and skills associated with performance into discrete classes. The authors argue for the creation of new “pillars,” or foundational principles, for music pedagogy, much as we do. Specifically, they call for greater attention to creative performance experiences, exposure to a wider gamut of repertoire, and greater integration of fundamental musical skills (ear training, music theory, instrumental performance, etc.) into holistic classroom experiences. The task force calls for jazz and other Afro-diasporic musics to be more central to the pedagogical process and for a curriculum that provides students with “expanded options for navigating their artistic pathways.” The former issue is especially important to lead task force author Ed Sarath, who has developed an innovative jazz performance program at the University of Michigan, a BFA in jazz and contemplative studies.

Our project draws from many aspects of the task force document, extending some topics


and documenting in detail the ways in which existing programs have developed innovative initiatives of their own.\textsuperscript{23}

The current volume largely avoids critiques of mainstream music pedagogy and its resistance to reform in many cases, largely because these topics have been the focus of others for many years (e.g., Kwami 1998, Sefa Dei and Kempf 2006, Bradley 2007). To the extent that critiques are included, they are discussed in order to more clearly chart a path forward within the particularities of conservatory or music school culture. All suggestions for change are based on certain assumptions, however. We suggest that elite European music, while an important form of heritage, represents but one of many styles of music that present-day performers need exposure to, that they require additional skills and experiences. Similarly, we assume that the large-ensemble paradigm of musical instruction requires modification so as to allow for a greater diversity of performance experiences. In most conservatories and music schools, symphonies, wind bands, and choruses represent the public face of their respective institution. They make wonderful music, yet require such expansive resources that they restrict the development of alternate groups and tend not to allow for much student agency. In order for music schools to re-envision themselves, they must strive to create a more equitable balance between large-ensemble formats and others. It is worth noting that current NASM guidelines do not define “major ensemble” and do not require a minimum number of “major ensemble” or large ensemble credits. For the BM and music education undergraduate degrees, the guidelines simply suggest that “Ensembles should be varied both in size and nature” (NASM Handbook 2013–2014, 99). Depending on an institution’s current makeup, achieving a more equitable balance between ensemble formats may require policy changes regarding student recruitment, scholarships, admissions, and even faculty hires.

**GUIDING PRINCIPLES**

As in the case of the College Music Society (CMS) task force, our project proposes a number of new priorities and suggests how they might be used to reorganize curricula. The priorities do not represent an exhaustive list, nor are they entirely independent of one another. Yet all intersect with a number of independent initiatives in recent decades and should serve as a point of departure for fruitful discussion. It is important for music educators to debate

\textsuperscript{23} The CMS has organized important events on curricular reform more recently as well. These include the June 2016 summit Twenty-First Century Music School Design, in Columbia, South Carolina, and the October 2016 preconference workshop The End of the Conservatory, in Santa Fe, New Mexico.
and eventually agree to curricular priorities such as these; to date, far too few “metadiscussions” of this sort are taking place among faculty as a whole. Reaching a broad consensus represents the only way to enact change across institutions rather than the piecemeal fashion that it has taken place in to date. As a point of departure, we intend to explore how the following might be incorporated into twenty-first-century music curricula:

1. **Commitment to community.** Institutions adopting this priority would engage consistently with styles of music in which the surrounding community or region is strongly invested. Students would learn to perform such repertoire, study its history and prominent performers and innovators, and spend time interacting with local community members themselves as a means of understanding its significance to them. Community would thus become more central to curriculum in helping determine the repertoire and musical projects students engage with. Manifestations of this emphasis might involve ethnographic research and interviews, participation in special ensembles based on local styles, learning to arrange or compose in particular idioms, or inviting guest artists from the community to the university. A stronger local or regional component to instruction has the advantage of helping distinguish repertoires of music learning from one institution to the next, moving away from an overly standardized approach to core repertoire toward a more diverse model.

Examples of institutions choosing to incorporate local heritage into their curricula include the Maui campus of the University of Hawaii, the Irish World Academy of Music and Dance in Limerick, and the Scandinavian folk music program at the Sibelius Academy in Helsinki. Recent academic literature also references the potential benefit of community ties to music pedagogy. Aaron Corn, for instance, discusses courses on traditional Australian music organized in conjunction with cultural festivals in northeast Arnhem Land (Corn 2009). Student participation involves travel to the area, extended stays with native communities and instruction in the arts by local elders alongside Melbourne University faculty. Paulo Costa Lima describes the focus of applied music students in the Federal University of Bahia, Brazil, during his tenure as minister of education there, toward community projects in Afro-Brazilian terreiros (religious centers). This took place as part of an initiative he called Curricular Activity in Community. Its intent was to break down barriers of class and race, create a new sense of regional identification among music

students, and help musical research emerge in dialogue with the community (Lima 2002). For his part, Samuel Araújo has encouraged students to study marginal forms of music making in their home city of Rio de Janeiro. He and his students examine topics such as the intersections of music and poverty in local communities, mainstream ideologies surrounding working-class music, and notions of symbolic violence (e.g., Araújo and Cambria 2003). Within the United States, the Multicultural Arts Initiative at the University of Wisconsin–Madison supports hip-hop instruction, performance, and activism as a form of community engagement. A recent issue of MUSICultures, a publication of the Canadian Society for Traditional Music, is devoted exclusively to “collaborative, community-based and community-engaged research” in institutions of higher education (Ostashewski 2015, 2). Much of the trend among ethnomusicologists in recent decades toward applied, activist, or public sector work similarly intersects with the prioritization of community interaction (e.g., Titon 1992, Alvisio 2003); institutions such as the International Council on Traditional Music have partnered with the Society for Ethnomusicology to further community engagement projects as well (Harrison 2015). Of course, the emphasis on outreach, the staging of music in new venues, and dialogue with audiences attests to the importance educators and administrators place on community engagement in many schools of music. What is needed going forward is to situate the music of local communities more prominently within the core curriculum of music majors.

2. **Commitment to the practical concerns of professional musicians.**

As mentioned, the performance environment for musicians continues to change, with decreasing opportunities for specialists in western European art music and a growing need for exposure to other styles. Aspiring performers of the future need to be well versed in vernacular music as they search for employment, as many programs now recognize (Patch, Chapter 6 in this volume). They need to be sensitive to changing demographics and audience tastes. Similarly, they will need to have some familiarity with topics frequently associated with entrepreneurship, music business, or music technology/production programs such as basic knowledge of recording, sound and video editing, engraving software, licensing and copyright, and music sales via the internet. Students need to be trained to think creatively about how to engage audiences and find application for their skills. Practical concerns should also include more focus on training from disciplines outside music in order for students to explore new interdisciplinary connections. Many schools offer discrete courses that cover such topics,

but they aren’t effectively integrated with performance degrees in most cases. The meteoric rise in music business, music technology, music production, popular music performance, and entrepreneurship programs are all related in the sense that they have responded to deficiencies in existing pedagogy and to the inability of performers to support themselves using repertoires and models of concert hall performance dating largely from the nineteenth century. Only more flexible and innovative curricula can effectively respond to such challenges.

The notion of arts entrepreneurship has received a great deal of attention and has led to the creation of at least three new journals in recent years: Artivate,29 the Journal of Arts Entrepreneurship Education,30 and the Journal of Arts Education Research,31 in addition to countless other resources.32 At present, at least ninety-six tertiary institutions in the United States offer arts entrepreneurship training of some sort (White 2015). Despite this, notions about how to define entrepreneurship and what constitutes appropriate training for it vary widely (Beckman 2015).33 Theories surrounding entrepreneurship derive ultimately from economic models in which individuals provide specialized services in order to maximize profit. This concept fits poorly when applied to the arts sector, given that most do not pursue the arts primarily for financial return, and in many cases the goods or services they offer have distinct forms of value that may be difficult to evaluate or monetize. Many authors conflate career development, business courses, and arts administration training with entrepreneurship, though others would argue that such topics have nothing in common. Most typically, arts entrepreneurship is defined as the discovery and pursuit of new ideas through artistic expression, or the creative application of resources at hand to new problems or opportunities (Essig 2015, 2, 7). Mark Rabideau similarly views entrepreneurship as perceiving social needs and using “the transformative powers of the arts” to respond to them in innovative ways.34 An entrepreneurial perspective involves creativity, inquisitiveness, and a willingness to consider new alternatives. It can best be cultivated through the combining of performance with a wide-ranging education (Pertl 2015).

Attempts to incorporate popular music performance into degree programs represent another important way that the practical concerns of performers can be addressed through curricular change. Only in the past decade has

32. As only a few prominent examples of book publications on the subject, see Beeching 2005, Cutler 2009, and Klickstein 2009.
33. An article in Artivate addresses this issue directly. See Chang and Wyszomirski 2015.
34. Mark Rabideau, e-mail communication, July 29, 2015.
notable momentum developed in support of more inclusive BM programs and recognition of the benefits of performing popular music (Green, Lebler, and Till 2015). Such initiatives suggest a model for narrowing the gap between the music of everyday life and that of the academy. At the same time, voices that have denigrated popular music performance for decades seem to be losing ground. The National Association for Music Education published a book (Rodríguez 2004) and has held multiple conferences on the subject of popular music performance; the March 2009 issue of the *Journal of Popular Music Studies* focuses on the same topic, as does the first issue of the 2015 IASPM journal (Vol. 5 No. 1). An Association for Popular Music Education (APME) was established in 2010 to advocate for all forms of engagement with such repertoire. And a forthcoming *Ashgate Research Companion to Popular Music Education* (2017) devotes considerable attention to applied performance as well.

Powell, Krikun, and Pignato (2015) provide a useful overview of the history of popular music performance in higher education within the United States. Such experiments date back to the 1930s, with junior colleges among the first to offer courses in jazz arranging and performance, followed by the Berklee College, the University of North Texas, and other institutions. None of them had much effect on degree plans or course offerings in most conservatories and music schools. However, the pace of change is accelerating. In 2009, for instance, Oberlin Conservatory established a Music for Everyone program that centers on songwriting, audio production training, and the foregrounding of student work on a university music label. The initiative is conceived of both as a form of music major training and of community engagement. USC’s Thornton School of Music launched a bachelor of music in popular music studies the same year, one of the first offered in a conservatory-style context. It has been overwhelmed by applicants. And the University of Miami’s Frost School of Music has developed a Creative American Music program that allows music majors to work together in cooperative groups on project-based assignments. Similar curricula exist at institutions in England, including the University of Chester and the University of Huddersfield, where applied popular music study developed earlier than in the United States and has received greater support. At Huddersfield, for instance, aside from more common technical tracks in popular music production, music technology, film music, and music for TV and games, students also have two distinct popular music

performance emphases to choose from. Both include internships and visits by professionals in the music industry in conjunction with academic coursework. Note that online music pedagogy sites that provide the potential for expert instruction in a variety of vernacular styles to music students and that have the potential to dramatically expand the styles of instruction offered at a given institution have developed of late. Ultimately, institutional music education cannot afford to ignore popular music, the form of expression most students and audiences experience each day and are most comfortable with. The constant shifting of popular repertoires creates challenges for curricula but caters more directly to the cultural and class backgrounds of a diverse student body and allows for the foregrounding of student knowledge (Bowman 2004, 43–35; Wemyss 2004, 145–46).

3. **Commitment to global awareness.** The increasingly global nature of cultural influences and the constant migration and movement of world populations suggests that musicians of the twenty-first century be more aware than their predecessors of international musical forms and practices. A commitment to understanding musical forms outside of one’s own culture must be a prominent part of any progressive curriculum and should influence many aspects of pedagogy (performance, composition, ear training, theory, arranging, conducting, etc.). A number of programs have already embraced this emphasis, including those at the Rotterdam Conservatory in the Netherlands and the University of Malmö in Sweden. Many other institutions in Europe, the United States, and elsewhere combine the academic study of global musics with performance training to some degree, though an exclusive or even predominant focus on the performance of such repertoire is less common. A commitment to global musical awareness would of course involve studying world repertoires, analyzing and performing them, as well as learning to compose, arrange, and improvise.


41. As one example, consider the variety of music that can be learned on the site artistsworks.com, a service established in 2008. Similar resources could supplement the performance skills of existing faculty, especially in styles that a conservatory background has not prepared them to teach.

42. An example of Victoria Levine’s course on world music theory is provided on the companion website to this volume, in the files associated with Chapter 9.


44. Representative programs of this nature include UCLA’s World Arts and Cultures program, [www.wacd.ucla.edu/](http://www.wacd.ucla.edu/); and the ethnomusicology program at Wesleyan University, [http://www.wesleyan.edu/music/](http://www.wesleyan.edu/music/) (accessed July 24, 2015).