



**Transforming Music Study from its Foundations:
A Manifesto for Progressive Change in the
Undergraduate Preparation of Music Majors**

Report of the Task Force on the Undergraduate Music Major
November 2014

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EXECUTIVE SUMMARY

In 2013, Patricia Shehan Campbell, President of the College Music Society appointed a national task force to consider what it means to be an educated musician in the twenty-first century and, in turn, what recommendations may follow for progressive change in the undergraduate music-major curriculum. Over eighteen months, the task force met *via* video conference and in person to craft a rationale and recommendations for advancing the undergraduate preparation of music majors. The task force pursued this mission in view of graduates' potential for successful participation and leadership in contemporary and evolving musical cultures. Moreover, given the many challenges and opportunities facing professional musicians today, particularly in the classical music realm, the task force considered the role of musicians in public life and the ways in which the curriculum might better reflect relevant needs, qualities, knowledge, and skills.

The creative and expressive dimensions of music have been progressing rapidly over the past several decades. Factors include an expanding, interconnected global society with its cross-cultural influences, crossover stylistic expressions, electronic as well as acoustic performance and production, advances in technology, access and transmission afforded by the internet and digital media, and growing creative impulses for many real-world musicians in the form of improvisatory and compositional endeavors. The task force sees these evolutionary changes in two ways: 1) as untold opportunities for musicians to embrace the ubiquity of music interest and fascination across wide segments of populations and society; and 2) as a return to certain fundamentals of musical

understanding, craft, and artistic expression that have been largely absent from longstanding models of music curriculum and teaching in our colleges and universities.

Despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education. While surface change has occurred to some extent through additive means (*i.e.*, simply providing more courses, more requirements, and more elective opportunities), fundamental changes in priorities, values, perspectives, and implementation have not occurred. The Task Force on the Undergraduate Music Major (TFUMM) has concluded that without such fundamental change, traditional music departments, schools, and conservatories may face declining enrollments as sophisticated high school students seek music career development outside the often rarefied environments and curricula that have been characteristic since music first became a major in America's colleges and universities.

Considering its own observations and those of others regarding the dichotomies between "music in the real world" and "music in the academy," TFUMM fashioned its report and recommendations on three key pillars necessary to ensure the relevance, quality, and rigor of the undergraduate music curriculum. The three pillars are creativity, diversity, and integration. TFUMM takes the position that improvisation and composition provide a stronger basis for educating musicians today than the prevailing model of training performers in the interpretation of older works. This position does not suggest that there is no longer a place for interpretive performance in the emergent vision, but that when this important practice is reintegrated within a foundation of systematic improvisation and

composition, new levels of vitality and excellence are possible in the interpretive performance domain. Such an approach will inevitably engage students more fully with the world in which they live and will work professionally. Concurrently, this approach will fulfill the aims of the second pillar of our recommended curriculum: the need for students to engage with music of diverse cultures and the ways in which creative expression, including movement, underlie music across the globe. TFUMM takes the position that, in a global society, students must experience, through study *and* direct participation, music of diverse cultures, generations, and social contexts, and that the primary locus for cultivation of a genuine, cross-cultural musical and social awareness is the infusion of diverse influences in the creative artistic voice. TFUMM further asserts that the content of the undergraduate music curriculum must be integrated at deep levels and in ways that advance understanding, interpretive performance, and creativity as a holistic foundation of growth and maturation. Thus, integration is the third pillar of our reformed undergraduate curriculum.

In addition to changes in music itself, teaching and learning are informed by unprecedented levels of research that render much of traditional music instruction at odds with what we know about perception, cognition, and motivation to learn. TFUMM thus urges far more student engagement with curricular planning, as well as preparation that logically fits with the likelihood of professional opportunities for gainful employment. Such curricular content may include the ability to talk about as well as perform music, to share research in understandable ways, to value and engage with diverse constituencies in terms of age and cultural background, to lead in developing new models of concert performance

that bridge performer-audience barriers, and to offer policy and programmatic leadership for arts organizations seeking to diversify audiences.

In light of the considerations and motivations identified above, TFUMM offers a series of recommendations for change that encompass every facet of the undergraduate curriculum – from private lessons to large ensembles, from foundational theory and history to the transfer of creative, diverse, and integrative understanding in the academy to applications in career contexts. Finally, the report invites those who are committed to enlivening the undergraduate curriculum for the twenty-first century to join with the task force in proposing and implementing change that serves the needs of today’s and tomorrow’s music majors. More importantly, TFUMM believes that these changes will serve the greater goals of widespread valuing of, and commitment to, the role of music in the process of being both human and humane.

Reading the Report in Context

Given the historical precedents that have guided higher music education in the United States over the past century, TFUMM recognizes that some of this report’s perspectives and recommendations may rouse argument about fundamentals in the education of twenty-first century musicians. The task force views respectful argument over these issues as a potential means of progress. In considering TFUMM’s perspectives, it is essential that readers recognize the report’s goal of engendering important, perhaps crucial, dialogue. The following points will assist in contextualizing the report for purposes of local dialogues and actions:

- The report urges curricular considerations founded on the three pillars of creativity, diversity, and integration. Thoroughly defining these concepts would take three documents just as long as this one; therefore, in the interest of brevity, we trust that our definitions emerge clearly from the text. We acknowledge that fleshing out these definitions may, in the future, be essential to potential implementations of TFUMM's proposals.
- Some readers may question whether the report's suggestions on musicianship constitute an attack on the way music theory is currently taught in schools of music. This is not TFUMM's intent. Rather, we posit that the teaching of theory may benefit, as an integral component of a cohesive undergraduate curriculum, from the kind of fundamental change we propose.
- Some readers may feel that TFUMM's proposal substitutes a current form of hegemony -- that of the interpretive performer -- with another, the improviser-composer-performer, thus leaving studies in music education and scholarship, for example, on the margins of the undergraduate program. In fact, TFUMM argues that replacing the former with the latter will have the effect of bringing these too frequently marginalized disciplines into the mainstream of music study in an organic and necessary way. This is analogous to TFUMM's argument that our proposed model will lead organically to essential encounters with the diverse musics of the world and toward seeking ways to integrate the curriculum around all the foundational skills that a musician in the twenty-first century will need. These include: the ability to improvise; to compose new music relevant to the times; to

perform well; to teach effectively; and to think critically about the role of music, realizing all its contemporary and historical diversity, in human life.

- This document argues that African-derived musics, including jazz, offer unparalleled, and mostly missed, opportunities to fashion the identity of the improviser-composer-performer. TFUMM acknowledges, however, that this potential also exists in European classical music and many folk, popular, and classical traditions from other parts of the world.
- Some may read the document as advocating a reduction in the number of hours allocated to large ensemble instruction in the curriculum. In fact, TFUMM only argues that if the underlying principles of the report were adopted, then of necessity questions of time and credits would inevitably arise, not only for large ensembles, but for all ensembles, and for other elements of the curriculum as well. TFUMM is emphatically *not* advocating for a one-size-fits-all solution to these sorts of issues, which must be debated and resolved locally.

TFUMM submits this report to the College Music Society and to the profession of higher music education as a whole in hopes of catalyzing robust conversations, encouraging curricular innovations, and undertaking the difficult but rewarding task of programmatic change. We believe the time has come to assure the current and ongoing well-being of our students, our institutions, and the art of music that we all love.

PREAMBLE

This report of the Task Force on the Undergraduate Music Major (TFUMM) represents eighteen months of intensive discussions *via* email, teleconferencing, and one two-day in-person meeting. TFUMM expresses gratitude to Ed Sarath for taking on the burden of writing this document, with content and editorial input from the TFUMM members. The report represents a strong consensus among the members of the task force on the need for fundamental change in the undergraduate curriculum; on some basic principles for a new approach to music curricula in the twenty-first century; and on pathways for progress in implementing these recommendations in the future. The writing style and some aspects of the content of the report necessarily, and appropriately, bear the stamp of the lead author.

TABLE OF CONTENTS

What does it mean to be an educated musician in the 21 st century?	10
I. WHY THE CMS TASK FORCE?	14
Problems and Solutions; three core pillars for reform.....	16
Wide-ranging practical strategies	23
II. PATHWAYS TO REFORM I: INSTITUTIONAL LEVEL	25
Strategy 1: New Conversations.....	27
Strategy 2: Self-organizing change mechanisms—option-rich curricular protocols.....	30
<i>Three option-rich pathways</i>	<i>31</i>
Strategy 3: Institution-driven (top-down) approaches.....	34
<i>New Core Skills and Understandings</i>	<i>34</i>
<i>Three strategies for top-down core musicianship reform</i>	<i>40</i>
Private lessons	43
Ensembles	44
Curricular Upper Structure	46
New Degree Program and Unit	48
Teacher Certification Option.....	51
Music and human learning	53
New Curriculum Oversight Protocol	53
IV. PATHWAYS TO CHANGE II: NATIONAL/INTERNATIONAL	55
Creation of a new change consortium	55
Conferences.....	56
New Accreditation protocols: NASM and beyond.....	56
V. CONCLUSIONS: A CALL FOR LEADERSHIP	57



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WHAT DOES IT MEAN TO BE AN EDUCATED MUSICIAN IN THE 21ST CENTURY?

What are the central issues evoked by this question and how might they resemble and/or differ from those that might have been raised a generation or even a century ago? How might one assess the litany of appeals for reform that music in higher education has seen over the past 50 years? Have these appeals generated substantive strides forward or merely rearranged the curricular surface? What contributions can music study make to broader educational and societal issues, including cultural diversity, multidisciplinary and transdisciplinary understanding, ecological and cultural sustainability, and social justice?

In 2013, College Music Society President Patricia Shehan Campbell charged the Task Force on the Undergraduate Music Major (TFUMM) with critical examination of these and related questions about the state of university-and college-level music study. It was her and others' belief that the world into which our students will graduate is vastly different from the one around which the field has typically been conceived. Whereas central features of contemporary musical practice beyond the academy include the creative, cross-cultural

engagement and synthesis emblematic of the societies in which this practice flourishes, contemporary tertiary-level music study—with interpretive performance and analysis of European classical repertory at its center— remains lodged in a cultural, aesthetic, and pedagogical paradigm that is notably out of step with this broader reality.

In contrast to appeals for curricular change that are largely at the surface level, TFUMM, following a year and a half of consultation, has concluded that fundamental overhaul of university-level music study is necessary if we are to bridge the divide between academic music study and the musical world into which our students and the students of future years will graduate. TFUMM views the following considerations as central: 1) the essential purpose of music study; 2) the nature of foundational musical experiences and understandings; and 3) the content and delivery of a relevant yet rigorous curriculum that prepares students for musical engagement and leadership in an age of unprecedented excitement and avenues for growth. TFUMM believes that nothing short of rebuilding the conventional model from its foundations will suffice for such leadership preparation.

Significant change is essential if we are to bridge the divide between academic music study and the musical world into which our students and the students of future years will graduate.

Understandably, a call for paradigmatic change may evoke concern about compromised integrity and achievement in conventional areas, if not the potential devaluing of the European tradition itself. TFUMM takes the opposite position: the creative, diverse, and integrated model it envisions will yield new levels of rigor, excellence, meaning, and transformative vitality in both conventional and newer areas of music study.

Rather than subordinating the European tradition, therefore, TFUMM advocates a close critical reading of this tradition that illuminates its grounding in an integrated creative process that includes, among its most revered practitioners, the skills of improvisation, composition, and performance, and in some cases theorizing and pedagogy as well. This collection of skills, moreover, that was central in the European tradition in the eighteenth and nineteenth centuries is precisely that which is needed to navigate today's infinite array of culturally diverse treasures and to flourish professionally among them. Were Bach,

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Beethoven, Mozart, Clara Schumann and Franz Liszt alive today, their musical lives would likely more closely resemble those of today's creative jazz artists and other improvisers-composers-performers than interpretive performance specialists whose primary focus is repertory created in, and for, another time and place. From this standpoint, the longstanding conventional model of music study in vogue throughout tertiary programs actually represents a radical departure from the European classical tradition. TFUMM proposes a return to the authentic

roots of this heritage in a way that is relevant to our current musical lives. The kind of contemporary creative exploration and synthesis that TFUMM proposes is not antithetical to traditional grounding or deep musical understanding, but rather enhances and

reinforces artistic rigor, authenticity, and relevance. It is for these reasons that TFUMM is committed to new, more inclusive and critical levels of change discourse.¹

This document summarizes key issues under review by TFUMM over a period of about eighteen months of deliberations, and serves as an invitation to further dialogue and action in response to its recommendations. Part I provides a rationale for the TFUMM project and situates it within the long legacy of appeals for change in the field. Part II articulates the basic tenets of the TFUMM vision and elaborates on how its wide-ranging and provocative scope differs from prior reform initiatives. Part III presents recommendations to be implemented by institutions committed to charting new terrain and assuming leadership in the broader transformation of the field that is envisioned.

Although TFUMM advocates systemic change, it also recognizes the challenges inherent in this project and thus delineates a range of strategies that could drive both incremental and larger scale change measures within this vision. Part IV thus presents recommendations for the field at large that aim to promote this broader transformation and support localized initiatives. Part V concludes the document with an emphasis on the extraordinary opportunity that awaits those individuals and institutions that are driven by a love for all music, a pioneering spirit, and the courage to forge new vistas in music study appropriate to the present moment in musical practice and society.

TFUMM hopes that the readers of this report will share its optimism and excitement about the possibilities inherent in its recommendations. The time has come for academic

¹ Here Argyris's and Schön's notion of "double-loop learning"—where institutional change efforts penetrate to the very assumptions on which goals, objectives, and strategies are based—is instructive, as it not only embodies elevated critical scrutiny, but also the potential to circumvent typical polarizations between convention and change even when foundational transformation of the type TFUMM recommends is at play. Argyris, C., & Schön, D. (1978). *Organizational learning: A theory of action perspective*. Reading MA: Addison Wesley.

music study to take its next evolutionary strides and, in so doing, to produce a new generation of artists-visionaries who will contribute their transformative worldview to the whole of twenty-first-century life.

I. WHY THE CMS TASK FORCE?

Over the past half century, thoughtful musicians and educators have gathered to examine the state of music in a wide array of educational contexts. These gatherings have often discussed the potential curricular-instructional experiences of greatest value to developing musicians who perform, invent, analyze, interpret, and facilitate music in the lives of others. The Young Composers Project (1959-1962), The Yale Seminar (1962), the Contemporary Music Project (1963-1973), the Manhattanville Music Curriculum Project (1966-1970), the Tanglewood Symposium (1967), Comprehensive Musicianship Project (1965-1971), the Music in General Studies-A Wingspread Conference (1981), the Multicultural Music Education Symposium (1990), the National Standards for the Arts-Music (1994), and the National Core Music Standards (2014) are among the key “moments” in proposed reform of musical study. And though not a “call for action,” the National Association of Schools of Music 2010 report, “Creative Approaches to the Undergraduate Curriculum,” raises some useful questions for thinking about curriculum leadership and potential change.² Various documents from these gatherings have declared and pronounced pathways to improve ways of teaching and learning music, and if K-12 school music transformation is the target of many of these efforts, there is also plenty of resonance at the tertiary level, where the preparation of music majors for

² See Mark, M. and C. Gary (2007). *A History of American Music Education*. Lanham, MD: Rowman & Littlefield for an excellent survey of the various reform initiatives

professional music careers, which for most graduates include teaching, is a significant thrust of activity.

In light of this long line of reform efforts, why the need for yet another initiative? The answer is simple: Despite these efforts, change has been confined largely to surface adjustments—what might be best characterized as “curricular tinkering”—at the expense of the systemic, foundational overhaul necessary for today’s and tomorrow’s worlds. This is not to deny the emergence of coursework and programs in jazz, ethnomusicology, world music performance, music technology, popular music, community music, music business/entrepreneurship and other areas that might appear to bridge the gulf between academic and real world musical engagement. Nor is it to ignore the litany of inventories that identify what courses need to be added to a curriculum already full of conventional requirements. Rather, it is to acknowledge that these and other additive attempts at change have left the conventional curricular and cultural core largely intact, with newer areas occupying the periphery. As Bruno Nettl has observed, while musical academe has expanded the range of music studied within its borders, it has not significantly enabled the majority of students to access that range.³ Nor has the academy taken to heart the multidisciplinary nature of the musical experience that embraces artistic expression, behaviors, and values, and that so frequently manifest themselves in conjunction with dance and dramatic expression in cultures across the globe.

³ Nettl, B. (1995). *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Urbana: University of Illinois Press.

Though recognition of the need for far greater breadth is nothing new, effective ways to achieve this breadth have been elusive. Indeed, it might be argued that the scattering of new offerings atop an unchanging foundation that was never designed to support engagement beyond the European tradition has not only placed additional stress on the conventional curricular foundations, but has also reified the divide between music study and real-world musical practice. TFUMM brings to the change endeavor not only great appreciation for prior efforts but also keen critical analysis of their shortcomings, new principles upon which a new model may be built, and an unprecedented range of practical strategies—of both institutional and national/international scope—through which the new vision may become a reality.

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PROBLEMS AND SOLUTIONS: THREE CORE PILLARS FOR REFORM

TFUMM identifies three core deficiencies in the conventional model of music study, in response to which emerge three core pillars for an entirely new framework. The first core deficiency is subordination of the creation of new work to the interpretive performance of older work; the second is ethnocentrism; and the third is fragmentation of subjects and skills. When these tendencies are reversed, the three core pillars of a transformed model —creativity, diversity, and integration—come into view.

We begin with creativity. That the majority of music students graduate with little to no experience, let alone significant grounding, in the essential creative processes of

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improvisation and composition represents one of the most startling shortcomings in all of arts education. Whereas students majoring in the visual arts could not gain a degree without producing a portfolio of paintings, drawings, sculptures, multimedia installations and other creative work, the lack of skill and in many cases even cursory experience in composition and improvisation is the norm rather than the exception for music graduates.⁴ Ironically, while appeals for inclusion of the arts in overall education are often grounded in the need to cultivate

creativity in all students, music study has long been predicated on the subordination of creativity to technical proficiency and interpretive performance.

Though inclusion of improvising and composing is common to much change discourse, particularly at the pre-collegiate level, recommendations are usually framed through an additive lens, where provision for core creative experiences is sought in the limited space available atop the existing and largely inflexible foundation. TFUMM takes the

⁴ This analogy is not made oblivious to the absence of a parallel in the visual arts to interpretive performance in music, which in itself represents a subset of the broader and more foundational creative spectrum that TFUMM values. Nevertheless, it is also important to note the conspicuous absence of primary creative engagement, which improvising and composing embody.

much further and critical step of advocating that the entire music study enterprise be rebuilt around systematic approaches to these creative processes.⁵

Systematic improvisation study may unite multiple improvisatory languages, including style-specific (*i.e.*, jazz, Hindustani, European classical) and stylistically open approaches. Such study provides for robust creative exploration and for intensive analysis and reflection upon a wide range of modal-tonal-post-tonal pitch systems⁶ and rhythmic practices, while embracing aural training and movement processes as well as elements of history, culture, aesthetics, cognition, and mind-body integration. The technical skill and knowledge required for expert improvisatory development, and their capacity to enhance conventional interpretive performance skills, cannot be overstated in terms of their ramifications for both conventional, interpretive performance and contemporary musical explorations. Systematic composition studies that intertwine concert music practices in the European tradition with songwriting approaches from popular music and small and large ensemble jazz composition strategies further expand the creative process spectrum in ways that are similarly relevant to both traditional and contemporary musical navigation.

Therefore, in restoring improvisation and composition to their rightful, foundational status, TFUMM does not seek to subordinate performance and analysis, but in fact aims to render the entire scope of music study a creative and highly-skilled endeavor. While some

⁵ For more on systematic approaches to improvisation and composition, see Ed Sarath's *Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society* (SUNY/Albany, 2013).

⁶ Here and throughout the document, the modal-tonal-post-tonal spectrum aims toward the wide-ranging pitch systems that derive from European classical, jazz, popular, and other genres. Though the post-tonal portion of this spectrum may most immediately elicit associations with twelve-tone and other atonal strategies that evolved in 20th century European-inspired composition, of equal if not greater importance are the use of octatonic, whole-tone, bitonal and other practices that do not fall readily into modal or tonal categories.

may misinterpret our position as the replacing of one form of hegemony, that of the interpretive performer, with another, the improviser-composer-performer, and leaving on the margins the study of music education and music scholarship, in fact we are arguing that replacing the former with the latter will have the effect of bringing, in an organic and necessary way, those now-marginalized disciplines into the mainstream of music study. Not only does this have the capacity to promote new levels of vitality and excellence in interpretive performance, it also yields a framework that is strongly conducive to a range of areas currently under-represented in the curriculum, such as the embodied nature of musical engagement. With strong roots in the inextricable link between music, dance, ritual, and dramatic expression that is central to musical cultures across the globe, and seeing a revival in mind-body interest in contemporary society, cultivation of the experience of music as a whole-bodily phenomenon is essential to the broader conception of musical knowing and expression.

The second deficiency is the ethnocentric orientation of music studies, which carries with it enormous societal ramifications. Once rectified, the resulting change opens up important avenues of learning in the field. As with creativity, large numbers of music majors graduate with little or no hands-on engagement in music beyond European classical repertory, let alone the cultivation of a genuine global artistic identity that TFUMM believes is a central facet of contemporary musical life and responsible citizenship. The fact that music majors commonly spend many years on campus without even a nod to surrounding multicultural communities, and that practitioners from these communities are rarely invited to engage with university students of music, underscores the extent to which this problem manifests itself locally and practically as well as more philosophically. Moreover,

this ethnocentric lapse occurs on campuses where deans, chancellors, and presidents regularly articulate their universities' commitments to diversity and equality of opportunity, and where robust diversity discourse pervades the broader humanities and social sciences. This dichotomy between administrative rhetoric and curricular reality underscores the egregious institutional nature of the problem. TFUMM views the culturally narrow horizons of music study as nothing short of a social justice crisis.

Complementary to TFUMM's call for a diversified, creativity-based process scope in the curriculum (which re-integrates performance, analysis, and other areas of study), TFUMM urges that these modes of active engagement occur within as culturally broad an expanse as possible. Within this expanded context, it is important to distinguish between contact with the global nature of the musical world largely through an interpretive performance specialist identity and the experience of this wider panorama of music through the contemporary improviser-composer-performer identity central to TFUMM's proposed vision. The latter incorporates capacities for assimilation and synthesis of diverse influences in the creative voice that nurture highly intimate connections, rather than distanced fascination, with the rich diversity of the musical world.

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Analyses of the inner workings of the creative process illuminate how improvisation and composition uniquely promote direct

assimilation of influences from the musical landscape into the emergent artistic voice, thereby enabling levels of intimacy, meaning, and understanding that are not possible when interpretive performance alone is the prescribed mode of engagement. The point is *not* to cast improvisation and composition over music performance (or analysis), nor to deny that creativity is possible in all forms of musical engagement and inquiry, but to achieve a framework in which optimal levels of creativity and excellence are achieved in all areas. TFUMM believes that a creativity-based foundation that is rooted in improvisation and composition study is particularly conducive to this optimal balance.

This foundation is key to moving beyond the challenges and allure of what has been called the “multicultural marketplace”—characterized by superficial contact with a “bit of this and a bit of that”—and achieving an authentic transcultural understanding that is the basis for an entirely new diversity paradigm. Politically correct acceptance of diverse cultures opens up to deep celebration and embrace when contact with these cultures informs, and is informed by, the emergent creative voice.

A third primary deficiency of both the present curricular framework and prior reform attempts is pervasive fragmentation within the curriculum and organizational structures of music schools. TFUMM endorses an expanded model of integration as an antidote. In the conventional model, performance studies are taught separately from theoretical studies, both of which are taught separately from historical and cultural inquiry, thus promoting a fractured conception of music as a collection of discrete compartments, often referred to in the vernacular as “silos.” Proposed solutions to this problem have typically been piecemeal, *e.g.*, common exhortations in reform circles that music performed in ensembles should be studied in theory and history classes. TFUMM recognizes that these

are partial strategies, but also believes this approach may actually perpetuate the problem of fragmentation by reinforcing the limited terrain within which integration is sought.

In other words, efforts to unite conventional theory, history, and performance represent a limited approach to curricular integration that recognizes but a limited slice of the twenty-first-century musical skill and aptitude set. The fact that these attempts have rarely yielded significant gains underscores the limitations inherent in this strategy. When creativity is recognized as core to the overall spectrum of study, the model is considerably

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expanded and gains a basis for unprecedented unification across every facet of musical study. Improvisation and composition not only contain aspects of performance, theory, aural skills, rhythm, embodied engagement, and historical, cultural, and aesthetic inquiry, the synergistic interplay of which can be harnessed in new curricular models, but integrate them in ways that give rise to a host of other important outcomes and areas of study. These may include heightened capacities for critical thinking, self-sufficiency, community music linkages, entrepreneurship, and understanding of the relationship of music to broader issues of the world.

If genuine integration has been elusive within the narrow horizons of conventional models, the vastly expanded set of culturally diverse and cross-disciplinary skills and understandings called for in our time renders this essential educational component all the

more challenging. In advancing a creativity-based paradigm, as opposed to additive strategies that may incorporate creativity, TFUMM sets itself apart from prior reform appeals and delineates an approach that resolves the paradox between the twin requisites of diversity and integration.

WIDE-RANGING PRACTICAL STRATEGIES

TFUMM recognizes the challenges associated with practical solutions to problems with the current undergraduate curriculum and therefore offers an unprecedented range of change strategies. One involves engagement with broad constituencies in and beyond the field. Curricular overhaul cannot occur in isolation; it must involve the many populations that both influence, and are influenced by it. In music this includes K-12 teachers, principals, and superintendents, all of whom potentially play key roles in shaping how musical artists and artist-teachers are educated at the tertiary level. In the realm of higher education leadership, deans (beyond music), provosts, presidents, chancellors and regents represent another constituency that could significantly impact change in music study but that is typically not included in the dialogue. Mobilization of music students themselves is yet another facet of the multi-tiered protocol advanced by TFUMM, as is dialogue with professional practicing artists and arts organizations.

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To be sure, the TFUMM report and vision at times assume an activist tone that may feel unfamiliar to musical academe and that may be disquieting to some readers. Though



the report is not intended to elicit these reactions per se, it is important to recognize that turbulence—as Thomas Kuhn has elaborated in his study of paradigmatic change in the sciences⁷—is inherent to the change process. TFUMM thus reaches out to those who

sense a need for change, believe that change is possible, and desire to find a way forward through the dynamic, sometimes even tumultuous, interplay between rich, robust creative exploration and rigorous grounding in musical knowledge and skill. Inasmuch as music has been ubiquitous in cultures across the globe from time immemorial, and that few if any cultures are not enriched by the creative syncretism that increasingly defines the planetary musical landscape, we believe that music study informed by this commitment to creativity, diversity, and integration has the capacity to transform the world. We believe, in other words, in music making's important role in understanding and helping to address the social, cultural, political, economic, and ecological issues facing the world today.

Following in Part II are strategies that may be pursued at the institutional level; Part III presents strategies to be implemented on a national scale that are rooted in this vision.

⁷ Kuhn, T. (1962). *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press, 1962.

II. PATHWAYS TO REFORM I: INSTITUTIONAL LEVEL

To overcome the inertia of programs and pedagogical/aesthetic cultures in which interpretive performance and study of European classical music predominate, an integrated program replete with creativity and diversity—and which reintegrates the treasures of the European heritage— will require not only curricular overhaul but new ways of thinking, conversing, and forging strategic initiatives.

TFUMM recommends three kinds of reform activity at the institutional level:

- Ongoing conversation committed to the highest levels of critical scrutiny directed toward both the conventional model of music study and possible alternatives. If the needed reform is to come to fruition, it is important that such conversations take place both within traditionally organized governance mechanisms such as curriculum committees, which tend to be locked in status quo procedural dialogue, and in a range of other formats. These include faculty-student reflective groups, cluster discussions, task forces, and forums that are charged with study, serious reflection, and critical thinking regarding curricular and instructional issues
- Establishing self-organizing mechanisms whereby dynamic and critical approaches to change, and conservation, become intrinsic facets of institutional discourse and behavior that are freed from organizational structures (curriculum committees, executive committees) that tend to be constrained by convention and thus unable to implement change. A key example of such a mechanism is the option-rich curriculum, whereby students—and by extension faculty—are given more latitude and responsibility for charting their particular pathways. If an institution faces resistance and reservation to opening up student options, such a program might initially be established within an existing frame, much as charter schools are in the K-12 system. TFUMM views provisions for options as “bottom-up” strategies for change in that they are generated from the student level.

- Deploy carefully considered, “top down” institution-driven strategies such as new course and curriculum designs.

TFUMM advocates that institutions explore bottom-up and top-down approaches not in isolation but in tandem, in order that the transformative impact of one informs the other. In providing examples of specific applications, moreover, TFUMM does not presume to prescribe particular manifestations of change that are to be followed in every detail. Rather, TFUMM views its primary contribution to be the articulation of core principles, with precise applications identified to illustrate the principle rather than prescribe a universal pathway. In keeping with its advocacy for creativity in student learning, TFUMM also urges creativity among institutions, particularly relative to their distinctive identities and profiles, in adopting the foundational changes we recommend. The interplay of top-down and bottom-up approaches is therefore advanced as a principle for which any number of applications may be possible.

Moreover, though TFUMM advocates wide-scale reform, it recognizes that change is typically incremental. Institutions are encouraged to take what steps they can. However, TFUMM also challenges institutions to think carefully about differences between small steps that merely expand or add to the prevailing model, thus incurring the arguments that the curriculum is already too full, and those that are taken with an entirely new paradigm in sight. By keeping in mind the far-reaching vision TFUMM has set forth, even the smallest steps forward in this proposed model will be imbued with meaning, purpose, and direction.

STRATEGY 1: NEW CONVERSATIONS

Change in practice requires change in thinking. Essential to this a sustained level of critical discourse that penetrates to the most foundational premises of TFUMM recommendations, and how they may inform practice, both in the conventional model and any alternative approaches that might be envisioned. The following guiding questions will help set the stage for elevating the degree of critical discourse and corresponding change:

- What does it mean to be an educated individual in the 21st century?
- What does it mean to be an educated, reflective musician in the 21st century?
- How can a program in the arts be justified that does not place creativity and creative development front and center?
- How in a global age and society can a program in the arts in general, and music in particular, be justified that is not permeated by global practices and inquiry?
- How can programs that operate within contexts rich with impassioned pronouncements of diversity and social justice operate without efforts to substantively embrace the diversity of the broader musical world, including diverse music communities that live locally?
- How might the conventional musical worldview constrain thinking about change and approaches to change?
- What might a new worldview for music study look like?
- Why, after over 50 years of appeals for reform, has change in music study remained superficial rather than substantive?
- Why did the contemporary improviser-composer-performer identity that prevailed in earlier times in the European tradition give way to the interpretive performance

specialist profile? What would a curriculum look like that was built around the return of the first profile? How might it enhance the excellence and vitality of conventional approaches to music making and in fact be essential to the future of European classical music?

- How might the seventeenth-century Cartesian mind-body dualism have impacted the fragmentation between mind and body, as well as curricular fragmentation, of conventional music study? How might this be replaced by a holistic approach to musical experience and development that is rich in modalities for physical engagement and disciplinary synthesis? How might the African concept of *ngoma*, central to which is the inextricable link between musical sound, dance, dramatic expression, and ritual inform a new model of music study?
- What would an organizational structure of a music school or department look like that was constructed around comprehensive creative, diverse, and integrated values (including interpretive performance) as opposed to the current organizational scheme in which interpretive performance and analysis and sociocultural understanding of interpretive performance are central?

The kind of reflection, insights, and potential receptivity to substantive change that is elicited by these kinds of questions will be greatly enhanced when discourse is grounded



in related literature. Although curriculum committee deliberations and other conversations among faculty about the music learning enterprise are not typically informed by relevant research on music learning and cognition, a wide range of such resources is

available that may significantly elevate the critical integrity of curricular and other kinds of

deliberations. These resources include qualitative and quantitative studies on learning and music learning, neurocognitive research that supports hands-on and integrative approaches, a growing body of diversity literature, and history of the reform movements in music study and education at large. Critical examination of conventional and alternative models of music learning through the lenses of many of the issues delineated in the prior section—scope, integration, diversity, self-sufficiency, embodied musicianship, use of terminology and language—will also elevate the level and integrity of change discourse.

Close attention to various approaches to paradigmatic change is also in order:

- How will the kind of transformation called for manifest itself?
- Will change entail the wholesale redesign of every course, or might it involve a redistribution of subject matter already in place, with perhaps some bottom-up new design?
- Will it require the immediate transformation of an entire school or department, or might it begin with the establishment of pilot tracks that embody new principles?
- Will emphasis be given to content and process in large-scale programmatic transformation as well as individual class, rehearsal, and studio sessions?
- What are the benefits as well as drawbacks to top-down (institution driven) strategies and bottom-up (student driven) strategies?
- What are the benefits as well as drawbacks to the possibility for allowing faculty from diverse areas to mount coursework that fulfills core requirements typically taught by specialists in those areas?

STRATEGY 2: SELF-ORGANIZING CHANGE MECHANISMS—OPTION-RICH CURRICULAR PROTOCOLS (BOTTOM-UP REFORM)

Expanding provisions for students to navigate their own curricular pathways is foreign to the culture of conventional music study, even if it has taken hold in many other areas of the academy. This principle has also eluded significant attention in reform discourse. TFUMM views option-rich curricular strategies as a powerful means for enhancing a host of musical and personal lines of growth, particularly when they are situated within the three-pronged change protocol being advanced. As noted above, this example of bottom-up reform is endorsed not as an isolated strategy but in conjunction with top-down, institution-driven approaches that involve new course and curriculum design and potentially new school wide requirements. When students are provided options, they immediately engage in heightened critical thinking about who they are as individuals, as aspiring artists, and as learners. In a musical world bustling with change, curricular frameworks that limit students from taking responsibility for their own development, and for the exploration of music in real-world contexts, are highly questionable. Moreover, when institutions allow students more options, they also create conditions that enliven faculty creativity, because faculty from all areas may design and mount new classes. This may in turn enliven important self-monitoring capacities within the institution: Whereas option-deficient curricular models will always guarantee full enrollment regardless of relevance or vitality in what is taught, option-rich frameworks usher in new parameters of accountability. Option-rich approaches also help decentralize curricular authority, where the blurring of boundaries between the assumed disciplinary expertise of divisions or areas and allows different and newly formed student/faculty constituencies to engage in creative problem solving.

It is important to emphasize that students and faculty who remain inclined toward conventional pathways will retain the capacity to pursue only those pathways. “Options” does not mean obliteration of what is currently in place; it is simply a way of addressing the need for diversification for those who view this as important, and for enhancing student ownership and sense-of-being around whatever pathway they choose, as opposed to having limiting pathways imposed upon their learning. Empowering students to discover their own learning styles and artistic aims and chart their developmental trajectories accordingly must be considered among today’s most important educational goals, regardless of discipline. When this happens, the prospects are optimal for enlivening powerful interior connections with knowledge areas, which again may include both conventional and unconventional realms, resulting in levels of meaning and rigor that exceed the current, institution-driven format.

THREE OPTION-RICH PATHWAYS

TFUMM identifies three option-rich strategies for bottom-up curricular change. One involves simply reducing the number of core requirements and allowing students greater latitude in the space that is thereby opened up. However, TFUMM prefers the term ‘streamlining’ to ‘reducing’ since the second suggests students may be gaining less grounding than they need in a given area, when, as explained above, the framework may indeed result in equal or even greater grounding in any given domain. For example, by streamlining the typical two to three years of core theory and music history coursework to a one-year core in each area, students may then use the remaining credits to pursue further studies, which might include the same theory and history coursework that was previously

required but now selected from within an expanded slate of options. This, however, might also include coursework that covers important theoretical and historical terrain but which is offered by faculty or areas not typically associated with these areas. Carefully



designed proficiency protocols for core musicianship areas, delineated with contemporary creative and diverse aims in mind, might also play an important role in rendering option-rich approaches capable of high degrees of rigor and skill development.

Similar flexibility can also be implemented in the areas of private lessons and ensembles. The kind of systematic and systemic change that TFUMM endorses calls for critical examination of every facet of the curriculum as a potential gateway to the broader, more creative, diverse, and integrated artistry it endorses. Guidelines for appropriate distributions within any revised area might remain, but students would enjoy an enhanced array of opportunities for fulfilling them. Such opportunities would, of course, be somewhat dependent on faculty expertise and willingness to forge new territory with students.

A second, closely related option-rich strategy involves individual departments or faculty areas being able to determine their own curricular requirements. For example, music education faculty, who know best the needs of their students, would be able to determine the curriculum from the core level on up for music education majors. An important byproduct of this plan would involve provisions for music education faculty (or any faculty) to design coursework that they feel is lacking for their students.

The third strategy is perhaps the most radical approach within the option-rich protocol; it is intended as a complement to the top-down division- or department-driven approach. This involves allowing students to deviate even from departmental/divisional constraints by assembling a committee of three faculty to consult, review, and approve a student's proposed pathway. This approach represents a second-tier decentralization that further empowers students to critically examine their needs, and also impels faculty—even in a given department—to critically examine their predilections. When implemented in conjunction with expanded provisions for fulfilling and assessing newly conceived core requirements, this provision could be highly fruitful for a given student in his or her artistic evolution.

To be sure, the option-rich approach is not without its potential limitations, and thus TFUMM advocates it not as an isolated strategy but as among a battery of approaches that includes top-down, institution-driven modalities. Nonetheless, for this synergistic interplay between approaches to be productive, discourse must place difficult questions front and center. In musicianship studies, for example, which are predicated on sequential skill development that is typically approached in four or more semester sequences, the idea of allowing students to pursue alternative pathways may appear particularly problematic. This question must be kept in mind, however: How effective is present musicianship coursework in terms of enduring, meaningful assimilation of conventional content, not to mention preparing students with the broader slate of creative and culturally diverse abilities called for in today's world? TFUMM's position is that the growing number of students and faculty that has begun to express concerns about this foundational area

suggests that provisions for allowing students greater capacities to chart their own pathways may therefore be essential as part of a broader slate of change strategies.⁸

STRATEGY 3: INSTITUTION-DRIVEN (TOP-DOWN) APPROACHES

As a complement to bottom-up, student-mediated reform, institution-mediated strategies are also important. Central here is the design of new courses and curricular pathways. The need is for a newly conceived musicianship core and new degree programs that embody the creativity-based, diverse, and integrative nature of contemporary musical practice and the TFUMM platform.

NEW CORE SKILLS AND UNDERSTANDINGS

The contemporary vision of musicianship called for in our times requires a new foundation. Delineating what this might look like first requires a brief overview of the conventional core curriculum for music majors, which typically includes the following:

- 2-3 years of music theory coursework that focuses on harmony, counterpoint, and form in European common practice repertory
- 2 or more years of music history coursework that is similarly oriented toward the European heritage
- Private instruction during each term in residence that focuses on developing interpretive performance skills in European or European-derived repertory

⁸ These concerns around conventional musicianship models may pertain to the absence of effective pedagogy and relevant materials, focus on harmonic practice of distant eras at the exclusion of melody, rhythm, and harmony in contemporary contexts, the lack of thoughtful mind-body integration, or aural training that is non-sequential yet locked into mundane and non-musical exercises, or disconnected from meaningful experiences in music.

- Ensembles, with emphasis on large, conducted groups, that prepare this repertory (as in private instruction) for public performance and which are generally required of students during each term in residence
- Piano classes that provide students with rudimentary facility at the keyboard, an area that TFUMM views as important, even as it encourages critical reconsideration of the practical functionality of the skills learned in these classes

While all of the above experiences may be of value, it is also important to recognize the large array of experiences and developments that are equally essential, and in some instances more foundational, to twenty-first-century musicianship and musical knowledge, but which are typically excluded from the core curriculum. The primary creative processes of improvisation and composition, hands-on contact with music of diverse traditions, embodied musical practices, contemporary rhythmic studies—to name a few key areas, all of which need to be approached in integrative ways, provide the basis for as strong a case for a new curricular foundation as arguments in support of the conventional model. TFUMM does not view this as an either-or scenario, however, but as an opportunity to arrive at a new foundation that fulfills both conventional and emergent needs. Key is the identification of principles that underlie a new core curriculum and infiltrate all coursework:

- creativity-rich, hands-on, integrative, and culturally diverse engagement with contemporary music of many kinds
- inquiry into the past through the lens of the present
- balance between creative exploration and rigorous development of craft

- mind-body integration
- rhythmic studies informed by contemporary, globally-informed practice
- community engagement, and
- technological application.

Aural musicianship needs to be emphasized as much as visual literacy. Integrative approaches that might include eurhythmic movement and dance need to be regularly featured as potential pedagogical pathways to the holistic understanding of music, such that music may be

Integrative approaches that might include eurhythmic movement and dance need to be regularly featured as potential pedagogical pathways to the holistic understanding of music...

deeply known through physical encounters that achieve the integration of the ear, body, and brain. Close linkages between aural, rhythmic, and embodied modalities, situated within broader integrative models that unite creative, performative, theoretical, historical, and cultural engagement, must be emphasized for their potential in constructing a new musicianship core.

Careful rethinking of coursework that is typically presumed to provide the basic aural and analytic tools required by musicians regardless of career aspiration may be a fertile gateway that opens up to the new vision we propose. Although Bach-style, four-part writing has long been presumed the primary source for skills in tonal harmonic practice, both the effectiveness of this approach and the narrow horizons toward which it aims need to be carefully assessed from a contemporary, creative vantage point. Indeed, the fact that theory and aural skills are often perceived as divorced from one another and from music performance and from music history provides ample

impetus for foundational rethinking of these facets of the conventional core. When the musical goal expands from specialized interpretive performance within a monocultural repertory to contemporary, globally informed improvisation-composition-performance, the impetus for paradigmatic questioning takes on entirely new dimensions and urgency. The point here is not to suggest that conventional approaches to music theory should bear the brunt of reform criticism, but to simply emphasize that if music study is to align itself with the diverse horizons of the musical world, all areas of the curriculum will need to be examined accordingly, and basic musicianship—by its very foundational nature—may well require considerable attention in this regard. TFUMM is optimistic that, consistent with its overarching commitment to integration of conventional areas within an expanded scope, powerful new models of musicianship may emerge from this process.

Though it is beyond the scope or intention of TFUMM to delineate specific course content in response to these points, thoughtful consideration is encouraged about potential openings to a broader musicianship foundation. We note, for example, the prominence of black music not only in American culture but in global musical practice as a particularly fertile principle. Christopher Small, whose work has been especially influential in ethnomusicology and music education, emphasized African and African American models of musicking⁹—with their limitless diasporic expressions such as Afro-Cuban, Afro-Columbian, Afro-Brazilian, Afro-Bolivian, and Afro-Mexican styles—as key to a viable musicianship model in a global musical landscape. Jazz and much popular music are prominent within these black traditions, and when approached as *writ large*, as self-

⁹ Small, C. (1994). *Music of the Common Tongue*. London: Calder Riverrun. Patricia Shehan Campbell conveys from a personal conversation with Small toward the end of his life that of his three books, this one uniquely captures the heart of his thought on the importance of African-derived forms, even though this point has eluded recognition even among many of his followers.



transcending gateways that connect with the broader musical landscape, bring powerful tools to 21st century musical foundations.

Jazz, in particular, provides a rich spectrum of diatonic and nondiatonic studies that includes applied chords, modal mixture, altered harmonies and chord extensions, intersecting with key European common practice structures yet also encompassing a modal-tonal-

post-tonal spectrum that connects with today's musical world. When adding the idiom's improvisatory and compositional creative scope to the mix, important content areas are united with the process foundations that TFUMM advocates. Music theory becomes an applied endeavor that is directly integrated into students' musical expression and understanding.

The case for black music as a core resource, not as a replacement for but as a means for connecting with European and other sources, is further strengthened when the all-important realm of contemporary rhythmic practices is considered. Here Jeff Pressing's study of the seminal importance of "Black Atlantic Rhythm"¹⁰ in not only American but global musical practice strongly aligns with Small's vision and adds additional weight to the argument. George Lewis's inclusive differentiation of Afrological and Eurological streams in contemporary musical practice might also be noted in support of this thinking.¹¹

¹⁰ Pressing, J. (2002). "Black Atlantic Rhythm: Its Computational and Transcultural Foundations," *Music Perception* 19, no. 3: 285-310.

¹¹ Lewis, G. (2008). *A Power Stronger Than Itself: The AACM and American Experimental Music*. Chicago: University of Chicago Press.

The point is not in any way to endorse the replacement of the current Eurocentric aesthetic-pedagogical model with one that is Afrocentric in nature; rather, it is to underscore the importance of stepping back from conventional, conditioned perspectives of musical genres and instead to perceive them as elements of overarching waves in the 21st century musical ocean as we seek relevant and viable learning frameworks.

Improvisatory-compositional grounding is significant to the jazz portion of the Afrological wave, arguably linking the idiom more closely to past eras of European practice than the conventional interpretive performance specialist framework. This point serves as a primary example of the important, if provocative, insights that are unearthed in TFUMM's expanded, critically robust, perspective. This reemergent, creativity-based paradigm has the capacity to transcend its own boundaries and enhance a much broader synthesis—where not only Afrological and Eurological waves but multitudes of others unite—and we see the necessity for this synthesis to assume front and center stage in reform discourse.

Therefore, while TFUMM acknowledges that African-derived musics, including jazz, offer unparalleled, and mostly missed, opportunities to fashion the identity of the globally-oriented contemporary improviser-composer-performer at the core of its vision, the overarching aim is not to privilege any given area but to illuminate inherent capacities in all genres—including European classical music and many folk, popular, and classical traditions from other parts of the world—to emerge as gateways to the broader musical landscape. Moreover, although TFUMM has directed much of its critique implicitly and explicitly toward the European-based emphasis in academic music studies, the conservative horizons of much of conventional jazz education—as a result of which the broader connections that might be harnessed from the idiom have been compromised—

have not escaped its purview. Indeed, the veering of jazz education from the creative foundations of the jazz tradition parallels, and is arguably inherited from, the veering of European classical music studies from the creative foundations of the European tradition.¹²

TFUMM also recognizes concerns regarding teaching qualifications that arise from the kind of change proposed in core musicianship and music history studies. A commitment to such reformed approaches will likely entail professional development for faculty, perhaps through enhanced interactions with faculty not usually assigned core musicianship studies and through master classes and workshops related to creativity, diversity, and integration, which we argue should collectively permeate the curriculum. Both a philosophical commitment and a desire to incorporate new processes and content into conventional programs will be necessary. Often, deeply inspired teaching may come from those who are themselves avid learners, willing to enhance their own knowledge and skill in order to increase their relevance and service to those who will perform, teach, and research in the years to come.

THREE STRATEGIES FOR TOP-DOWN CORE MUSICIANSHIP REFORM

TFUMM envisions three possible approaches to institution-driven core musicianship reform that may be pursued independently of, or in conjunction with, bottom-up, option-rich approaches. The first involves a theory/aural skills class based on the principles previously described, where jazz, popular, global and European classical practices and materials are integrated with improvisatory, compositional, and rhythmic studies and other skill development. This recommendation is not to be conflated with add-on

¹² See Sarath, *ibid*, for more on this discussion, and particularly the importance of understanding jazz as “writ large,” as a self-transcending gateway to global practice.

provisions, such as those that allow students to take an upper-level theory elective in jazz or some other related area, or the expanding aural skills coursework to include broader areas while leaving the conventional theoretical component that typically carries more hours and course credit intact. TFUMM instead urges fundamental redesign of the theory/aural skills sequence with the new principles and values placed at the center.

A second approach entails a more provocative move that integrates theory and aural skills within a broader scope of study and practice. If theory and music history were conceptualized in an integrated fashion using perspectives advanced by TFUMM, opportunities would arise for richer, deeper, more rigorous understanding. This understanding would merge analytical with historical-cultural content and move from a technical-informational base to an inquiry base in which students discover the structural, textural, design, and aesthetic dimensions of the sonic experience defined as music. Such a structure would put more responsibility for factual-informational-technical learning directly into the hands of students, somewhat in the mode of the currently popular concept of a “flipped classroom,” which permits large classes, seminars, and individual tutoring to focus on using information for higher-order analysis and study. Not only would such an approach provide a “need to know” for students and make music study more challenging and satisfying, it would permit integration of creativity, embodied musicianship, critical thinking, community music, reflection, entrepreneurship, technology, aesthetics, and cognition.

A reconceived model of music history studies might begin with harvesting the fruits of historical and

If theory and music history were conceptualized in an integrated fashion using perspectives advanced by TFUMM, opportunities would arise for richer, deeper, more rigorous

cultural inquiry in the creative process itself, asking students to reflect on its personal meaning and its relationship to today's musical world and social, cultural, political, and economic conditions and developments beyond music. Rich openings into aesthetic and

The fundamental point of inquiry in all cases would be the actual experience of creating music in the twentieth-first-century global landscape and the wide array of conceptual considerations directly related to this experience and development.

cognitive concerns could be mined, as well as the personal, interpersonal, and transcendent dimensions of the creative process. From this contemporary-based and creativity-based point of departure, openings to past practice—and thus conventional musicological and ethnomusicological territory—could then be fathomed in newly relevant ways, in contrast to the time-honored tradition of chronological and geographic organization. Inquiry in all cases would be based on the actual experience of creating music in the twenty-first-century global landscape and on the wide

array of conceptual considerations directly related to this experience. Facets that might underpin a new model of musicology include: transformations in consciousness, or what has been popularized as “flow,” invoked during the creative process; the evolution of a personalized creative voice; and the challenges of authentic synthesis as opposed to superficial skimming in the multicultural marketplace. TFUMM construes this approach as *writ large*, encompassing inquiry far beyond what the heading “music history” typically includes, and thus directing its initial focus not toward the repertory of distant eras and places but the day-to-day ordeals and celebrations of creative artists working locally and across the globe as well as diverse indigenous music expressions. This approach provides a

basis for inquiry into the nature of music, its origins, its evolution, its multiple expressions, and why music sounds as it does in particular times and places, has the influence that it does, and continues to be a primary aspect of human interest and behavior. An entirely new foundation emerges for conventional, past-based inquiry that makes possible new levels of appreciation for, and understanding of, the treasures of the past. Inherent in this new approach is a rethinking of the typical division of musicology into historical and ethnomusicological compartments, the productivity and relevance of which to the twenty-first-century musical world has eluded critical inquiry.

A third strategy for top-down core curriculum reform is a core proficiency assessment protocol that is administered at the end of the second year. Students would demonstrate knowledge and skills in a variety of core areas that correspond to the reformed core framework. These include improvisation, composition, aural skills, modal-tonal pitch languages, rhythmic languages (construed broadly as above), technology, and movement, with musical inquiry aptitudes such as history, cultural understanding, aesthetics, and cognition measured by reflective writing and other protocols. Students may fulfill proficiency areas independently and place out of core coursework, in which case they may elect upper-structure coursework.

PRIVATE LESSONS

Private instruction is an important area of music study in which TFUMM sees potential for a broad pedagogical spectrum that sustains high levels of instrumental or vocal technique while contributing to the broader skill set called for by TFUMM. Alongside conventional technical and repertory study, work in improvisation, various approaches to

aural musicianship, composition, world music performance techniques, and theory are all potential components to be integrated within the private studio lesson, lessons with multiple students in attendance, or master classes. Another possibility is a more fluid private instruction format, which is not uncommon in jazz, in which students are given the opportunity, most likely in later years of their programs, to study privately with faculty from instrumental categories other than their own principal or primary instrument.

ENSEMBLES

Given that music is performed in society in ensembles, small and large, ensemble experience is important to music study. TFUMM recognizes the complex network of considerations related to the place of large ensembles in most music schools and departments. While the viability of professional large classical and jazz ensembles is under threat in society at large, it is clear that school orchestras, choirs, and jazz and wind bands provide excellent performance experiences and are deeply embedded in the cultural history of music schools and departments as well as in most public school music programs. They also remain an important part of the culture at large, as community orchestras, bands and choruses continue to flourish.

At the same time, it is essential to identify a broad continuum of ensemble formats and correlate these with real-world experience. For example, small groups in which members improvise and compose are arguably some of the most prevalent ensemble types both in the United States and across the globe. Small ensembles of improvising musicians, in any and all styles, could complement the standard classical chamber music model, or provide the basis for an entirely new model that achieves new kinds of diverse synthesis. Recognizing and

respecting the highly complicated and highly charged nature of this topic, TFUMM believes that new curricular initiatives that are rooted in a contemporary improviser-composer-performer identity are key to a viable 21st century ensemble framework.

Two points bear emphasis. First, a large ensemble—orchestra, choir, or wind band—consisting largely of aspiring contemporary improvisers-composers-performers will not only be capable of playing a wider range of repertory, some of its own making, than an ensemble

In viewing the European classical tradition and its treasures through a wide-angle, globally oriented and creativity-based lens, contemporary improvisers-composers-performers, whose roots, to reiterate, may be traced in part to the European classical tradition, will be able to situate this lineage in a contemporary world music context and invoke deeper levels of engagement with their audiences.

consisting largely of interpretive performance specialists; it will also be capable of bringing unprecedented levels of passion, vitality, appreciation, understanding and excellence to the performance of the works of Beethoven, Brahms, Debussy and other conventional as well as new repertory. In viewing the European classical tradition and its treasures through a wide-angle, globally oriented and creativity-based lens, contemporary improvisers-composers-performers, whose roots, to reiterate, may be traced in part to the European classical tradition, will be able to situate this lineage in a contemporary world music context and invoke deeper levels of engagement with their audiences. In this light, TFUMM strongly endorses approaches to large ensemble teaching that, in addition to standard and new works, incorporate improvisation and other modes of musical engagement and inquiry as well as enhanced student

participation in music decision-making related to rehearsal and performance goals. Such approaches, however, are recommended not in place of systematic improvisation and composition studies elsewhere in the curriculum but as complementary to them.

This sheds light on the seemingly conflicting need to open up curricular space for the very aspiring creative artists who will populate these ensembles to devote time to this expanded and integrative skill set. Whereas from a conventional standpoint, the modification of ensemble rehearsal time may seem starkly incoherent if not self-defeating, from the standpoint of the aspiring contemporary creative musician who will be able to bring enlivened scope and passion to the large ensemble framework, this strategy exhibits strong viability. As with all other aspects of the curriculum, modifications may well be needed that place the development of the (re)emergent, broadened artistic profile front and center

CURRICULAR UPPER STRUCTURE

The combination of breadth, integration, rigor, and creative exploration provided in the reformed core curriculum will offer students foundations that are conducive to self-directed development. The curricular upper structure based on this foundation could thus be rich in options, which may include coursework previously deemed part of the core, as well as new courses that cut across traditional boundaries. Importantly, a curricular paradigm that expands options for students also enlivens and expands creative avenues for faculty. Possibilities are many:

- a technology-mediated class that unites contemporary trends and centuries old practices
- a class exploring time, cognition, and consciousness

- a course in Dalcroze eurhythmics, Laban, modern dance, or creative movement, any of which provides the physical engagement of the body in response to music and in the generation of movement gestures that express or emanate from musical ideas
- a course exploring improvisation across genres West and East
- a course uniting meditation and movement
- a seminar in the neurological correlates of performance, participation, and listening
- a project-oriented course that connects students to community musicians or to community venues in which music can be facilitated to children, seniors, disability populations, and the like.

Within this rich creative frame, it is expected that students will continue to increase their individual and ensemble performance skills and advanced work in domains such as musicology, music teacher education, music therapy, theory, and other currently conventional fields. However, consistent with musical developments beyond the academy, it is also assumed that many more integrative opportunities combining diverse areas of interest, both within and beyond music, may arise. Our students, who have lived in an age of advancing technology, instantaneous information from all parts of the globe, awareness of growing demographic diversity, and an unending array of musical expressions, seek connections and relationships among fields of study that enhance and enrich their contributions to the nexus of influences on students' lives and being. From a career perspective, music students sometimes seek double majors or other opportunities to combine music with other fields of study, and mechanisms should be developed to assure the richest possible learning accruing from such trajectories.

NEW DEGREE PROGRAM AND UNIT

TFUMM recognizes and supports the autonomy of institutions relative to their own contexts, profiles, and inclinations to change. While TFUMM has taken a broad and radical approach to transforming the undergraduate music major curriculum, a variety of change strategies may be employed within the spirit of its recommendations. Some faculties may have a few individuals interested in piloting certain aspects of the recommendations. Others may wish to open full-faculty dialogues about change and its implications. The most important

The most important element of change, however, is a philosophical commitment to serving twenty-first-century musicians and the art of music itself, as well as our communities and society.

element of change, however, is a philosophical commitment to serving twenty-first-century musicians and the art of music itself, as well as our communities and society. This commitment requires a rigorous education in music that focuses on creativity and relevance in the larger world beyond the academy.

One approach that may be viable in some schools or departments may be establishing a degree track as a pilot program that embodies the TFUMM vision. Perhaps this can be overseen by a new unit—a department, area, or division—that involves existing faculty whose work aligns with the TFUMM vision. This approach conforms with a movement in higher education generally that seeks to diversify and integrate faculty organizational units and collaborative efforts, moving beyond the isolationist identification of faculty only with others in their own disciplines to organize around more holistic themes, such as creativity.

The value of a specified degree track is that it shifts the overarching identity for students and faculty involved in that pathway. If the overarching identity in a reformed field of university-level music study is the contemporary improviser-composer-performer, then a new degree track would provide a cohort of students and faculty focused on that identity. The creation of a new unit of faculty will promote the shift in identity we are promoting among students. However, we would argue that this identity shift should be available not only to students who may elect such a degree track. Students from any major should be able to participate in this identity shift and, in fact, such a shift may be as crucial for students planning to teach in K-12 and higher education as it is for students who may be more focused on performance as the center of their identities. It is possible that a unit of faculty piloting programs focused specifically on creativity may, in addition to a degree track, offer student-designed minors and other mechanisms to assure the availability of this approach to all students.

Under a working title such as Contemporary Creative Musicianship, a new degree track and unit would appeal directly to a variety of constituencies, with positive recruiting ramifications for institutions committed to paradigmatic change and leadership in the field. These include string players who resonate with the new model of string quartet that combines standard repertory with contemporary creative explorations, including improvisation and arrangements and compositions of group members. Other constituencies include jazz students seeking broader horizons than those generally broached in jazz curricula (though embraced in the broader jazz world), music technology and popular music students who may play a handful of instruments and traverse multiple stylistic boundaries, and students who self-identify as “world music” practitioners.

Students in the proposed curriculum would benefit from a reformed core curriculum that includes the new integrative core musicianship and musicology classes described above, expanded approaches to private instruction, wide-ranging options that enable them to chart their own pathways, and a revised ensemble program that is centered in a small Creative Music Ensemble for which they compose most of the music, and which provides ample space for improvisation.

TEACHER CERTIFICATION OPTION

A teacher certification option, either within the above degree track or as a dimension of a more traditional music teacher education curriculum, would expose aspiring music teachers to a new paradigm of public school music teaching and learning, including but not limited to the conventional large ensembles that prevail in most public school music programs. They would gain performance skills that draw from a diversity of

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musical repertoires from local and global cultures—from blues to bluegrass, from gospel choir to *kulintang*, from *samulnori* to *son jarocho*. With strong creative grounding they will be able to invent new musical expressions based on a diversity of elemental features and nuances.

We imagine that the foundational shift we propose would occur not only through a reformed core curriculum but through the infusion of such knowledge and skills within methods courses, so that students need not be burdened with a fifth year of

degree study. Longstanding questions about the excessive number of course requirements that typically characterize teacher certification curricula and their relevance to musicianship and pedagogical excellence would be resolved in a streamlined, relevant, and highly integrated program of development that is resonant with the overarching paradigm shift in the music major program at large. Rather than responding to certification mandates with the design of new courses, new requirements would be woven in to current

courses so as to maintain courses and ensembles that cultivate high levels of ability in improvisation, composition, and performance will directly and powerfully enhance pedagogy. In restoring the creative foundations of artistic development, the TFUMM vision also lays groundwork for new levels of pedagogical expertise. When musical artistry is reconceived from the conventional interpretive performance model to the improviser-composer-performer model, the false dichotomy between musical and pedagogical expertise that pervades the culture of the field is resolved: One cannot have the second without the first.

Change in the education of music teachers should thus be a high priority, given the dichotomy between professional assertions that the arts are basic and the small percentage of students who actually participate in high school ensemble programs. Out-of-school participation rates in music suggest that students are engaged in both self-initiated and more informal music participation and study in large numbers. However, in-school participation rates in programs that, similar to higher music education, have been in stasis for many years indicate a need for music learning experiences that reach larger numbers of students, particularly in secondary schools. TFUMM believes that the expanded profile of the 21st century musician and music teacher advocated will have direct bearing on this important issue.

It is important to acknowledge the challenges to any kind of curriculum innovation that teacher certification programs need to confront in the form of state and school of education standards and requirements. TFUMM recommends that among the creative strategies pursued to address this challenge should be sustained conversations with school of education colleagues and state certification officials. In this case, the above noted

provision for departments or units, such as music education, to have more creative latitude in delineating the curricular needs of their students takes on great importance. Within our proposed improviser-composer-performer paradigm, music education faculty could make significant strides toward a more relevant and efficient curricular framework that enables the kind of diversification needed and that allows in-school music programs to play a role in the holistic development of all students.

MUSIC AND HUMAN LEARNING

TFUMM believes that the limitations of the current paradigm for university-level music study, focused as it is on European classical music and interpretive performance of music created by others, significantly underestimates the value of music to human intellectual, emotional, and social life. On the contrary, TFUMM finds evidence coming from a variety of academic disciplines for a burgeoning interest in music cognition and neuromusical processing and in music's impact on health and well-being. TFUMM recommends that the impressive literature that offers an understanding of music and human learning (and music and human life) inform not only students' experience and development, but also the reform discourse we advocate here. Faculty forums and retreats, study groups, expert-led workshops, and other mechanisms may be employed to enlarge faculty members' understanding in these arenas.

NEW CURRICULUM OVERSIGHT PROTOCOL

The change proposed by TFUMM also suggests a need for change in curriculum approval processes. As has been argued earlier, TFUMM endorses a greater degree of field-

specific responsibility for determining the curriculum of various concentrations within the music major, *i.e.*, theory, history, performance, creative studies, etc., TFUMM proposes that centralized curriculum committees deal primarily with structural and organizational issues rather than presuming to influence content or course distribution issues, which are the province of faculty expertise in given domains. Curriculum committees can and should, of course, review proposals for change with an eye to the validity of justifications, an emphasis on the learning needs of students, and relevance to the readiness of students to pursue careers and effect leadership in their chosen fields of interest. Curriculum committees may also look at school-wide issues such as overlap in courses, competing requirements, numbers of hours in programs, credit policies, etc. However, once policy matters such as adherence to degree hours, distribution of credits, etc., are confirmed, faculty in given domains should be charged with the responsible implementation of curricula under the guiding principles established by the institution.

In summary of this phase of practical initiatives, a three-pronged protocol is proposed that includes: sustaining a new level of critical discourse; invoking option-rich strategies for change that allow students greater creative choice in navigating and forging their curricular pathways; and institution-driven innovations in the form of new coursework, degree programs, and curricular oversight protocols. Ideally, aspects of the three tiers of change activity will work in tandem. However, schools and departments are encouraged to focus in whatever areas they are inclined, and to pursue creative alternatives that fit their unique circumstances. Most important is that the self-organizing, creativity-driven development that TFUMM advocates on the student level also manifests on the institutional level. This will ensure that even the most modest steps toward change

will occur within a longer range view toward foundational overhaul and the manifestation of those curricular and change elements described above.

IV. PATHWAYS TO CHANGE II: NATIONAL/INTERNATIONAL

When the pathways to institutional change mentioned above occur in tandem with national and international change strategies, the prospects for foundational overhaul become all the more viable. If the pioneering efforts of an initial wave of leadership institutions are to be harnessed within a broader transformation, a series of national and international change strategies will be needed. They will in turn contribute to the enhancement and empowerment of local efforts. Following are three suggestions.

CREATION OF A NEW CHANGE CONSORTIUM

A wide range of organizations is devoted to the field of music study. However, even as many of these organizations issue appeals for varying degrees of change, and implement change that resonates with TFUMM recommendations, no larger organization is, as yet, predicated on change. We believe that a new organization is needed whose entire focus is the transformation of university-level musical study. This organization, which need not be conceived as a CMS or TFUMM project, would work on multiple levels, including:

- Forming a national/international network of faculty and students committed to change in the field
- Identifying ten or more initial sites for the implementation of the new model

- Engaging progressive public school music teachers in the discussion
- Engaging progressive school principals and superintendents in the conversation, in order to enliven receptivity to new models of school music engagement, learning, teaching, and inquiry
- Engaging Deans, Provosts, Chancellors, and Presidents in the conversation, particularly under the auspices of diversity, which most of them champion without holding their music units accountable
- Convening think tanks with representatives of the above constituencies
- Formation of a consulting team that visits sites and assists with implementation
- Providing summer workshops for colleagues who wish to gain skills in facilitating the new model.

CONFERENCES

Tentatively titled “Breaking the Logjam: Paradigmatic Change in a Field at Risk,” this series of national and international gatherings will serve as high-impact events that support the shift in values and curricular content that we are proposing.

NEW ACCREDITATION PROTOCOLS: NASM AND BEYOND

Systemic change will never transpire in the field without corresponding change in accreditation criteria. Those who support the paradigm shift we propose must work with NASM to ensure that institutions so inclined are incentivized to break free from the conventional mold.

V. CONCLUSIONS: A CALL FOR LEADERSHIP

An extraordinary opportunity awaits individuals and institutions that are committed to transforming music study from its creativity-deficient, ethnocentric, hegemonic orientation toward rendering it as a force for creativity, diversity, integration, and transformation in a musical world, and a society, in urgent need of such change. Though the rationale may be obvious for this kind of reform in light of the global nature of today's musical and societal landscapes, a strong case may also be made that European classical music—the custodians of which have typically resisted this thinking—has everything to gain from such reform. Key to the TFUMM's proposed vision is the restoring of a creative template that prevailed in the European tradition into the mid-nineteenth century, and which has profound ramifications for twenty-first-century multicultural, transcultural navigation.

A strong argument can also be made that the transformed model of music study advanced by TFUMM will shape a new generation of artists/visionaries who will transmit their broad and transformative wisdom to society and positively impact many of the most pressing issues of our times. Ecological crises, poverty, famine, disease, violence against women, child abuse, ideological and extremist tensions make the threat, and often direct manifestation of war and violence, an ongoing reality. The time has come for a world that is also brimming with beauty, ingenuity, connection, and peaceful interchange through the

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transformative power of the musical river that runs through and potentially connects every one of the world's many cultures. The field of music study has the capacity to lead this global transformation, provided it invokes its own internal, foundational rebuilding around principles that are adequate to this task.

Having penetrated to what we believe are the most essential features of music and human creative experience, the College Music Society Task Force for the Undergraduate Music Curriculum has provided an unprecedented analysis of the limitations constraining the present model of musical study and identified a vision for the future that is also of unprecedented scope. Shifting from additive adjustments to the prevailing model to a creativity-driven, diversity-rich, and integrative framework that enlivens strong self-organizing capacities in students and renders institutions similarly self-organizing, TFUMM hopes to alter the tide of reform discourse in the field. Adding to these innovations are suggestions for a multi-tiered change protocol that surpasses in scope anything that has

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come prior it. Our hope is to break the logjam that has pervaded the reform movement and the broader field and masqueraded as genuine change. All who are willing to step outside their comfort zones, critically examine the prevailing model, and entertain and celebrate new visions of the possible are invited to join ranks with us in this historically significant project.

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SUMMARY OF RECOMMENDATIONS

FOR CHANGE

- Music schools and departments sustain a high level of critical discourse about the purposes and potentials of music study that is informed by far-reaching questions, corresponding literature, and a commitment to casting a strong a critical eye toward the assumptions and practices of the conventional model which, shaped in earlier time, is no longer fully resonant with the opportunities and needs of students of our time. TFUMM suggests that creativity, diversity, and integration may provide uniquely powerful lenses to help focus as well as deepen this discourse of a more meaningful musical education.
- Music schools and departments consider bottom-up, self-organizing strategies for change that provide students with expanded options for navigating their artistic pathways, and also allow faculty in certain areas greater latitude in determining the curricular needs of their particular student constituencies—all with the needs of the aspiring contemporary improviser-composer-performer in mind.
- Music schools and departments consider, in conjunction with bottom-up provisions, top-down strategies that involve careful course and curricular design that are informed by the needs of the contemporary improviser-composer-performer in a global society. TFUMM urges that this process be

driven by an openness to new ways of thinking about areas that are typically associated with the music core curriculum, such as music theory and music history, as well as receptivity to incorporating less conventionally recognized areas—such as improvisation, composition, movement, rhythm, mind-body practice—into foundational coursework.

- Music schools and departments consider new possibilities in the private lesson, including the potential for equal or greater skill development, that might stem from an approach to instrumental and vocal study geared toward the skill set of the 21st century improviser-composer-performer.
- Music schools and departments consider new possibilities in large ensemble instruction and format that are oriented toward the needs of the 21st century improviser-composer-performer, and also the potential for the emergent artistic identity of the student to not only open up new programming possibilities, but to also bring new levels of vitality, meaning, and understanding to standard large ensemble repertory.
- Music schools and departments consider new conceptions of the 21st century public school music teacher informed by the contemporary improviser-performer-composer model and encompassing opportunities for diversity and integration within the certification program.

- Music schools and departments consider the implementation of pilot degree programs that embody the new principles as a preliminary pathway toward institutional reform.
- Music schools and departments consider joining forces with broader, national and international initiatives in the quest for broad and progressive change in the culture of music study, which would then enhance localized initiatives.