SMTE 2013 Outline of Remarks on Behalf of CMS

The Task Force on Re-envisioning the Undergraduate Music Major

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September 26, 2013

I. Group Thought Exercise (5 minutes)
   a. You’re a dean, director, or department chair
   b. Only task is to implement the finest undergraduate music curriculum you can
   c. Discuss your highest priority and why

II. Consider your priority/reason in light of the following dialectical statements:
    Did your ideas consider . . .
    a. Musics of the world or only Western classical music?
    b. Multiple pathways of learning or prescriptive pathways?
    c. Core creativity experiences for all students or only for those majoring in composition?
    d. Learning to listen deeply or learning primarily to identify?
    e. Integration of theoretical, creative, and performance learning or segmented learning experiences?
    f. A community of discoverers and inquirers or students as tabula rasa?
    g. Flexibility in meeting standards and outcomes or intractable assumptions around standards as mandates?
    h. Diverse ensemble experiences or standardized/required conducted ensembles?
    i. Shared reflection and curricular evolution among students and faculty or 25-year syllabi still going strong?
    j. Engagement with musical and socio-cultural worlds beyond the academy or the academy as the sole source and protector of knowledge?

III. Beginning themes of the CMS Task Force on the Undergraduate Music Major
    a. Flexibility/choice for students and faculty in planning programs, courses, and experiences
    b. Widening repertoire and learning experiences to be more representative of a global society
    c. Sensitivity to the institutional contexts we represent
    d. Defining/recommending diverse pathways and goals for students
    e. Assuring concern with WHO our students become as well as WHAT they know and are able to do
    f. Integrating and cross-relating content and experiences in and beyond music
    g. Role of improvisation, composition, meditation in musician education

III. International Contemporary Ensemble (ICE) at U of MN Convocation
    a. To perform is to teach, to teach is to perform
    b. To learn is to be creatively engaged
    c. Nurturing new audiences is a shared responsibility of all those claiming the profession of music
    d. Artistry, engagement, and entrepreneurship are inseparable
e. The Twentieth Century was the century of specialization; let’s make the 21st Century the century of integration and collaboration

f. A composition lesson in lower Manhattan by ICE musician Jacob Greenberg
   1. Sound experiments
   2. Students create line scores keyed to color of musicians’ shirts and thus their instruments
   3. ICE visiting musicians and kids play their compositions
   4. Discover that the “score” may be interpreted many different ways
      5. Greenberg not a “music educator” but his educational work derives from an inherent understanding of the nature of music and music learning

g. Artists, i.e., ALL who engage with music professionally . . . .
   1. Are Teachers
   2. Are Entrepreneurs
   3. Are Organizers
   4. Are Producers

h. Nearly all musicians will teach -- where do they learn how?

i. Implications for music teacher education . . .
   1. Traditional models will not suffice --- curriculum tinkering has not addressed major needs of 21st century – model of musician education has not changed in over 100 years, nor has model of music teacher education
   2. Standards may be useful as guidelines but not as bases for accountability – they too frequently represent regression to the mean and do not account for local needs and differences
   3. As music teacher educators, we have a responsibility to ALL students – we must prepare teachers to teach the full complement of students in schools – part of reason for demise of programs is our own failure to embrace the opportunity to design music programs that truly are core
   4. Music educators think about curriculum more than any other music discipline in the academy – we have the capacity and responsibility to lead
   5. We must be willing to be subversive in advancing the place of music and musician-educators in schools and communities; we must argue for education that teaches humans to FEEL, to rely on intuition, to create, to problem find as well as problem solve
   6. We must prepare teachers who are artistic, expressive, creative, collaborative, and entrepreneurial

A poem based on the poem that opens Postman and Weingartner’s *Teaching as a Subversive Activity* (1969)