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GLOBALLY INCLUSIVE MUSIC PROGRAM
EFFORTS OF THREE LIBERAL ARTS COLLEGES

presented by
Thomas Joseph Tacke

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Doctor of ~~Philosophy~~ degree in ~~College & University~~
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Major professor

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GLOBALLY INCLUSIVE MUSIC PROGRAM
EFFORTS OF THREE LIBERAL ARTS COLLEGES

By
Thomas Joseph Tacke

A DISSERTATION

Submitted to
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in partial fulfillment of the requirements
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Dr. Marvin Grandstaff, Advisor

ABSTRACT

GLOBALLY INCLUSIVE MUSIC PROGRAM EFFORTS OF THREE LIBERAL ARTS COLLEGES

By

Thomas Joseph Tacke

The purpose of the research was to examine the curricular, programmatic, and personnel variables of the globally inclusive music program transitions of three liberal arts colleges. The research also sought to understand what was the impetus for the transitions.

The research was prompted by the recommendations of the Tanglewood Symposium (1967), the National Associations of Schools of Music (1974), and the College Music Society (1979). Each of these groups favored the promotion of globally inclusive music programs. The research focused on six areas of administration. The first five were established by the guidelines of the American Association of State Colleges and Universities Committee on International Programs (1985) and included: (1) Administrative Leadership; (2) Curriculum Development; (3) Faculty Development; (4) Student Awareness; and, (5) Resources. The recommendation of the Association of International Education Administrators (Aigner, Nelson, & Stimpfl, 1992) resulted in the sixth area: (6) Outreach.

The case study of Augustana College, Carleton College, and Grinnell College was completed in the spring of 1994. These institutions were selected because of their successful

globally inclusive music programs. The researcher collected data from each college and interviewed members of the administration, the music faculty, and students that were involved with the music programs.

Evidence from the case studies shows that the faculty played the largest role in the globally inclusive transition of each of the institutions. It is significant that each of the institutions experienced increased service [non-music major] enrollments as a result of the transitions. In particular, the non-Western ensembles of each of the colleges were filled with non-majors.

The mission and history of each of the institutions could be viewed as a leading indicator of the success of the globally inclusive music programs. Regardless, these colleges provide evidence that the recommendations of the Tanglewood Symposium, the National Associations of Schools of Music, and the College Music Society can be successfully instilled into the existing music programs resulting in programs with a reformed curriculum, expanded faculties, numerous outreach opportunities, and increased student enrollments.

ACKNOWLEDGMENTS

The document that follows is an original work of my own making. Notwithstanding, numerous individuals have had impact on its formation, its direction, and its completion.

Gratitude is extended to those who have helped expand my knowledge base of administration, music, and global inclusiveness -- Dr. Martha Hesse, Dr. Louis Hekhuis, Dr. Keith Anderson, Dr. Robert Church, Professor Kenneth Bloomquist, Dr. Kenneth Neff, and Dr. Patricia Campbell. Also included in this group is my dissertation advisor, Dr. Marvin Grandstaff. Without his advice and guidance, this study would not have been possible. My gratitude is also extended to my mother for the help that she has provided throughout this period of time.

This case study could not have been accomplished without the cooperation of the college communities of Augustana College, Carleton College, and Grinnell College. Thank you for allowing me to dig into your music programs. Each of these colleges should be commended for becoming globally inclusive while their peers have not.

Lastly, I owe a great deal of gratitude to my wife, Elizabeth Tibbs, for her help and support during my time spent in the doctoral program and on this document. It is now her turn to complete her study.

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CHAPTER ONE

OVERVIEW OF THE STUDY

Statement of the Problem

Globally inclusive and diversity are "buzz words" [popular themes] in the culture and writings in higher education in the United States of the 1990's. These themes are fundamental to an institution's ability to function in a pluralistic environment (Smith, 1989). Despite their fundamental nature and popularity, these themes do not have an agreed upon working definition when applied to college campuses and programs. Commonly, campuses will measure their levels of diversity and plurality by quantifying their student and professional staff populations by race, gender, age, physical ability, and sometimes sexual orientation. Such measurements provide easily read, defensible accounts of the institution's demographics. Additionally, the maintenance of diverse populations is essential for an organization to develop a sensitivity to pluralism (Smith).

Another way in which colleges attempt to enhance their diversity is to increase the number of non-Western experiences for its population (Goodwin & Nacht, 1991). This type of activity may be beneficial to the individuals involved, but does not benefit the campus without

integrating the experiences into the missions, programs, and values of the campus (Smith, 1989).

Headcounting and personal experiences obtained after arrival to the campus do not address the diverse sets of values and experiences that campus populations have within themselves (Smith). The challenge to acknowledge the differences of a campus' population may result in conflict (Kelleher, 1991, Smith, 1989). However, it is hoped that diverse campus populations will result in constructive dialogs concerning the similarities and differences possessed by the individuals of the populous (Kelleher), but commonly colleges " . . . programmatically (e.g., through the curriculum) communicate to them that they [as individuals] do not belong or are not welcome" (Smith, 1989 p. 26). The curriculum provides a means of structure needed to assure a level of quality in the interactions between the members of the campus.

If a college is truly committed to diversifying and becoming globally inclusive, it should seek to accomplish this task in its population and its programs. This may be a difficult task for disciplines such as mathematics or computer science. However, the arts and humanities should find this task to be somewhat more easily accomplished since their literature and activities are a product or reflection of culture. Music and the visual arts have a distinct accessibility advantage over many of the other members of the humanities since history and languages are hindered by

their requirements of language proficiency. A students' ability to read a poem or book in a foreign language is restricted to their ability to function with that language. In addition, music is especially useful in the study of other cultures since there are vast collections of instruments and recordings available. The availability of exposure is often only limited to the student's ability to operate an ordinary piece of sound equipment (CMS, 1989). It is quite easy to visualize music in higher education with reformed curriculum and programs thus accommodating the musical contributions of a wide variety of cultures. This in turn, could be used to verify the value a college places on diversity and a global perspective.

The desire for college music programs to be inclusive of non-Western dimensions is not restricted to the 1990's. In July 1967, the Music Educators National Conference hosted a symposium at Tanglewood, Massachusetts. The Tanglewood Symposium's membership included " . . . musicians, sociologists, scientists, labor leaders, educators, representatives of corporations, foundations, communications, and government" to discuss the major issues of "Music in American Society" (Choate, ed., 1968, p. iii). Although the focus of the Symposium was not restricted to issues of music in higher education, the influence higher education has on society was acknowledged. The Symposium's findings and recommendations are summarized in *The Tanglewood Declaration* which include:

(2) Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and music of other cultures.

(3) Schools and colleges should provide adequate time for music in programs ranging from preschool through adult or continuing education (Choate, p. 139).

The actual power that the Symposium had was limited to the influence that the members had on their own professions and peers. Nevertheless, in 1974, the National Association of Schools of Music [NASM], the higher education music accrediting agency, adopted a similar policy. NASM recommended that students " . . . should have experience with Western concert music, contemporary "pop" music, music of non-Western cultures, folk music of Europe and America, and Western art music [composed] since 1950" (NASM, op.cit. Klocko, 1989, p. 40). NASM's current position has been modified, " . . . undergraduate curricula should provide . . . a repertory for study that includes various cultures and historical periods" (NASM, 1991, p. 51). NASM's power and influence on its members is significant but since the above quotations are only recommendations, colleges are not required to be in compliance. In 1979, the College Music Society [CMS], a professional association, " . . . adopted a

resolution that the Society encourage multicultural music training at all levels" (Klocko, p. 40). This resolution was further developed in their 1989 CMS Report Number 7:

The [college music] curriculum *needs* to expand to include 1) Musics other than those of the Western tradition, both folk and art, 2) Western folk musics and the vernacular tradition, and 3) the experimental directions of the expanding Western art music repertory (CMS, 1989 p.15, emphasis added).

All of these resolutions and recommendations are the result of the beliefs and values of a wide constituency. Despite the apparent acceptance and expectation that college music programs should include non-Western dimensions, only a limited few have reformed their curricula and programs to be inclusive of non-Western and popular music.

Stagnant music curricula and programs comes as no surprise. David McAllester argued the lack of a commitment to change in his *Minority Report* to the Tanglewood Symposium:

In a democracy, class barriers are uncomfortable. The [music] Establishment, seeing that its entertainments, customs, and values are not shared by everybody, makes a limited effort through the schools to impart the love of Shakespeare, T. S. Eliot, and Schubert to the poor. This endeavor is a failure because these great expressions of the

cultural heritage of the Establishment have little to do with the cultural heritage of the poor. This endeavor is a hoax because in the name of communication and the elimination of class barriers we insist that only one cultural language be spoken and that the natives on the other side of the barrier do not, in fact, really have a language at all (McAllester, 1968, p. 138).

McAllester concluded his report by calling for curricular and programmatic reform:

While we continue to develop and make available, to all who are interested, the great musics of the middle class and aristocracy, we must also learn the language of the great musical arts which we have labeled "base" because they are popular (McAllester, p. 138).

McAllester's writings were influenced by those of Ralph Ellison (McAllester, p. 138). [Ellison authored the critically acclaimed *Invisible Man* and has been a significant voice on the issues facing twentieth-Century African Americans] Although McAllester's arguments are persuasive, other Ellison influenced authors take a different approach in their arguments for music curriculum and programmatic change. In an essay on Ellison, Berndt Ostendorf calls for program change since " . . . closed systems are incapable of moral and artistic renewal"

(Ostendorf, 1988, p. 100). He argues that systems and organizations seek a maintenance of the norm:

Creative change issues rarely come from the center of a consensus, from the structurally hard core of a majority or from within rigid power structures . . . This is why ethnic pluralism and diversity are necessary and why so-called minority groups are essential for questioning rigid norms and for activating their renewal. Such a marginal or transitional position requires a special vision and a special talent for interaction (Ostendorf, p. 100).

The prevailing quest of globally inclusive college music programs has been stifled for at least seventeen years. When coupled with a large percentage of music teachers without the academic knowledge or training concerning non-Western music, the problem magnifies (CMS). In addition, the certification of music teachers typically requires 120-132 semester hours (NASM, 1991). Therefore the inclusion of other outlooks will probably be at the exclusion of some of those already required. The decisions of what should be included and excluded will be difficult. Such decisions require the commitments of leadership and resources, and some faith in a vision of the future. Additionally, the music curriculum impacts many other

individuals besides the music major. Nevertheless, the lack of non-Western dimensions in college music programs is larger than the issue of curricular reform. College music programs have the opportunity to attract a wide variety of students, scholars, and listeners and can provide exposure to a wide array of types and styles of music. The Tanglewood Symposium, NASM, and the College Music Society manifest the obligation that music must take the lead in a transition of higher education to reflect the diverse society and world in which we live. A few colleges and universities have answered this call. Most have not.

Purposes of the Study

The purpose of this study was to examine three small liberal arts colleges that have successfully transformed their traditional music programs into globally inclusive programs. The levels of success that each has acquired has been the result of numerous variables including curricular, programmatic, and personnel changes. Since each of the colleges has had accomplishment in their transitions, inquiry was made to determine the impetus for the transitions at each.

The Tanglewood Symposium, NASM, and CMS have all focused their reports on curricular reform. This study examined other components that are necessary to achieve the transformation of existing music programs into ones with

distinct globally inclusive dimensions. The study was used to investigate the involvement and impact of the following program components during the transitions and during the maintenance of the programs: (1) Administrative Leadership; (2) Curriculum Development; (3) Faculty Development; (4) Student Awareness; (5) Resources; and (6) Outreach. The first five areas were developed by the American Association of State Colleges and Universities Committee on International Programs (hereon referred as the CIP) as guidelines for " . . . colleges and universities to improve and enhance their international dimensions of their campuses" (AASCU, 1985, p. 3). The sixth, *Outreach*, is the recommendation of the Association of International Education Administrators [AIEA] (Aigner, Nelson, & Stimpfl, 1992). The AIEA's other guidelines are very similar to those of the CIP but support the inclusion of an investigation of the role(s) that outreach or public service play in a college's international programs. Each of the six areas combine to reflect the facets of program transition. The end result is a holistic view of how the selected colleges achieved their status in regard to a globally inclusive music program.

**Exploratory Questions Regarding the
Multicultural/International Transformation of College Music
Programs**

1. What and/or who was the driving impetus for the transition?
2. When did the change occur? How long of a planning period was required before the program was installed?
3. Was the transition a result of administrative leadership, of music faculty beliefs, or combination of both?
4. Was/is the curriculum reflective of the mission statement of the college?
5. What were/are the major obstacles?
6. What were/are the major successes?
7. Is the multiculturalism/internationalism of the program highlighted in the recruiting literature and strategies.
8. Were the costs of transition anticipated or planned? Was/is the funding adequate to accomplish the goals of the endeavor?
9. Is the student enrollment at the expected levels?
10. Were the faculty academically trained in non-Western music?

11. Has the program attracted students that might not otherwise have enrolled in the course(s) and/or institution?
12. Do the three areas of the music curriculum [academic, applied, and ensembles] receive equal or different levels of support and attention in regard to multiculturalism and internationalism?
13. What outreach activity is the department engaged in that will promote a global music awareness to the outside community?

Method of Inquiry

Since the researcher studied college music programs that have already become globally inclusive, the case study methodology was appropriate (Merriam, 1988). Sharan B. Merriam cites the case study's ability to allow the researcher to " . . . [seek to] understand specific issues and problems of practice" (P. 23). Since most of the previous studies on the multicultural and international reforms of music programs have focused primarily on curriculum, it was helpful to take a broader view of the numerous issues that accompany program reform and transition. Merriam portrays the case study as enabling the

researcher to conduct " . . . an intensive, holistic description and analysis of a single entity, phenomenon, or social unit" (p. 16). Robert Yin finds that " . . . the case study's unique strength is its ability to deal with a full variety of evidence-documents, artifacts, interviews, and observations (Yin op.cit. Merriam, p. 8). This proved to be particularly valuable since the data collection for this study included personal observations, collection of college documents, and interviews.

The guidelines established by the American Association of State Colleges and Universities Committee on International Programs provided the theoretical basis for the case study. Administration, curriculum, faculty, students, and resources all play important roles in the development of a global view on campuses and are the primary components of the CIP guidelines (AASCU). A sixth area, outreach, was also included. Each of the areas did not play the same role from campus to campus. However, each had have had impact on their respective transitions. Therefore the case study should proved to be an appropriate strategy since it was " . . . to explore those situations in which the intervention being evaluated has no clear, single set of outcomes" (Yin, op.cit. Merriam, 1988, p. 29).

Program of Inquiry

The research was based on the experiences of three small liberal arts colleges. Each of the colleges has successfully transformed their music programs to include multicultural and international components as basic in their core music studies. The selection of the colleges was based on the recommendation of Dr. Patricia Sheehan Campbell of the University of Washington. Dr. Campbell is a leading authority on the development of a globally inclusive K-12 music curriculum. Although Dr. Campbell's interest is primarily in the K-12 area, it can be assumed that she would have knowledge of colleges that have reformed their programs thus being capable of producing K-12 music teachers with guided study in multicultural and international music.

Dr. Campbell indicated that only a few colleges have successfully transformed their music programs (Campbell, 1992). Dr. Campbell has recommended that the researcher make the selection from the following colleges: Augustana College located in Rock Island, Illinois; Carleton College located in Northfield, Minnesota; Grinnell College located in Grinnell, Iowa; and Pomona College located in Claremont, California. Each of the colleges have academic music courses that cover a variety of topics concerning non-Western music. Each also includes a non-Western music ensemble in their programs. Augustana, Carleton, and Grinnell all include

improvisational studies in their applied courses, Pomona does not. Pomona is also the only college of the group that is independent of professional affiliation with a church. On the basis of Pomona's affiliation, curricular and geographic dissimilarity from the others, the researcher recommended that the study should be based on the programs at Augustana, Carleton, and Grinnell.

The primary purpose of the research was to examine why and how these colleges reformed their music programs to become globally inclusive. The research investigated the successes and failures, and strengths and weaknesses of each of the programs. Conclusions were not drawn as to which college provided the best experience or program. A secondary underlying purpose of the study was to provide college administrators a holistic view of successful globally inclusive programs.

The research technique was based on the application of the guidelines from *Incorporating an International Dimension in Colleges and Universities* as were established by the Committee on International Programs, a committee of the American Association of State Colleges and Universities (AASCU, 1985). Since the CIP's curriculum development section is not specific as to the needs of a music curriculum, the recommendation provided in the CMS Report Number 7 was utilized. The CMS study provided a list of seven competencies that were addressed by experiences and courses within the college music curriculum. In addition, an

outreach measure as supported by Aigner, Nelson, and Stimpfl (1992) was included. Specifically, the researcher examined the roles that each of the following played in the transformations of the music programs: (1) Administration; (2) Curriculum; (3) Faculty; (4) Students; (5) Resources; and (6) Outreach. Topics and questions of specific interest within each of the areas included:

Administration

1. Was the central administration of the college supportive of the music program transition?
2. Was the transition a result of mandates or of goals established by the administration or the college's mission?
3. Has the central administration communicated its commitment to the endeavors of those who support a globally inclusive music program?
4. Was there support and/or assistance from professional associations during the program transition?
5. Is the program accredited by NASM?

Curriculum

1. Does the curriculum provide opportunity for students to gain a working knowledge

of a variety of musical styles, Western and non-Western, popular and art music?

2. Does the curriculum provide the opportunity for the student to gain an understanding of various music cultures and " . . . the pluralistic nature of most musical traditions" (CMS, p. 16)?
3. Are the three divisions of the curriculum (academic courses, applied lessons, and ensemble performance) given equal weighting in regard to number of offerings, scheduling, and staffing?
4. What role does the use of technology play in the teaching of the curriculum?
5. Is there an institutional systematic analysis and review of the curriculum?
6. Does the curriculum provide for opportunities to explore " . . . the various political, social, and economic factors that affect the arts disciplines in the United States and the rest of the world" (CMS, p. 17)?
7. "Are the services of experts, students, and visitors, both American and foreign, utilized to enrich curricular and extracurricular offerings" (AASCU, p. 8)?

8. Did the curriculum transition result in the elimination or enhancement of existing courses?

Faculty

1. What qualifications did the faculty possess during the time of the transition?
2. Has the personnel complement changed since the time of the transition?
3. Was there faculty resistance for the facilitation of the transition? If so, does it still exist?
4. What types of faculty development activities are the faculty engaged in? Do they travel abroad? Enroll in seminars and graduate courses?
5. Are the faculty capable of teaching the curriculum?
6. How are the music faculty perceived by the faculty of the other departments of the college?

Students

1. Were there expectations of changing student demographics by transforming the program? If so, how?

2. Have the demographics of the student population significantly changed since the transition? If so, how?
3. Was student input an integral part of the planning and implementation of the program transition? Does student input currently play a role in departmental planning?
4. Is the program easily accessible for non-music major students?
5. Were there expectations of changing student course enrollments by transforming the program? If so, how?
6. Have the student course enrollments changed significantly since the transition?

Resources

1. Does the college commit adequate resources for the program to achieve its basic goals?
2. How has the departmental budget changed as a result of the transition?
3. Does the college require/request public performances by the music program as a public relations tool to entertain campus guests or to attract donor money?

4. Is strategic planning used to anticipate future resource needs and changes?
5. Was there additional space required to implement the transition? Is there a need for additional space to accomplish program goals?
6. Are there funds available to enhance faculty expertise?

Outreach

1. Are there public performances that display the product of the globally inclusive components of the program? If so, how are they promoted or advertised and received?
2. Is the expertise and programmatic offering of the department utilized by area schools and/or organizations?
3. Does the college promote music tours of its student music groups?

In order to collect the necessary data to address the above questions, the researcher engaged in the collection of past and current documents, performed interviews with faculty, administrators, and student, and made direct observations.

The researcher interviewed the following individuals at each of the colleges in the study:

1. The administrator of the music unit.

2. The academic dean.
3. The vice president of business affairs.
4. The faculty member(s) that taught courses during the transition and the faculty that are currently teaching in the globally inclusive core.
5. Other members of the campus communities that have been identified as influential in the program transformations. These individuals may be identified during the course of the other interviews.

The individuals involved in the interviews were asked questions from each of the six areas of interest since it was expected that the interviewee's involvement with the programs is multidimensional.

The interviews were conducted after an initial visit to each of the campuses. The purpose of the initial visits was for data collection and observation. After the documents and observations were disseminated, the researcher arranged for a second visit to the campuses during which time the interviews were conducted. It was expected that some of the individuals involved in the original program transformations retired or moved to other positions at different institutions. Therefore, telephone interviews were necessary for some of these individuals. In addition, one of the faculty interviews was be conducted by telephone since the

faculty member is a Fulbright Scholar on leave in Africa. All other interviews were conducted in person.

The formal research that included campus visits commenced during April 1993. Data collection and interviews were completed by February 1994.

In summary, the study provided a broad view of the issues, problems, successes, and failures that were components of the transition and maintenance of each of the globally inclusive music programs.

CHAPTER TWO

Review of the Literature

This chapter surveys the existing literature about the needs, desires, and reasons for colleges and their constituencies to transform their music programs into ones that are globally inclusive. Although there is not a large amount of literature that directly impacts this study, a few core pieces stand out and heavily impact the implementation and writings on globally inclusive music programs.

The Push for Global Inclusiveness in Music

The emphasis on a curriculum based on technology during the post-Sputnik era of the early 1960's prompted music educators to justify their place within the curricular structures of the schools and colleges in the United States. This "defense" led to a series of position papers in the 1967 March and April issues of the *Music Educator Journal* identified the following as driving issues: " . . . What are the characteristics and desirable ideologies for an emerging post-industrial society? What are the values and unique functions of music and other arts for individuals and communities in such a society? How may these potentials be attained?" (Choate, 1968, p.iii). These papers laid the groundwork for the eleven day Tanglewood Symposium during late July, 1967. The membership of the symposium consisted

of " . . . musicians, sociologists, scientists, labor leaders, educators, representatives of corporations, foundations, communications, and government, and others" to discuss the theme of " . . . Music in American Society" (Choate, p. iii). Following the Symposium was a "post-session" for music educators. This group discussed the implications of the Symposium and wrote what became the *Tanglewood Declaration*. This document and the speeches of the general session were published in Music in American Society: The Documentary Report of the Tanglewood Symposium (Choate).

The impact that the Documentary Report had on the literature has been significant in terms of the inclusion of a global perspective in music in higher education. Since the time of its publication, only two other major studies on global inclusiveness in music in higher education have been published, both by the College Music Society. However, since Music in American Society is a collection of speeches of individuals from a wide cross-section of American society, it provides the insight of how the role music should play in American society. The Tanglewood speakers of particular interest to this study include Ole Sand, the Director of the Center for the Study of Instruction of the NEA, Alvin C. Eurich, Past President of the Aspen Institute for Humanistic Studies, Abraham H. Maslow, the famed psychology theorist, and David P. McAllester, Professor of Anthropology, Wesleyan University (Choate).

Each of the speakers addressed what they believed should be considered within the music curriculum of American schools and colleges/universities. In *The Humanistic Curriculum* speech, Ole Sand argued that "No system will be complete unless it allows for change when change is needed" (Sand, 1968, p. 15). Sand believed that change was an issue for college music programs to consider within their programs particularly in balance and content selection. In terms of balance, Sand believed that music, and the arts, had an equal place in the curriculum along with the scientific disciplines. In selecting content, Sand pointed out that the accumulated knowledge in the world doubled between the birth of Christ and 1750 and redoubled by 1900; and again by 1950; and again by 1960. This growth rate prompted Sand's recommendation that curriculum " . . . must move from an overemphasis on memorization of facts toward discovery of fact" (Sand, p. 15).

The application of fact discovery does not fit the traditional study of music as well as a globally inclusive approach. Included in the traditional study of music is the requirements for students to memorize facts concerning how a piece of music should be interpreted and/or performed, and dates of musically historical significance. While these play a role within the structures of a globally inclusive curriculum, the globally inclusive curriculum presents music as a product and extension of culture. This "methodology" encourages the student to learn how music is used in the

culture that is being studied. This opportunity to "reflect" on musical and cultural differences is an approach towards the "discovery of facts" concept that Sand valued.

Abraham H. Maslow's *Music, Education, and Peak Experiences* speech during the Symposium also addressed the need for changing the " . . . conception of learning, of teaching, and of education" (Maslow, 1968, p. 70). Maslow cited " . . . the goal of education . . . the humanistic goal . . . is ultimately the "self-actualization" of the person . . . helping the person to become the best that he is able to become" (Maslow, p. 70). In terms of this study, this approach to music education would not be exclusively Eurocentric since each individual has a different level of self-actualization. A globally inclusive music program could only aid in a student's quest for self-actualization.

In *The Humanistic Curriculum*, Ole Sand also brought forth the recommendations of the National Committee for the Project on Instruction [hereafter referred to as NCPI] concerning curricular reform and transition:

1. The objectives of the school, with a clear statement of priorities, should give direction to all curriculum planning. This applies to adding content, eliminating content, or changing the emphasis on various topics and fields of study.
2. The curriculum must undergo close and continuing reevaluation, in the light of new knowledge. Everyone can contribute to this

Herculean task - the teacher, the school administrator, the scholar, the informed citizen, the student.

3. The results and recommendations of curriculum projects sponsored by nationally-oriented groups must be studied by school staffs who will glean and use promising findings (Sand, p.15).

Clearly, the application of these recommendations during a program's globally inclusive transition would require the involvement of faculty, students, and administration thereby providing some assurances that each knew what the program was undergoing and what their responsibilities were.

The NCPI's recommendations closely fit some contemporary notions about quality and continuous improvement. In particular, these directives empower the individuals within the organization to play an integral role in the transformation of their music programs. Alvin C. Eurich, Past President of the Aspen Institute for Humanistic Studies, delivered his *The Quest for Quality* speech that further developed some of Sand's notions and recommendations. Firstly, Eurich pointed out that the differentiation between "high" art and "folk" art was being lost by their " . . . blending into each other" (Eurich, 1968, p. 48). Eurich that this phenomena was a " . . . new and remarkable development of our time, [that the] division between the two [was] becoming blurred" (Eurich, p. 48). This "blurring" of distinction between types/genres of music

seems to fit with Sand's arguments concerning the accumulation of knowledge and the need for change. Indeed Eurich later does promote change by arguing that the blending of musical styles/genres is not of great concern to him. Rather, his concern is that quality be stressed in the creation and consumption of music. Eurich posted a six step method for quality music instruction that was to counteract attitudes " . . . that the arts in a democracy must inevitably tend toward mediocrity if they are to attempt to reach more than the already enlightened few" (Eurich, p. 48).

Eurich's first step to quality was to clearly define the goals of the program. Second, the diversification of programs was crucially important since " . . . people have a wide range of abilities, no single, set program will reach all of them" (Eurich, p. 48). The third component was the inclusion of high quality people in the system. Eurich stressed that individuals delivering the program needed adequate training and needed to be utilized to the best of their abilities. Fourthly, Eurich recommended an " . . . imaginative use of materials and technological aids" (Eurich, p. 49). As a display of the fourth point, Eurich sanctioned the use of " . . . really good music from the earliest of grades, whether it's the classics or jazz or folk songs or (yes!) the Beatles" (Eurich, p. 49). Continuous evaluation and appraisal was the fifth step

towards higher quality. The sixth and final step called for continuous research and development.

Eurich's six steps has significant impact on this study since he was supportive of broadening the scope of the music curriculum but also was concerned that a curricular extension be inclusive of quality.

Eurich's, Maslow's, and Sand's calls for change in music curriculum and teaching was further supported by the Tanglewood committee on Implication for Music in Higher Education and the Community [hereafter referred to as IMHEC] The committee that "Compartmentalization and lack of communication between various segments of the music field preclude intra-disciplinary stimulation and unity" (IMHEC, 1968, p. 134). The IMHEC recognized that most music departments in higher education had primary focus on a traditional curriculum. They found the traditional focus to be too limiting for teachers to be open to change and new creative practices:

"Current practice does not include sufficient procedures for helping music educators to become creative teachers and to accept the challenges of new technologies and *new social, educational, and musical trends*.

We recommend that professional meetings of music educators more *fully utilize creative scholars from other fields* . . . we urgently request that music educators open themselves to

change, prizing it not for its own sake but for the new knowledge of music and education it brings" (IMHEC, p. 134, emphasis added).

The committee clearly desired that music change its current practices to become accepting of the knowledge and techniques of other disciplines. This recommendation could be viewed as an invitation for music educators to change their existing programs into globally inclusive ones.

The Tanglewood committee on *Implications for the Music Curriculum* also recognized the overemphasis of the traditional Eurocentric music curriculum: "Traditional music literature dominates and overbalances the present music repertoire" (Ernst, Chair, 1968, p. 136). Ernst's committee recommended changes in the preparation and maintenance of teachers by training them to be open to teaching along the lines of global inclusiveness:

"We recommend that teachers be encouraged to experiment with and utilize many types of music in their instructional activities. In-service education programs instituted on a regional basis, could equip teachers with the materials and techniques necessary to present a wider variety of music to [students] . . . Historically, the instrumental program has developed around the standard orchestral instruments. It is incumbent upon music educators to reevaluate their position

and to consider the validity of adding other instruments, particularly those social instruments having a considerable effect upon American culture" (Ernst, p. 136).

There is verification that the IMHEC committee was also thinking in along the terms of creating an educational system that was globally inclusive: *"Teachers must be trained and retrained to understand the specifics of a multiplicity of musics: avant-garde, art music, various mutations of jazz, and ethnic musics . . . teacher education programs [must] make students more aware of their responsibility to insure that schools serve all students and faculty, from the passive listener to the most advanced performer"* (IMHEC, 1968, p. 135, emphasis added).

The values of creating and delivering globally inclusive music programs were also a concern to Norman Dello Joio, David P. McAllester, and Gunther Schuller. Schuller pointed out that many "ethnic" musics were not considered art in their own societies but this only occurred because art did not exist in the language (Schuller, 1968, p. 103). Music from these cultures is functional and is not separated from everyday life as it is in Western cultures. Schuller expressed concern about the value ranking of music by stating " . . . it would be better if we did not think of [these musics] as "higher" and "lower" but simply as *different and both of great value, of necessity to the*

survival of our culture and society" (Schuller, p.103, emphasis added).

One of Schuller's contemporaries in music composition is Norman Delo Joio. Like Schuller, Delo Joio also was concerned with the ranking of the value of different types of music: " . . . young creative forces on the musical scene should be given an opportunity to offer their proven talent to a growing generation [of students] . . . for with few exceptions our young people are introduced to a much too restricted view of what is involved in a totally musical experience" (Delo Joio, 1968, p. 91). It is interesting that as internationally known composers, Schuller and Dello Joio were supportive of global inclusiveness in music programs while many American music educators were not willing to accept the "intrusion" of music outside Western traditions.

In his The Substance of Things Hoped For speech to the members of the Tanglewood Symposium, David P. McAllester attacked those that held-fast to musically Eurocentric views:

"Do you feel that music is slipping out of the hands of the music educator? Has the guitar become repulsive to you because it has fallen into the clutches of the unkempt to accompany sex and hallucination?

These and other musical and social trends may be a foreshadowing of profound change in the role of music educators in the society of Western

European culture. What does "educate" mean? Is the educator the creator, the preserver, or even the destroyer? Is the music educator's job to preserve the great music of the past from abandonment and decay? Is it his charge to create musical taste? Is it he who will determine what future generations will consider to be good, great, or even "cool" music? Is he the one ordained to do battle with the Philistines, to destroy bad taste and fight the creeping popularity (sometimes galloping popularity) of "inferior" music?"

(McAllester, 1968, p.96).

McAllester saw the music educator's responsibility to include reforming existing programs to become globally inclusive. He based these views on three platforms. Firstly, due to communication technology, the world was shrinking; the delineation of Western music with other music was no longer acceptable. Secondly, the students of the U.S. are "prime agents" for the drastic cultural change that will be the result of the shrinking world. And thirdly, McAllester believed that revolution was a contemporary part of the arts of the 1960's; that they were reflective of the great changes in American society (McAllester). McAllester wanted music programs to be inclusive of world music, contemporary art music, and popular music. He believed that music education should draw from the expertise of the scholars and performers from each of the areas.

McAllester concluded his speech with predictions of what music education would look like by the year 2000. His predictions concerning the use of technology in the production of musical events are fairly accurate while his predictions concerning music education and music professionals have fallen short. Included in the shortcomings are McAllester's predictions that by 2000, musicians will have a guaranteed income; that musical guild/class barriers will have become irrelevant; that music programs will have produced significant numbers of students that are conversant on topics offered from globally inclusive music programs (McAllester, p. 98).

David McAllester's speech to the general session of the Tanglewood Symposium appears to contain a great deal of anger towards the music education system as it was known. McAllester was also a member of the group of educators that stayed for the post-session. It was during the post-session that he delivered *Curriculum Must Assume a Place at the Center of Music: A Minority Report*. It was here that McAllester's animosity towards the music education system was articulated through his statements " . . . that the entire Music Establishment [was] the perpetrator as well as the victim of a hoax" (McAllester, p. 138). The "hoax" was the controlling middle class's [music educators'] inability to understand or even see the educational needs of the poor and others outside the Eurocentric norms were different than

what was being delivered in the system. McAllester closed the *Minority Report* with some optimism:

"When we have learned that any musical expression is "music," we hope to be able to reduce the class barriers in our schools and concert halls. The resulting enrichment of our music will, we hope, give it a new vitality at all levels, and provide a united voice that can speak, without shame, of our democratic ideals" (McAllester, p. 138).

Clearly, David McAllester's views and recommendations on global inclusiveness in music has not become widely implemented to date. Although he testified from a rather strong standpoint, McAllester's views were shared to a certain degree by the other Tanglewood scholars already discussed in this study. These views are addressed and valued within the recommendations reported in *The Tanglewood Declaration*. Items two, three, and seven of *The Tanglewood Declaration* are of particular significance to this study:

(2) Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and music of other cultures.

- (3) Schools and colleges should provide adequate time for music in programs ranging from preschool through adult or continuing education
- (7) The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or areas with culturally deprived individuals (Choate, p. 139).
- (For the entire *Declaration* see Appendix B)

The ideals offered from the Tanglewood Symposium became recommended policy of the Nation Association of Schools of Music in 1972. NASM recommended that students " . . . should have experience with Western concert music, contemporary "pop" music, music of non-Western cultures, folk music of Europe and America, and Western art music [composed] since 1950" (NASM, op.cit. Klocko, 1989, p. 40).

Recent Studies Supporting Globally Inclusive Music Programs

In 1989, the Music Educator's Journal published *Multicultural Music in the College Curriculum* (Klocko, 1989). In this work, Klocko addresses the current situation, previous efforts, what part of the curriculum needs to be changed, and implementing changes. In terms of this study, the part of the curriculum that needs to be changed and the implementation of change are of particular interest. Klocko

recommends that the focus of change be on the undergraduate curriculum and offers the following as a rationale:

"Tomorrow's public school teachers are being trained in today's undergraduate music education programs. On the other hand, the college music history and literature teachers of tomorrow may be trained at the graduate level primarily in the fields of composition, performance, theory, or music history. *The only music education training to all music majors is at the undergraduate level, and it is here that changes need to take place.* Thus, undergraduate music education should provide a survey of the entire field" (Klocko, 1989, p.39, emphasis added).

Klocko's view on implementing change is focused primarily on the music faculty as delivering agents. Music faculty need to increase their research of the subject of global inclusiveness, seek additional training on the subject, and draw from the expertise of faculty from other disciplines (Klocko). Furthermore, Klocko recommends the use of the expertise of professional societies such as The Society for Ethnomusicology to aid in the transition by training faculty, and developing new teaching materials (Klocko).

One such professional association in music that has attempted to facilitate globally inclusive changes in music

programs is the College Music Society. As reported in Chapter one of this study, in 1979, the College Music Society " . . . adopted a resolution that the Society encourage multicultural music training at all levels" (CMS, op.cit. Klocko, 1989 p. 40). Ten years later, the College Music Society published the *CMS Report Number 7, Music in the Undergraduate Curriculum: A Reassessment*. The reasons for conducting this study included proper timing for a look at curricular reform; the current curriculum had been deemed as exclusionary and limited; and lastly, the belief that " . . . graduate institutions are not preparing future teachers to handle these [globally inclusive] subjects with competence . . . the present teacher are largely self-taught" (CMS, 1989, p. 4).

The group of scholars that developed *Report Number 7* were charged with the responsibility of determining what changes, if any, were necessary in the undergraduate music curriculum in the U.S. (CMS, 1989). In particular, two of the five charges given to the study group addressed globally inclusive issues:

2. To consider the responsibilities of higher education to our multicultural populace, thus effecting a reassessment of the content and values that inform the undergraduate music experience;
3. To consider what the undergraduate needs to know and be able to do in order to a) participate in the cultural life of the United states, b)

understand the culture of the United States within the context of the various cultures of the world, and c) demonstrate the competence necessary for continued learning and a life's work in music (CMS, 1989, p. 3).

Within *Report Number 7*, a section on the current demographics in the U.S. addressed the fact that the nation is becoming " . . . increasingly isolated from Western European traditions and more influenced and affected by those of Africa, Asia, and Hispanic origin" (CMS, 1989, p. 7). The study group viewed this phenomena " . . . as an opportunity to expand our educational base in order to reflect the cultural resources in our society" (CMS, p.7). The CMS standpoint of "opportunity" seems to differ greatly with the previously mentioned standpoint held by McAllester although each desire similar outcomes. The CMS group also shared a similar view of what the music curriculum should include with McAllester and other members of Tanglewood. The CMS group thought that " . . . the undergraduate curriculum should begin to reflect a pluralistic perspective of our age, and goals for student development should involve global awareness and cross-cultural competency" (CMS, p.8). Furthermore, the CMS group thought that the " . . . curriculum must support diversity, yet reflect a principle of unity" (CMS, p. 12).

The authors of *Report Number 7* also developed a seven item list of what college music students need to know. Each of the items stresses the inclusion of content outside traditional Western traditions (CMS, 1989). In order for the students to have the opportunity to select courses from an expanded curriculum, teachers will need additional training (CMS). Furthermore, since many new professors are from the post-1970 generation share many of the same musical values with students, " . . . those values will be taken into account as new curricula are shaped" (CMS, p. 16).

In 1992, the College Music Society released another publication that contained some globally inclusive materials. *Toward the End of the Century: Minority and Cross-Cultural Perspectives* (Romero-Hymer, ed., 1992) primarily addresses the need for music programs to become more culturally diverse in term of faculty and students.

Within the publication, five of its eight authors (Brown, Crutcher, Fernandez, Hoke, & Maultsby) wrote of the need of music curriculum and programs to be globally inclusive. These authors views are for the most part a reiteration of the ideas and recommendations of the past CMS study and the Tanglewood Symposium: "We can eliminate barriers to better cross-cultural communication by embracing (rather than merely accepting) our cultural differences . . . through the musics of varied cultures we can discover not only our differences, but our similarities as human beings" (Fernandez, 1992, p. 2); " . . . music ought to be a means

through which we accept and appreciate these [cultural] differences in traditions and recognize points of commonalty . . . yet a cursory review of the programs or activities of the majority of music institutions and organizations gives one the impression that a particular set of cultural traditions - namely western European - is valued more than others" (Crutcher, 1992, p. 37); " . . . provide music learning environments and experiences which prepare students to truly accept cultural and ethnic diversity as valuable and "the norm" in world humanity" (Brown, 1992, p. 63).

Crutcher, Hoke, and Maultsby all offered recommendation of what should be done to facilitate the transition towards globally inclusive music programs. In *Valuing Cultural Diversity in the Arts*, (Crutcher, 1992) Crutcher concluded by calling for music educators to " . . . create a cultural fabric which is inclusive" and to be " . . . purposefully disrupting the status quo" of the institutions that continue to resist globally inclusive change (Crutcher, p. 41). S. Kay Hoke wrote of the need for music curriculum to be inclusive of gender differences, "One need only peruse the standard music history and appreciation texts and general anthologies of music to be entirely convinced how peripheral women are" (Hoke, 1992, p. 45). Hoke's solution to this problem and global inclusiveness in general is to write new texts, reform curriculum, disregard the " . . . false, negative, and restrictive messages about women", and be aware and appreciate inclusive achievements (Hoke, p. 46).

Portia K. Maultsby recommends the integration of global inclusiveness into existing curriculum (Maultsby, 1992). Maultsby finds this to be a solution for the "lack of time" excuse used to add new courses to the curriculum.

Thus far, all of the literature reviewed has promoted the ideals of globally inclusive music programs. As time passes these writings in music continue to promote the same ideas despite the apparent resistance to change that the profession has displayed. Although all of the authors reviewed had good intentions in terms of promoting global inclusiveness, few have presented a pragmatic approach of how to facilitate such a transition for the colleges and universities of the United States. Therefore, it is necessary to look to literature outside of music for recommendations of how to transform existing traditional programs into globally inclusive ones.

Global Inclusive Efforts Outside Music

The trust to make curricula globally inclusive does not necessitate the forming of all new courses. Klocko (1989), Fernandez (1992), Crutcher (1992), Hoke (1992), and Maultsby (1992) all recommended that the music curriculum could become more globally inclusive by adding globally inclusive content to existing courses. This train of thought is also present outside of music and is included in the writings of the American Association for State Colleges and Universities

Committee on International Programs (1985), Tonkin (1988), Tonkin and Edwards (1990), Goodwin and Nacht (1991), Kelleher (1991), and Aigner, Nelson, and Stimpfl, (1992). All of these studies recommended that global views be incorporated into existing curricula. Each of these studies also exposed potential problems and roadblocks often involved in global inclusive transitions. Furthermore, common "themes" or "components" to change were part of each of the studies. The role of the curriculum, faculty and administration was included in all of the studies. Foreign language departments were considered key players as well as outreach opportunities. The attraction of a diverse student body and faculty was also a component in each of the studies. Lastly, the use and attraction of financial resources was part of each of the studies.

Interestingly, each of the commonalties to program transition in the studies were also considered problematic areas. Kelleher (1991) suggests that a potential curricular problem occurs when an institution decides to become globally inclusive: "To enter the arena of world issues is to move from fields that have some well-defined parameters governing content and teaching to a universe where ambiguity and uncertainty rule" (Kelleher, 1991. p. 2). This insight seems particularly fitting to music programs since they typically are entrenched in teaching traditions and program content. Tonkin and Edwards (1990) reported " . . . that only with a coherent policy meaningfully supported by senior

administrators, recognized and rewarded by throughout the *curricular life* of the campus, accepted by the *faculty* explicitly if not unreservedly - only by means of such a goal [global inclusiveness] can it become even a partial reality" (Tonkin and Edwards, p. 16, emphasis added). From this excerpt, it becomes clear that Tonkin and Edwards viewed the success of a globally inclusive transformation effort to be heavily interrelated between the participants of the transformation. Aigner, Nelson, and Stimpfl (1992) found international exchanges and foreign study to be problematic from the standpoint of securing adequate funding. Aigner, Nelson , and Stimpfl also exposed problem areas with hosting foreign students and scholars:

"Foreign students are a fictive group. There is no typical foreign student. There are students from China, students from Australia, students from Malaysia and students from France. They are also graduates and undergraduates, studying business, engineering, math, computer science and a host of other subjects. They come according to their interests and often arrive at their specific university through a series of coincidences"

(Aigner, Nelson, and Stimpfl, 1992, p. 6).

Outreach is a problematic area from the standpoint that the local community or areas that the college/university impacts may not share similar ideals concerning global inclusiveness (Aigner, Nelson, and Stimpfl).

The Application of Global Inclusiveness

In 1985, the American Association for State Colleges and Universities Committee on International Programs [hereafter referred to as CIP] published a set of guidelines " . . . for assisting colleges and universities to improve and enhance the international dimension [global inclusiveness] of their campuses" (CIP, 1985, p. 1). The purpose of the CIP study was:

" . . . to improve the general quality of higher education. In the modern world, quality is measured by the degree to which colleges, in their organization, instruction, research, and external relations, provide students with the knowledge, skills, and attitudes necessary for living in an independent world" (CIP, p. 1).

The CIP study focused on five primary areas that played integral roles in transitions towards global inclusiveness. The five areas are: Administrative Leadership, Curriculum Development, Faculty Development, Student Awareness, and Resources (CIP). Each of the five areas was defined and interpreted to its "potential contribution" to global inclusive transition (CIP). Each of the guidelines also listed a series of nine to sixteen questions that should be considered during evaluation of the areas effectiveness or contribution to global inclusiveness.

The following is the list of definitions that the CIP determined for each of the guidelines of the study:

Administrative Leadership

The president and the governing board are committed to the internationalization of the campus and the curriculum.

Curriculum

International education is a fundamental part of general and professional studies. It is the preparation for social, political, and economic realities that humans experience in a culturally diverse and competitive interdependent world.

Faculty Development

The faculty are a major determinant of the substance and quality of general, professional, and graduate studies and engage in research to develop a global knowledge base. The institution recruits and supports faculty whose teaching, research, and service will enhance its international mission.

Student Awareness

Students are provided with the opportunity to develop attitudes, skills, and knowledge that are consistent with the realities of the modern world and that prepare them for citizenship and for careers.

Resources

The institution provides the personnel, material, curricular, and organizational resources to support its international mission.

(Committee on International Programs, 1985).

As outlined in Chapter One of this study, the CIP guidelines served as the basis for the Program of Inquiry.

Summary of the Review of the Literature

The literature reviewed in this study shows that since there has been considerable interest to make college music programs globally inclusive. Firstly the interest was formally voiced in the proceedings and documents of the Tanglewood Symposium. The interest of global inclusiveness later received the endorsements of the National Association of Schools of Music and the College Music Society. Nevertheless, the most recent studies in music expose the music's "globally inclusive condition" to be very similar to how it was in 1967 during the Tanglewood Symposium. This is very discouraging.

The writings reviewed outside music voiced some similar concerns about an institution's ability to become globally inclusive and offered some pragmatic approaches of how to approach and evaluate such a transition. The recommendations included within this set of studies can easily be applied to

music and will be taken into consideration in Chapter Three and Chapter Four of this study.

CHAPTER THREE

CASE STUDIES OF AUGUSTANA COLLEGE, CARLETON COLLEGE AND GRINNELL COLLEGE

The case studies were developed from interviews and campus visits conducted during the spring, summer and fall of 1993. All of the interviewees were offered confidentiality in the use of the information compiled from the interviews. Therefore, statements given within the case studies are not ascribed to a particular source.

Augustana College

The History and Mission

Augustana College was founded in 1860 in the north side of Chicago. In 1863, the College was moved to Paxton, Illinois. The final move occurred in 1865 to its present location, Rock Island, Illinois. The original mission of the College was to provide religious leadership and training for Swedish immigrants. Currently, the College enrolls approximately 2100 students " . . . from a wide variety of social and ethnic backgrounds" (AC Catalog, p. 1). The College has a reputation of being an academically strong,

selective, liberal arts school (AC Catalog). The average faculty salaries ranks in the first quintile for all academic ranks (AAUP, 1993).

Augustana's commitment to a globally inclusive education is not limited to the curriculum and campus programs. In 1959, an active summer abroad program in Sweden began. In 1972, the *Term Abroad* program began in Europe. The program was expanded to include Asia in 1974, and South America in 1976. A former Dean of the College indicated that by 1972, twenty-five percent of the student body was studying abroad with Augustana faculty. The *Term Abroad* program continues with opportunities for students to visit the areas of East Asia, Europe, or Latin America with Augustana faculty. In addition, the six-week summer programs have been expanded to include France, Germany, the Mediterranean, Ecuador, along with Sweden. Students also have opportunities to study/live abroad from selection into one of the foreign exchange programs in China, Germany, Peru, or Sweden.

A globally inclusive perspective is present in all of Augustana's degrees since each requires the inclusion of a foreign language and a cross-cultural perspective. Currently, Augustana College offers three bachelariate degrees: the Bachelor of Arts, the Bachelor of Music, and the Bachelor of Music Education.

Although the College does not report its mission in its Catalog, the College's goals are published and are as follows:

- To provide a good liberal arts education which could lead to further schooling or careers, and which enriches the students' lives.
- To provide a structured curriculum consistent with the mission of the College.
- To provide the opportunity for this education to every qualified student.
- To provide an appropriate setting in which this education can be pursued.
- To include the religious dimension of human life in the educational program.
- To act as a force in the fine arts and to promote cultural life.

(AC Catalog, p. 1)

Each of the goals is important for Augustana's place in this study, but the last is of particular interest and importance. In particular, how has\does the Music Department aid in the realization of the College's goals.

The Globally Inclusive Transition

The Music Department at Augustana College formally started its globally inclusive transition in 1975 by including Music 107, *Music in the Worldwide Perspective* and

Music 204, *Music of the African Diaspora*. The courses were taught by John W. Hildreth. Music 204 was only offered in the 1975-77 Catalog and was replaced by Music 304, *World Music*, in the 1977-78 Catalog. *World Music* and *Music in the Worldwide Perspective* are still offered in the current Catalog and *World Music* is still being taught by John Hildreth. Dr. Hildreth's globally inclusive teaching assignment expanded for the 1979-81 *Academic Catalog* to include Music 305 *American Jazz, Popular, and Commercial Music*. The applied and ensemble music offering also became globally inclusive in the 1979-81 *Academic Catalog*; Music 261 *Improvisation*, Music 362 *Jazz Chamber Music I*, and *Jazz Chamber Music II* became part of the curriculum listed in the Music Department.

The Music Department as a Curricular Leader

As previously stated, the Music Department is the largest academic unit of the College. Beyond leading in size, the department's globally inclusive program has lead the College in terms of a progressive academic program. According to one music faculty member, " . . . the Department has been instrumental in the direction of . . . a more inclusive curriculum" (interview). Nearly all of those interviewed at Augustana indicated that John Hildreth was primarily responsible for the Music Department's curricular transformation and leadership. This is not surprising since

his initial capacity with the College was as Director of Minority Affairs and as an instructor in the Religion Department. These appointments allowed Hildreth to develop relationships outside the Music Department. Additionally, after Hildreth's appointment to the Music Department in 1974, his commitment to a more global view was supported by others in the College community thus facilitating a smoother curricular transition.

The senior level administrators interviewed all indicated that the faculty are the major proponents of College wide global inclusiveness. Statements made by various Music faculty seem to confirm this belief:

" . . . the faculty needs to be self directed/motivated [in terms of globally inclusive issues], they must take it upon themselves".

"It is long past time to get away from the white male European type of thinking".

" . . . [the faculty] can't sit around and wait for others to do it [global inclusiveness]".

Certainly there could be a multitude of reasons that would support the values that led to these statements. However, there was commonalty in the faculty's concern for the education of students. One Music faculty member he was responsible to facilitate the type of education that the students are seeking. He stated "Students are agitated, [they are] pushing for a change to allow them to walk out with the social skills necessary for the multicultural,

multiethnic, pluralistic society that we live in. That is encouraging".

Although individual departments had various courses that could be considered globally inclusive, the issues and drive behind the courses was not formally adapted as a College graduation requirement until 1991 with the *Cross-cultural Perspective*. This requirement is as follows: "One three-credit course in which the primary focus and content are African, Asian, Australian, Latin American, Middle Eastern, Native North American and/or Pacific traditions and cultures" (AC Catalog, 1991, p.46). Preceding the *Cross-cultural Requirement* was the 1981 Education Certification *Multicultural Requirement* that required each student to " . . . take one course with multicultural subject matter, engage in assigned clinical experiences in a multicultural setting, and participate in approved multicultural events" (1981-83 AC Catalog, p. 123). The wording of the *Multicultural Requirement* proved to be too ambiguous and restrictive to be adapted College wide and was therefore replaced with the *Cross-cultural Perspective*. The globally inclusive courses offered in the Music Department fulfilled both of these requirements thus the Department experienced increased service enrollments from the non-music majors enrolling in the Department.

The enrollment increases lead individuals in the Department to realize that the Department's position complement could be more easily defended against position

reductions. Many of the Music faculty interviewed indicated that as the demand for the globally inclusive courses has increased, the Department has responded by offering additional sections which in turn have produced their own adequate enrollments. Furthermore, the students enrolled in these courses often became interested in furthering their music education and enrolled for additional courses in following terms thus fortifying the Department's position. As one senior Music faculty stated "Even though the number of Music majors has somewhat declined at Augustana, the Music Department has held its own because of service". Since some of the faculty and administrators interviewed expressed concern over the College's continued support of contractual faculty teaching studio courses [private lessons] that have small enrollments, the increased emphasis on courses that offer service to other departments of the College seems to be a way for the Department to maintain its place in the College.

Increased Global Inclusiveness

Although the Music Department included globally inclusive courses since 1975, by definition of this study, the Department could not be considered globally inclusive because it still did not have a non-Western ensemble. Additionally, during this period the Music faculty continued to build on the program but the Department's position

complement remained static in terms of faculty academic background and expertise. While faculty interests provided the initial trust of the globally inclusive program, the administration was also supportive. One of the senior administrators interviewed thought that a benefit of having a globally inclusive music program included the international experience provided and the program's "fit" with the mission of the College. The administration displayed an endorsement of the program by hiring Dr. Jesse Evans in 1983 which in turn expanded the Department's curricular offerings to include the music of Asia and a Koto ensemble.

In 1983, Augustana College posted a position opening for a music education professor. According to one senior administrator, Dr. Jesse Evans' application for the position opened some exciting possibilities for the College to further expand its global inclusiveness in Music. At that time, Jesse Evans was a professor and Chair of the Music Department at Cornell College in Iowa. He was also the President of the Iowa Music Educators Association. Evans' professional experiences and network coupled with his experience with teaching koto was welcomed by the administration, the Music Department, and the Asian Studies Department at Augustana. On Dr. Evans' hire, in addition to his music education responsibilities, the Music curriculum was expanded to include Music 306, *The Music of East Asia*, private koto lessons, and the *Koto Ensemble*. All of these

courses were taught by Jesse Evans. Since a globally inclusive perspective was included in the academic classes, the applied studio, and in an ensemble, Augustana's Music program became globally inclusive in 1983.

The Koto Ensemble

Jesse Evans had already established a koto ensemble at Cornell College but saw the opportunity to build a complete Asian music program at Augustana. These desires were supported by Augustana's Music faculty, the Asian Studies faculty and by the President of the College (interview). It is interesting that there were not any minimum enrollment expectations set during the advent of the Koto Ensemble (interview). Rather, the Ensemble was presented " . . . as an outgrowth of the Music program . . . [as] another opportunity for students" (interview). Dr. Evans stated that five to nine students in the Ensemble was " . . . a good working number" but that nine was viewed as a maximum because of musical considerations and space limitations.

During the first year of the Ensemble, there were only three kotos available for use by Augustana students and there was plans for more to be made available as the program grew (Augustana Music Notes, 1983). Ten years later, Augustana owns fifteen kotos and an additional thirteen had to be borrowed for the Spring Concert 1993.

There are two distinct challenges that koto students face during their initial involvement with the instrument. Firstly, the tuning system and scales that are utilized in the compositions are not the diatonic scales that are associated with the music most students are accustomed to. "Traditionally, the 13-string instrument is tuned to one of the many 5-tone (pentatonic) scales, although the design of the instrument allows for a variety of tuning possibilities" (Spring Concert Program, 1993). Secondly, the koto is an instrument that has a written body of literature unlike the aural traditions of the gamelon or African drums that are utilized by the other colleges in this study. Therefore, it is necessary for the koto student to learn to read koto music that is written in Japanese characters in vertical columns and read from right to left. This provides the student with another dimension of experiencing a non-Western culture.

These challenges have not hindered student involvement with the koto and the Koto Ensemble. By the 1984 Spring Term, the Ensemble performed its first public performance. The following year, 1984-85, the Ensemble performed two concerts on campus and began touring throughout the Midwest. During the fall of 1986 the Ensemble performed at the Ochanomizu University in Tokyo. In 1987, the Koto Ensemble was included in the program of the Kyoto International Music Festival in Kyoto, Japan. Since that time, the Ensemble tours throughout the United States each spring.

These tours are indicative that the students of the Ensemble were achieving a performance level that was complementary to the program and the levels of public exposure and scrutiny received during tour concerts. Secondly, the tours can be viewed as an endorsement from the administration since the costs of the tours was supplemented from the College. Interestingly, none of the tours were considered "recruiting tours"; tours that focus the performances on high school audiences with the intention of directly attracting students to the College. The spring Koto Ensemble tours in the US generally performed on college and university campuses with the intention of spreading goodwill through music. Nevertheless, the Koto Ensemble was budgeted approximately \$2500 per year for touring. As tour coordinator, Dr. Evans opted to pay for lodging and meals instead of hassling with the solicitation of home-stays for the musicians. Even though tour costs could be kept to a minimum by utilizing the College's vans for transportation, there still would be substantial costs for the lodging and meals, and for the fuel for the vans. To further offset these costs, the Dr. Evans charged the hosting institution \$350 per performance. In 1993, the Koto Ensemble took one ten day tour with five concerts and also performed three single day concerts at colleges within four hour driving distance.

This somewhat limited tour budget for the Ensemble may be attributed to the fact that between 1984 and 1989, Jesse

Evans served as Chair of the Music Department. Dr. Evans expressed concern that some faculty would have accused him of favoritism if he sought to assign additional funds to the ensemble. He believed that the reverse was probably true, that the other ensembles received his favor during his tenure as chair. Likewise, the interviews revealed faculty respect for Jesse Evans and for the Koto Ensemble. It was pointed out that a couple of students left other ensembles to become part of the Koto Ensemble which could have been a source of contention but evidently did not become one. It is interesting that the reverse also occurred when students stopped their participation in the Koto Ensemble to devote more time to one of the Western ensembles.

Since the Koto Ensemble was receiving the student's enrollment support, the administration's financial support, and the faculty's "endorsement", the researcher expected the Ensemble would also be supported by the College community in the form of concert audiences. The interviews and personal observations concluded that the Koto Ensemble concerts were well attended. On April 23, 1993, the Koto Ensemble performed its annual spring concert. The concert was held in Wallenberg Hall on Augustana's campus. For this concert, the hall contained 240 seats that were approximately half filled. Those in attendance appeared to be an equal mix of students, professors, and townspeople. The seventy-five minute program featured ensemble, solo, and small group performances of traditional and modern koto compositions. As previously

pointed out, most of the ensemble performances were done with nine kotos. However, on this concert an additional nineteen students, most of who were students in an Asian music class, were included on the final piece. Since the College only owns fifteen kotos, the additional thirteen had to be borrowed. The finale, like the other works performed was well received by the audience and it was apparent that a great deal of preparation was accomplished since intonation and ensemble balance was not problematic. Each of the student performers was dressed in traditional Japanese clothing which embellished the exotic flavors of the performances.

The globally inclusive transition of the Music Department at Augustana College is the result of the continued efforts Dr. John Hildreth and later Dr. Jesse Evans. It is also the result of the efforts of a supportive administration and of student interests and dedication. These combined efforts of faculty, students, and administration have resulted in a globally inclusive music program that is receiving a great deal of positive exposure. The globally inclusive music program is also aiding in the achievement of the College's goals earlier mentioned. Such accomplishments should help in Augustana's maintenance of their reputation of being a high quality academic institution. Furthermore, what was quoted as " . . . being the right thing to do" was accomplished before many colleges and universities had even considered globally inclusive

components in their curricula. Many colleges and universities in the immediate region of Augustana are currently just beginning to consider the inclusion of globally inclusive components in some of their programs. If for only being a regional leader, Augustana should be commended.

Carleton College

The History and Mission

On November 14, 1866, the Minnesota Conference of Congregational Churches founded Northfield College. At the onset, it was agreed that the College would only be under church control for one year but a relationship continued with significant financial support and direction. The formation of the first college class did not take place until 1870 and coincided with the beginning of construction of the first building on campus. In 1871, William Carleton of Charlestown, Massachusetts bestowed a \$50,000 gift on the college. This donation was the largest single contribution made to a western college (Carleton Catalog). In honor of this gift, the college elected to change its name to Carleton College and has maintained this title since the fall of 1871.

Carleton has always been a co-educational institution. Its first graduating class in 1874 included one man and one

woman (Carleton Catalog). Currently, the College enrolls approximately 1800 students divided equally between men and women. Carleton has maintained financial stability to date and reported a \$192 million endowment and assets of \$202 million in 1992 (Carleton Catalog). In 1993, Carleton's faculty salaries were in the first quintile for each academic rank (AAUP, 1993). The current student faculty ratio is 9:1.

The purpose [mission] of Carleton College is " . . . to provide a liberal education of the highest quality. The goal of such an education is to liberate individuals from the constraints imposed by ignorance or complacency and equip them broadly to lead rewarding, creative, and useful lives" (Carleton Catalog, p. 3). This notion of a "liberal" education is supported by the fact that Carleton only awards the Bachelor of Arts degree. Degrees such as the Bachelor of Science or the Bachelor of Music do not commonly encourage the breadth of knowledge that is inherent with the interdisciplinary programs associated with Carleton's BA. It is believed that the combination of knowledge and skills acquired from the student's major discipline and those acquired from other areas enable students to address " . . . questions too complex and subtle to be approached through any one discipline . . ." and to " . . . reflect the open textured, dynamic character of the disciplines themselves" (Carleton Catalog, p. 4).

Carleton's Music Department dates to the beginning of the College. From 1872 to 1890 the Department was known as The Department of Music; then until 1912, it became known as the School of Music; from 1912 to 1924, it was the Conservatory of Music; and since that time, it has been known as the Department of Music (Headley and Jarchow, 1966). It is significant to note that while the Conservatory was allowed to operate independently from the College, the College elected to discontinue the Conservatory and reestablish the Department because " . . . the entire energies and resources of the College should be channeled into the main stream of liberal education" (Headley and Jarchow, p. 204). Therefore, Carleton's commitment to a strong academic component in the music program started in 1924.

The Globally Inclusive Transition

The commitment to the academic side of music has stayed with the Department to date. Until 1975, the Music Department offered courses that primarily dealt with western art music. Then in 1975, the Department started to offer courses outside the scope of western art music. The course *Bluegrass Music* was offered in the Catalog and was taught by Phillip Rhoades, a newly hired Music faculty member (Carleton Catalog, 1975). During the Spring Term, 1976, *Lord and Duke (Jazz Masters)* was offered as a co-curricular

course with the American Studies program. Curricular expansion outside American folk and jazz traditions occurred with the inclusion of *Classical Music of North India* in Spring 1977. The focus on India continued during the Spring Term 1982 with *Music of India*. The focus on bluegrass music was expanded in 1983-84 with the Department offering *Traditional Appalachian Music*. Also in 1983-84, *Jazz Improvisation* was included thus making the private studio [applied] portion of the program globally inclusive. *The Revolution in Afro-American Music* found a place in the 1985-86 Catalog while *The History of Jazz* was included in the 1990-91 Catalog which also included *Folk and Ethnic Influences in Mexican Music*. In 1991-92, the music program offered *Raga: Vocal or Instrumental Study of Hindustani Music* that was/is included in the Applied Music section of the Catalog. This course offers the student the opportunity to study Sitar. The Department also established *The African Drum Ensemble* thereby making the ensemble sector of the music curriculum globally inclusive. The two Catalogs for the 1991-92 year and the 1992-93 year had numerous additions: *From Blues to Rock: Critical Approaches to Popular Music*, *Music in Society*, *Country-Western Music*, *Introduction to World Music*, *Introduction to Latin American Music*, *African Music*, and *Jazz History Seminar*. During the transition, the Department offered eighteen new courses that contained globally inclusive subject matter.

During this expansion period, some courses were taught by visiting ethnomusicologists and were only offered during that one academic year. These included: *Classical Music of North India*, *Music of India*, *Introduction to World Music*, and *African Music*. In addition, the co-curricular *Lord and Duke, (Jazz Masters)* was only offered once. *Folk and Ethnic Influences in Mexican Music* was only offered once and it coincided with a Central and South American concert series that the Department hosted during that year. Until 1991, all of the globally inclusive courses were staffed by contractual faculty or visiting scholars. Since that time, only the academic courses are being taught by contractual faculty or visiting scholars; the globally inclusive applied and ensemble courses are being staffed by adjunct faculty.

Throughout this entire expansion period, there was a significant change in the personnel of the Department. Most noticeable are the changes that occurred in the instrumental ensembles. Since 1974, there have been five different orchestra conductors, all of who were contractual faculty. During the same period of time, there was also five different directors for the wind ensemble and five for the jazz ensemble. It may be significant that the band positions were staffed with adjunct faculty until 1983. Since 1991, the director of the Jazz Ensemble again is staffed with an adjunct faculty member. Furthermore, *The African Drum Ensemble* is under the direction of an adjunct faculty.

This disclosure of the use of adjunct faculty instead of contractual is not to say that the ensembles that have had adjunct leaders are being slighted; an adjunct faculty can have equal or superior skills to their contractual counterparts. However, it is arguable that the Department has made a decision on where to invest its budget on staffing. Furthermore, before 1975, students enrolled in the band program at Carleton College received no credit for their efforts. The students enrolled in any of the College's other ensembles or chamber groups received on credit. Despite the apparent discrepancies in staffing and student credit in the Department's ensemble offerings, the Department has put its budgetary endorsement on the academic side of its curriculum.

Carleton's program transition has taken place without the inclusion of additional contractual faculty or at the exclusion of pre-existing courses. It is significant to note that the contractual faculty loads have not been increased as a result of the program expansion. This was accomplished in part by offering the courses on a rotating schedule. Also, it should be noted that Carleton's academic calendar is on a ten-week term system thus having the ability to offer more courses than the semester system.

Regardless of Carleton's ability to offer more courses during an academic year, other factors were present that aided in the programmatic success. Firstly, faculty's personal interest(s) played a large part in the program

transition. The interviews conducted revealed that faculty were encouraged to pursue their academic interests even if the interest areas were outside of the specific musical expertise for which they were hired. Philip Rhoades was hired for his expertise in composition but he has expanded his teaching load to include the *Traditional Appalachian Music, Bluegrass Music, and Country-Western Music*; all of these courses are primarily approached from a historical perspective. Steven Kelley is an early music specialist but has expanded his base to include jazz history. Jay Johnson is an adjunct percussion instructor that studied African drumming and now is directing the College's African Drum Ensemble. Secondly, financial incentives and support in the form of study grants and reduced teaching loads aided faculty to pursue their interests. Specifically, Carleton music faculty interests/research was partly supported by funds obtained from the Curriculum Development Fund, an endowment fund for summer research, and by the professional development funds that each faculty is given annually (\$1000). Other faculty/program development funding sources exist at Carleton such as endowed funds for faculty development and discretionary funds controlled by the Dean of the College.

The visiting scholars were also funded from sources outside the Department. The Melon Minority Fellowship has been utilized as has the Benedict Visiting Professorship. The Melon Fellowship recipient's are ABD graduate students

that are assigned to teach two courses per year at the hosting institution. The institution must provide the scholar with office space and use of library facilities. The benefits of this program are two-fold. Firstly, the visiting scholars bring new thoughts and directions that allows the institution's existing faculty the opportunity to keep current in scholarship; they " . . . fill holes in the curriculum that cannot be filled by Carleton's faculty" (Music faculty member). Secondly, the host institution benefits financially since the recipient receives a stipend from the Melon Foundation.

Nearly all of the faculty and administrators interviewed alluded to an overriding tradition of College standards and expectations that are conducive to global inclusiveness. Globally inclusive courses and programs provide the student and the college community with " . . . rich cultural experiences" and also provide departments " . . . connections with other areas of the College". Carleton maintains a foreign language requirement for graduation. All students are required to take a *Recognition and Affirmation of Difference (RAD)* course, that " . . . attempts to focus on differences and the bridging of differences" (high level administrator). The RAD courses are all taught from a cross cultural standpoint. According to the Dean of the College, the American Studies, the African/African American Studies program, the History Department, and Latin American Studies all have prominent roles and influence with the other

departments of the College, including the Music Department. Within the College, faculty and students are encouraged and supported to travel abroad. Visiting scholars from all parts of the world are sponsored by the College. The lecture and concert series are booked with a diverse collection of scholars and entertainers. Carleton's global inclusiveness is part of every sector of the college community.

The globally inclusive expansion of the music program apparently was not stifled by members of the music department, in curriculum review committees, or by the faculty of the other departments. One senior music faculty stated that the music faculty is viewed as " . . . equal citizens" with the faculty of the other departments of the College. This opinion was echoed in other faculty and administrator's interviews.

It is significant to note that the music program is almost completely reliant on the participation and enrollment of non-major students. In 1993, the Music Department had only six majors. Since the time of the Conservatory, the Department has maintained its nine full-time faculty complement. Regardless, the music classes maintain full rosters and the some of the music faculty team teach interdisciplinary courses in other departments of the College. A music faculty member indicated that the Department has become more effective in its service component to the other departments of the College. This faculty's belief was that the curricular

expansion/transition was not politically motivated but was enacted because " . . . it was the right thing to do". The Department's expectations of academic performance remained at high levels even though the courses with high service enrollments were changing into very specialized studies. During the mid-1970's, *A Twentieth Century Musical Genius: Igor Stravinsky* was offered. This course was designed for non-majors " . . . with little or no musical background" and traced Stravinsky's stylistic changes throughout his life (Carleton Catalog, 1974, p. 97). Although this course is narrowly focused, especially for the non-major, it was further refined in 1980. The transformed course, *Music and Dance in Diaghilev's Ballet Russes*, was also " . . . designed for non-majors without prerequisite" (Carleton Catalog, 1980, p. 71). This level of specialization in courses is not commonplace in the music curricula of liberal arts colleges. However, the inclusion of these courses for non-majors demonstrates that Carleton's music faculty take their academic program seriously thereby contributing the reputation of the College as a whole.

The global inclusiveness of the Department is carried into the College's outreach activities. The Concert Series is a College funded outreach activity, but the Music Department in charge of the selection, programming, and contracting of the artists. In 1991, the Series featured *Music of the Americas*, a series of performances and lectures on the music of leading composers of South, Central, and

North America. The events spanned between February 15 and April 19. However, this series featured music that may not easily classify as non-Western. Primarily, the compositions performed were by Central and South American composers writing in the genres of Western tradition. Furthermore, the series also featured United States composers that were influenced by the sounds of Central and South America.

Other concerts of non-Western traditions have been a part of each year's Concert Series. Jazz groups, North Indian music, and bluegrass bands have all been included in recent years. It is surprising that even though the Series features high quality performances of musicians from all parts of the globe, there is no charge for admission; all concerts are free to all that wish to attend.

Music faculty member's professional affiliations with societies and associations has not seemingly played a role in the formation of globally inclusive views and attitudes. Actually, the reverse may be true; Carleton's faculty has been influential on a professional society. Phillip Rhoades is a past President of the College Music Society. Steven Kelley is the Treasurer for the College Music Society.

The African Drum Ensemble

The African Drum Ensemble (ADE) was established during the 1991-92 academic year under the direction of Jay Johnson, adjunct percussion instructor. The ADE currently

remains under Mr. Johnson's direction. The impetus for its formation follows the faculty interest pattern that has been established for the other globally inclusive courses at Carleton; Jay Johnson was interested in the area and recognized that such an ensemble could be successful at Carleton. The interviews and personal observations revealed that the ensemble has been successful because there existed adequate: 1.) interest by students, 2.) faculty leadership, 3.) resources to obtain the instruments, and 4.) support by administrators and others in the College.

During the years prior to the ADE, Mr. Johnson's percussion studio had good enrollments and included some students with limited musical background. The level of expertise of the student percussionists inhibited the formation of a traditional percussion ensemble. Many of the faculty interviewed at Carleton and at the other colleges included in this study held the opinion that an African drum ensemble does not require much, if any, musical background since this type of African music is basically an aural tradition. Since its inception, the ADE has enrolled sixteen new students per term. Students are not allowed to repeat the ensemble because there is a great deal of interest by other students to be involved with the ensemble and there is currently only one section of the course being offered. Unfortunately, by starting new each term, the ADE is only able to perform basic pieces of music. If students were allowed to repeat the ensemble or progress into one that is

more advanced, a new level of expression could be explored. The existing pattern of enrollment has prompted the Music Department and the administration to recognize the need of starting an additional ensemble for advanced students and according to the faculty interviewed, one will likely be started during the 1994-95 academic year.

The success of faculty leadership for the ADE is primarily credited to Jay Johnson. Firstly, it was his idea. Secondly, Mr. Johnson has put forth considerable efforts to learn African drumming from a master African drummer. Jay spends considerable time searching out, collecting, and studying transcriptions that are appropriate performance pieces for the beginning ensembles. Lastly, all of these efforts are rendered despite his part-time status in the Department. Nevertheless, other music faculty have aided in the ADE's success by supporting its inclusion in the curriculum. Some of the music faculty interviewed saw the ADE having the ability to teach a music performance skill thereby actively involving non-music students in the department. Such skills are more highly valued than those involved with passive listening. The purchase of the instruments for the ensemble was supported and approved by Steven Kelley during his time as Chair of the Department.

According to Dr. Kelley, the necessary resources to obtain the instruments for the ensemble was not an obstacle for its formation. The drums for the ensemble were purchased at the end of the 1990-91 academic year for approximately

\$2000. The ensemble consists of sixteen instruments of various shapes and sizes. The instruments are grouped into seven classes of likeness. It should be noted that the music performed by the ensemble could be performed on drums that most departments own, congas, tom toms, and bongos, but the performance would lack complete authenticity thus negating certain aspects and values associated with global inclusiveness. Additionally, the \$2000 investment is small when put into the context of the number of students that have been involved in the ensemble.

Support by administrators and others in the College has been primarily in the form of approval of funding, approval of its inclusion in the curriculum, and staffing the ensemble. Each of these areas is a form of indirect support. The ADE does not get the direct support of faculty or administrators as audience members of concerts. The June 1, 1993 ADE concert had an attendance of approximately 70-80 audience members, the vast majority of which were students. None of the music faculty were in attendance. The researcher was able to determine that this was a typical occurrence for the performances. The concert presentation was informal and there were not any printed programs provided. The concert took place in the center of the student center in a room that served as a cafeteria that also added to the informality since food orders were being called out during the performance. Regardless, the performance was one of quality and was deserving of the endorsement that would have

been rendered by attendance, especially by members of the Music Department.

Carleton's global inclusive transformation has been the result of growth by faculty interests or as one senior administrator stated, "growth by substitution." The end result is a department that has all of the components of a successful program and the enrollments to sustain its place in the College. The faculty interviewed all spoke of a commitment to having a globally inclusive department. One senior administrator spoke of the benefits of having strong non-major participation in the Department. Despite the success and commitment, there was a feeling of disjunction on the part of students probably since the transformation was a result of the efforts of individuals, not the result of a departmental or College "plan." In 1992, a group of students [the Ad-Hoc Coalition] questioned the Department's "commitment" since it did not employ an ethnomusicologist. The Coalition articulated their concern with a letter to the Dean of the College that was later shared with the Department. Departmental response included an outline of the globally inclusive course offerings and a list of the globally inclusive music activities held at the College. The Department also informed the Dean and the Coalition that the Department could be globally inclusive without the inclusion of an ethnomusicologist since ethnomusicology is merely a methodology that is not exclusive of other methods of

studying music. Traditionally trained musicians can also study and teach non-Western music.

It appears that this incident may have been avoided by clearly articulating the Department's commitment to global inclusiveness and how the interests of individual faculty fulfill this plan. Communication between the Department and students should have taken place since students are included on the Department's curriculum development committee. However, since the curriculum became globally inclusive over a long period of time and was primarily the combined results of individual efforts rather than a departmental plan, it is not surprising that the students failed to recognize how the Department was fulfilling the objectives that the Ad-Hoc Coalition challenged.

During the two visits the researcher made to Carleton's campus, it became apparent that Carleton students often challenged the authority of the faculty and the policies of the College. Student skepticism was manifested by the graffiti on walls and bulletin boards, in the editorials in the student newspaper, and by their "body language" observed on all parts of the campus. Nevertheless, it does not take a skeptical student to see that there is some disjunction in the Music Department. As previously stated, the ADE is not well supported by the contractual faculty members of the Department. Since the ADE is very popular with the students, the lack of support may have been viewed as a lack of commitment to the individual student's efforts and a lack of

commitment to a globally inclusive curriculum and campus. This situation can be ratified since Carleton's music program is achieving global inclusiveness in all aspects regardless of how they are prioritized. The Department has the academic courses, the applied studios, a professional concert series, and an ensemble that all can be construed as being globally inclusive.

Grinnell College

The History and Mission

The history of Grinnell College dates to June 10, 1846 when it was organized in Iowa City as *Iowa College*. Within twenty-five years of its inception, Iowa College moved west to Grinnell, Iowa and " . . . unofficially adopted the name of its new benefactor: an abolitionist minister, Josiah Bushnell Grinnell" (Grinnell Catalog, 1992, p. 3). [Josiah Bushnell Grinnell was the original recipient of Horrace Greeley's advice to "Go West, young man".] Grinnell College officially adopted its current name in 1909.

During its early years, Grinnell College recorded a number of "firsts". Grinnell was the first college west of the Mississippi River to award a Bachelor of Arts degree. This occurred in 1854 (Grinnell Catalog, 1991). In 1882, the College was among the first in the United States to include

a department in political science. Grinnell was also the first to college west of the Mississippi River to host " . . . intercollegiate football and baseball games . . . and the home teams won" (Grinnell Catalog, 1991, p. 3). The list of firsts continued into the twentieth century with Grinnell beginning its *Grinnell-in-China* program that was discontinued upon the Japanese invasion. Furthermore, by definition of the globally inclusive parameters and case studies of this thesis, Grinnell College was the first to achieve global inclusiveness. This occurred in 1977 and will be discussed in detail later in this study.

In 1993, Grinnell College enrolled approximately 1300 students from " . . . 48 states, the District of Columbia, and 36 other [foreign] countries" (Grinnell Catalog, 1991, p. 1). Grinnell operates a semester system curriculum, has a faculty-student ratio of 1:10, and ranks in the first quintile for all academic ranks. Grinnell's average faculty income is \$47,900 (AAUP, 1993).

Although Grinnell College does not publish its mission statement in the Catalog, its mission and purpose are clearly stated in the following excerpt:

"Grinnell College is an undergraduate, four-year coeducational residential college that seeks to develop in students both analytical and imaginative thinking in the liberal arts. The college exists students directly and society indirectly; *our ultimate goal is to educate*

citizens and leaders for our republic and the world beyond our borders. To this end our graduates should be equipped to pursue successful careers, satisfying personal lives, effective community service, and intellectually satisfying and physically active leisure. Selective in admission, the college strives to be a multicultural residential community open to the intellectually qualified who want to participate. Grinnell fosters critical independence in the context of a community which expects and respects intellectual and social diversity. We support and encourage a faculty of active scholars whose primary mission is to teach (Grinnell Catalog, 1992, p. iii, emphasis added).

From this paragraph and in particular the highlighted portion, the "mission" can be surmised to educate students to be good citizens of the community, nation, and world. The achievement of the mission is through the College's liberal arts curriculum via a teaching faculty. The faculty is charged with the responsibility of developing students' abilities to be analytical, imaginative, and critically independent thinkers while being active participants in the college community. Furthermore, it is interesting that Grinnell College does not have a multicultural or non-Western perspective requirement for graduation. Nevertheless, Grinnell's students do take a personal

responsibility to study foreign languages and cultures. The courses that have a non-Western perspective have full enrollments and according to a high level administrator, ninety-five percent of all of the students study a foreign language (interview).

The College's commitment to liberally educating students receives additional definition in its "Purpose of the College" statement found in the Catalog:

"Grinnell College is committed to liberal education in the arts and sciences. Seeing knowledge as an end to be pursued for its own sake and acknowledging the sense of achievement and the pleasure that come with learning, it wants its students to experience that confidence that proceeds from *thinking clearly, logically and imaginatively* (Grinnell Catalog, p. 5, emphasis added).

The College's charge to develop its students into good world citizens that think clearly, logically, and imaginatively are manifested into three objectives:

"In inviting young men and women to attend Grinnell, the college has three objectives. First, it wishes all students to increase their literacy: not only in their own language and its literature but also in those of other peoples and in the languages and principles of mathematics, the natural and social sciences, and the *musical and*

visual arts. Second, the college offers each student the opportunity to cultivate, in and out of the classroom, cultural and recreational aptitudes and tastes that will provide continuing satisfaction at Grinnell and in the future. And third, believing that the liberally educated person is one who fulfills social responsibilities, the college in its curriculum and in its processes of governance raises explicitly the basic issues of what constitutes constructive citizenship (Grinnell Catalog, p. 5, emphasis added).

From this excerpt, one could expect the Music Department to be integral in the delivery of the goals of the College. In fact, the Department does play such a role and has provided the College a curriculum that began its globally inclusive perspective in 1973.

The Globally Inclusive Transition

Prior to 1973, Grinnell's Music Department offered a typical Eurocentric curriculum. There was a blend of theory and composition courses, music history courses, and ensembles, all with little or no inclusion of musical aspect outside western art music traditions. However, in the 1973-74 Catalog, four new courses were introduced: Mus 217, *Jazz Theory and Improvisation*, Mus 218, *Black Music in America*,

Mus 232, *Music in America*, and Mus 264, *World Music*. Each of these courses took an expected academic approach to the study of music thus adhering to the sense of individualism suggested in the College's mission. History and literature were emphasized in *Black Music in America*, *Music in America*, and *World Music*. "Aural as well as visual recognition of harmonic and melodic progressions . . ." was emphasized in *Jazz Theory and Improvisation*. The societal and cultural aspects of music were examined in *World Music*. The pedagogy and content of these courses may have served as an equalizer for the Department when compared to the other departments of the College; a student's individual conceptualizing and understanding of the principles of a discipline were/are highly valued. Since the College has a goal for its students " . . . to increase their literacy", the Music Department has elected to emphasis the classroom study of music rather than placing emphasis on the ensembles that inherently require a student to not act as individuals.

It is particularly noteworthy that this sense of "individualism" is further reinforced by the Department's lack of a performance requirement for its music majors. In 1973, the major was a minimum of thirty-two credits, eight of which could be fulfilled in related fields outside of the Department. The only required courses included " . . . the Senior Project plus at least 20 credits in music courses *other than performance*" (Grinnell Catalog, 1973, p. 125, emphasis added). This standpoint clearly suggests that the

Department placed higher value on the academic classroom study of music. Even today, the Department only recommends that " . . . majors *should* include some studio instruction (220 or 420) and ensemble performance (101) in their programs" (Grinnell Catalog, 1992, p. 123, emphasis added). Moreover, the ensembles are listed together in the Catalogs as Mus 101, *Practicum: Performance Ensembles*.

Notwithstanding the emphasis on the academic side of music, the Department expanded its ensemble offerings to include the *Gospel Choir* in 1974 which was an apparent outgrowth of the Black Studies Program (interview). It is equally interesting that Grinnell did not have a jazz ensemble until 1985.

Furthermore, during this time period, the Department was the home for the *Manhattan String Quartet*, whose members also served as teaching faculty for the Department. In 1975, the Quartet was replaced by the *Mirecourt Trio* that was part of the Music Department until 1987.

Throughout the 1970's, the Music Department continued to transform into a globally inclusive program. In 1974, the Department hired an ethnomusicologist, Stephen Martin. This was an aggressive move to further develop the Department's "academic worth" within an institution of high academic standards. The methodology of ethnomusicology can be viewed as musical anthropology thus creating a new similarity between the Music Department and other Departments of the College. As one Music faculty member pointed out, "the

inclusion of ethnomusicology fits Grinnell like a glove" (interview).

The 1975 Catalog included two new globally inclusive courses, Mus 266, *World Music II*, and Mus 320, *Seminar in Ethnomusicology*. The globally inclusive transition continued in 1976 by the inclusion of five new courses in the Catalog: Mus 111 *Introduction to the World of Music, Section A* [emphasis on non-Western sources and traditions], Mus 231 and 232, *Electronic Music I and II*, Mus 265, *Musical Cultures: Asia and Africa*, and Mus 266 [replacing *World Music II*], *Musical Cultures: Latin America and American Indians*. Since the Department had very few majors, these courses were designed to serve the College as service courses for the students of all academic disciplines. All of the Music Department's globally inclusive courses were assessable to students with limited musical experiences since the courses were classroom courses similar to other courses in the social sciences.

The 1977 Catalog had further additions and refinements. Mus 216, *Popular Music in America: 1940 to the Present* was added. Mus 265, was changed to *Music of Asia and the Pacific*, Mus 266, previously *Musical Cultures: Latin America and American Indians*, was changed to *Music of the Western Continents* and its contents focused on the " . . . music of the Middle east, Eastern Europe, Africa, and Latin America" (Grinnell Catalog, 1977, p. 77). The change of the courses was a result of a changed faculty. Stephen Martin was

replaced with Theodore Solis also an ethnomusicologist. Although these courses were changed to better fit Mr. Solis's background, a more dramatic curricular addition was resultant of his hire; the inclusion of the *Non-Western Ensemble*. In 1980 this ensemble changed its name to *The Latin American Marimba Ensemble*. Since Theodore Solis owned the set of marimbas used by these ensembles, his appointment to the faculty in 1977 made the Music Department globally inclusive as defined by the parameters set within this study.

Traditional Methodology vs. Service Enrollments

Throughout the 1970's Grinnell's Music Department was transforming its traditional program into a globally inclusive one. This transition was the result of a group of music faculty devoted to the College's principles a liberal arts education; that students must be actively engaged in a wide variety of disciplined studies of academic subjects. Although the Department was actively expanding its curricular offerings, there were also other attempts to further integrate the Department into the College community. Starting in 1976, a "statement of purpose" was included at the beginning of the Music section of the Catalog:

Music has connections with all divisions within the liberal arts. Most directly related to the humanities through song literature and poetry,

drama, and dance, it also has links with the social sciences through anthropology and ethnomusicology. Even in the sciences, music can point to its long association with mathematics and more recently with electronic techniques in composition" (Grinnell Catalog, 1976, p. 70).

This narrative is indicative that the Department may have been attempting to provide evidence that it could contribute equally with other departments to the College's mission. Many of the Music faculty interviewed stated that they are not as highly regarded in the College as are their peers in other departments. As put by one Music faculty member, "I have had other faculty express surprise that I have a Ph.D. although they would never be surprised that the political science professor has one" (interview). One of the Music faculty pointed out that there exists a lot of ignorance about the academic side of music programs since they are not as visible as the performance side (interview).

Secondly, the narrative continues by addressing music's worth to all students: "Because music is present in every facet of life, its study appeals to students with a wide range of interests" (Grinnell Catalog, 1976, p. 70, emphasis added). The inclusion of students with a wide variety of musical abilities and interests proved to be challenging for the Music Department since in a traditional college music department, music study usually requires students to have some very specific skills that will be refined to enable

them to become or continue their involvement in music making. Moreover, such a specialized music curriculum is delivered through traditionally trained faculty, many of whom are more performance oriented than academically inclined. This type of faculty often is not interested in providing education about music to non-music students. Instead, they prefer to teach music student how to become music professionals. This type of philosophy clearly would not be a "good fit" with Grinnell College's liberal arts philosophy and mission.

Lastly, the narrative further emphasized the academic study of music even for music majors:

"Majors are expected to achieve musical literacy - that is, the ability to read and write in several notations - and become proficient in musical scholarship. They are encouraged to broaden their understanding of music in a cultural setting through study in the other fine arts, literature, and social sciences" Grinnell Catalog, 1976, p.

71).

Private lessons and ensembles continued to be downplayed and only were mentioned in passing within the narrative: "In addition, the department offers private lessons and ensemble work" (Grinnell Catalog, 1976, p. 71).

The common issue throughout each of the three points of the narrative is that the Music Department needed to provide the College with an emphasis on service enrollments. The

Department's foremost attempt to accomplish this was by expanding the classroom type of courses that could teach music from a social science or humanities aspect thus increasing accessibility to students outside the Music program. During the 1970's time-frame the Music Department only had three College faculty and the three Mirecourt Trio members. A unified effort would be necessary for the Department to achieve its goals in quality status. Since one of the three faculty members hired by the College was an ethnomusicologist, it can be assumed that at least they would be willing to teach music courses from such an aspect. It also can be assumed that since the Department hired an ethnomusicologist, expanded the curriculum, and addressed the issues that made its curriculum service enrollment oriented, there must have been support from the other members of the Department. But what about the artist-in-residence members of the Manhattan Quartet and the Mirecourt Trio? Did these professionally oriented musicians share the same service enrollment vision that the Department had?

The ideology behind hosting a professional music group was to provide the College with an opportunity to experience live music performances at the same lofty levels of its academic traditions. The groups' presence also provided some students the opportunity to study performance privately with high caliber performing musicians. However, there is substantial evidence that the Trio failed to provide good classroom experiences and performance opportunities for

students. Firstly, few students possessed the level of skill that were necessary to be part of the Trio's studios and the Trio. Secondly, as previously established, Grinnell College placed its emphasis on academics. Even though the Trio was a highly regarded professional ensemble, its was not attracting new string players to the College. The caliber of players that would have most benefitted from the Trio were enrolling in universities and conservatories with large professional preparation programs that had the facilities and mission to produce professional performing musicians. Thirdly, nearly all of those interviewed at Grinnell indicated that in the true spirit of the liberal arts, Grinnell's students have a tendency and an expectancy to explore a wide variety of disciplines and experiences. Students did not want to devote the amount of time for music practice that was necessary for inclusion in the Trio's studios. And lastly, all of the music faculty interviewed felt that the Trio's "inaccessibility" and its lack of service enrollments to students actually lowered the Department's stature in the College. Apparently, some of the Trio's members did not devote as much time to teaching in the classroom as they did on performance practice. Since Grinnell's Music Department is part of a liberal arts college, not a professional music school, the missions of the Department and the Mirecourt Trio were not similar. The Trio had little in common with the College's mission and students did not believe that they were benefitting from its

presence (Interview). Some students actually advised others not to enroll for music courses because some of the courses taught by the Trio's members were not as academically demanding as they should be and were " . . . a waste of time" (interview).

In 1987, one of the Trio's members accepted a position in a large music school and the department was faced with a decision point of whether or not to continue in the direction of playing host to a professional ensemble. Such ensembles had been part of the College since 1963 and all provided high quality concerts that served as a good public relations tool. Nevertheless, these ensembles were not delivering the Department the amount of service that full-time faculty members would be expected to. Additionally, the Department was changing its direction to become more service enrollment driven and the faculty of that time decided to eliminate the continuation of the ensemble-in-residence program (interview). The College helped to facilitate this decision by having the Department undergo a major review of its aims and purposes (interview). The personnel void created by the elimination of the program was filled by the hiring of two new full-time tenure track faculty members.

It is noteworthy that every music faculty member hired by Grinnell since 1986 holds a doctoral degree. This helps confirm the Department's commitment to providing a sound academic oriented faculty thus maintaining equal status with the other departments of the College.

Global Inclusive Refinements

One year prior to the elimination of the ensemble-in-residence program [1986], the administration's commitment to continue the globally inclusive program was "tested"; the Music Department's ethnomusicologist was denied tenure (interview). Members of the Music faculty were not sure that the position would be retained with another ethnomusicologist but the administration " . . . continued its commitment" and Roger Vetter was hired in 1986 (interview).

Roger Vetter's personal experiences from living in Hawaii and Indonesia, and his Ph.D. work at the University of Wisconsin enabled the Music Department to future enhance its focus to teach from a global perspective. Vetter's experiences have also allowed him to network with economy, anthropology, and other faculty members of other departments with similar experiences (interview). Interestingly, the globally inclusive music curriculum remained that same as it was, excepting an ensemble change, until the 1990-91 Catalog. The period of time between 1987 and 1990 was used by the Music Department to assess its strengths and directions resulting in curricular offerings that fit the mission of the College and the Department (interview). The 1990 globally inclusive music curriculum remained unchanged throughout the time of the interviews and include the

following: Mus 116, *Music, Culture, and Context*, Mus 216, *The Jazz Tradition in America*, Mus 250, *Topics in Music and Culture*, Mus 265, *Music of Asia*, and Mus 266, *Music of African and The Mideast* (Grinnell Catalog, 1990). Private instruction and an ensemble are also included in the globally inclusive offerings. It is significant that all of these courses are at the one and two hundred levels of instruction. When coupled with the fact that Music 265 and 266 are cross listed in the catalog as Anthropology 265 and 266, it is clear that the Music Department is committed to its role of providing service enrollments for the College.

The Javanese Gamelon Ensemble

The introduction of a Javanese Gamelon ensemble was another significant programmatic change that occurred by the inclusion of Roger Vetter on the Music faculty. The Javanese Gamelon Ensemble [JGM] initially was the property of Vetter. Since that time, additional instruments have been purchased by the College.

According to Dr. Vetter, the initial challenge that he faced by introducing the JGE to Grinnell was his ability to adapt to the type of student that Grinnell had. His previous academic experiences had been primarily in large institutions and the students that he had contact with were primarily music majors that enrolled in the ensembles for totally different reasons than did the Grinnell students. As

Vetter stated "Grinnell attracts free spirited students [that are] not used to working in a highly synchronous fashion . . . they are individualists and the gamelon requires a team effort" (interview). Since that time, Dr. Vetter has decided that he prefers the ensemble to be " . . . a broadening experience for students" rather than a [musically] highly developed ensemble (interview). The ability to work with students outside the Music Department was also challenging for Roger Vetter's leave-of-absence replacement. Rene Lysloff was Grinnell's ethnomusicologist while Dr. Vetter was on a Fulbright Grant in Africa in 1992-93. Despite the fact that the Grinnell students were only able to achieve fairly elementary performance levels on the Gamelon, Dr. Lysloff also found the experience of broadening these students' cultural perspectives to be rewarding (interview).

The attraction of getting students to participate in the JGE has never been a problem (interview). There are always fifteen to eighteen students enrolled in the Ensemble with five to ten of those students staying in the ensemble for more than one term (interview). Although these retention percentages would not be acceptable in a traditional ensemble [band, choir, or orchestra], they are acceptable for this type of ensemble since its repertoire is aural and the pieces performed [at Grinnell] are relatively simple. Furthermore, some of the students involved with the ensemble did not enroll in it until the last semester of their senior

year. This is not surprising since as stated before, there is an expectation and compliance of Grinnell's students to have a diverse set of academic experiences. Nevertheless, to date, several students have enrolled in the ensemble for three years and one was in the JGE for four years (interview). Roger Vetter also indicated that during the early years of the JGE, he ran two separate ensembles. This proved to be too demanding on his teaching load since most of the students involved in the ensembles also wanted to study gamelon privately with him (interview).

The JGE performed its last concert for the 1992-93 year on Saturday, May 8, at 10:00 p.m. The concert was staged outdoors in front of the Grinnell College theater and featured burning torches providing the performance a raised level of authenticity.

The JGE was staffed with sixteen Grinnell College students, five guest musicians that possessed advanced gamelon skills, and the voices of four Grinnell College singers. All of the performer were dressed in Javanese type clothing. The ensemble consisted of a variety of gongs, tuned metallic and wood "xylophone" type instruments, and conga-like drums. The JGE is " . . . representative of ensembles played in Central Java" and featured gamelon music of both sacred and profane traditions (Concert Program). The sacred music is associated with the ancient religious practices of Java while the profane selections were intended for entertainment. Furthermore, the JGE performed

" . . . two distinct styles of gamelon music: court and village. Gamelon music of the Central Javanese courts is generally refined and meditative in character. It features solo female or mixed choral singing over a busy but relatively calm and quite instrumental texture. Village style gamelon music, on the other hand, is rather loud and boisterous with breathless tempos and sudden starts and stops. The addition of rhythmic hooting and hollering contributes to a pleasantly "funky" overall gamelon sound" (Concert Program).

The concert was well attended with approximately 250 people in attendance. The audience consisted of mostly students but Grinnell's faculty, administration, student's families, and townspeople were also well represented. Approximately forty minutes into the performance it started to rain and the concert was interrupted while the JGE was moved inside the theater. At 11:00 p.m. the program resumed and finished at midnight. The lateness of the start time was not typical but since there was also a student award ceremony that night, the JGE members elected to have its performance afterwards. The performance was well received by the audience.

The JGE director, Rene Lysloff, took great care to present the concert in a culturally appropriate way. During his interview, Dr. Lysloff expressed concern that

performances of indigenous ensembles such as the gamelon, not be approached in the same manor that is used for Western tradition ensembles. He believed that although it is nearly impossible for Western audiences to not bring their past concert practices with them, it is important to try to educate the audience that gamelon music is used very differently than Western art music is (interview). To this effect Dr. Lysloff included the following in the Concert Program:

"We hope that you enjoy our performance, but we want to remind you that, as Americans, we are only presenting our limited understanding of an extremely complex and ancient musical tradition . . . [although] we may not have the years of experience and knowledge required of accomplished gamelon musicians, we hope our efforts reflect our deep respect and sincere admiration for the Javanese people who gave the world this unique music" (Concert Program).

Grinnell's globally inclusive music program efforts have been the result of twenty years of planning, implementation, and transition. The inclusion of an ethnomusicologist on the faculty starting in the 1970's proved to be tremendously insightful to the Department's contribution to the College's mission and curriculum. With the Music Department's focus on service enrollments and its

faculty committed to delivering a high quality music program that is assessable to all, the transition has been extremely successful.

The transition has not been always on an easy road. The decision to head full-force into the current globally inclusive program obligated the Department to take a close look at its strengths and how to best fit into a college with high academic standards and a unique student body. The result of this departmental self-study was the discontinuation of the ensemble-in-residence program that had been part of the campus for twenty years. However, members of the Department are just now beginning to feel that the Department is theirs and is meeting the College's objectives (interview).

Another challenge has had an impact on the transition is the Department's facilities. All of the faculty and administrators interviewed indicated that the Music building is inadequate to meet the Department's space requirements for rehearsals, performance, and storage. Currently, the College has a building campaign underway to increase and remodel the Music building.

As for the future of the globally inclusive music program at Grinnell, all of the faculty and administrator interviewed felt that there would be continued support and growth. The Music faculty indicated that their requests for materials and research opportunities are usually approved. In fact, none of those interviewed saw funding for the

program to be an issue needing resolve. Rather, many felt the leading issue facing the Department was its ability to maintain vitality in the western music courses while opening up to the exploration of the musical languages of Grinnell's students. If the history exposed in this study is an indicator, then the Music program will continue to succeed in terms of offering the students high quality music courses and providing the College another way to achieve its mission.

CHAPTER FOUR

Summaries and Conclusions of the Case Studies and Recommendations for Additional Study

This chapter will draw from the experiences of the music programs of Augustana College, Carleton College, and Grinnell College and provide synopsis of the commonalties that they had in their globally inclusive transitions. It will also provide suggestions of areas that are primed for additional study.

The Push for Global Inclusiveness

The trust of technical/scientific based curricula dominated the post-Sputnik era of the 1960's thereby de-emphasizing college programs in the arts and humanities. One of the answers to this change in emphasis was the Tanglewood Symposium held from July 23 to August 3, 1967. In terms of this dissertation, particular focus was made on the Symposium's recommendations for college music programs to broaden to include " . . . music of all periods, styles, forms, and cultures" (Choate, ed. 1968, p. 139).

Ultimately, these recommendations were adapted as recommendations of the National Association of Schools of Music in 1972: " . . . [students] should have experience with Western concert music, contemporary "pop" music, music

of non-Western cultures, folk music of Europe and America, and Western art music [composed] since 1950" (NASM, op.cit. Klocko, 1989, p. 40). As revealed in Chapter One, NASM's current position on this theme is still only a recommendation: " . . .the undergraduate curricula should provide . . . a repertory for study that includes various cultures and historical periods" (NASM, 1991, p. 51).

Other spheres of influence in the music profession began to echo these recommendations. In 1979 the College Music Society made a formal recommendation that music programs " . . . encourage multicultural music training at all levels" (CMS, op.cit. Klocko, p. 40). In 1989, the CMS position became more specific of who was responsible for the globally inclusive transition:

The [college music] curriculum *needs* to expand to include 1) Musics other than those of the Western tradition, both folk and art, 2) Western folk musics and the vernacular tradition, and 3) the experimental directions of the expanding Western art music repertory (CMS, p.15, *emphasis added*).

Notwithstanding the recommendation of the Tanglewood Symposium, NASM, and CMS, the urgency to transform music curricula to become globally inclusive has had limited impact. Currently, very few NASM accredited schools have globally inclusive program offerings beyond a classroom course or two and the inclusion of a jazz improvisation

studio. It has been the researcher's personal observation that non-NASM schools largely follow their accredited peers and remain as traditional schools with limited globally inclusive offerings. Of the colleges included in this study, only Augustana is NASM accredited. Nevertheless, all three colleges are delivering a globally inclusive program to their students, most of whom are majors outside the music departments.

The initial and subsequent recommendations of the Tanglewood Symposium (1967) and the National Association of Schools of Music (1972) preceded the beginnings of the globally inclusive music program transitions of each of the colleges in this study. Grinnell College was the first of this study group to start its transition in 1973. Augustana College and Carleton College followed in 1975. By virtue of the design of this case study, the roles of the six impact areas (administration, curriculum, faculty, students, resources, and outreach) must be summarized.

The Roles of the Six Impact Areas

Administration

For each of the colleges included in this study, the central administration was supportive of the transitions. This came as no surprise since prior to the transitions, each of the colleges had programs that emphasized foreign

languages and study abroad opportunities dating to the turn of the century. Furthermore, another commonality that existed was the deans of the colleges voicing how well the globally transformed music programs fit the colleges' missions (interviews). The deans also viewed their music faculty as strong, capable teachers that were considered to be " . . . equal citizens" with the other faculty for the college (interviews).

The central administration's endorsement of the globally inclusive music programs was also apparent in hiring practices and funding approvals. Although Augustana already had globally inclusive programs prior to 1983, by the definition provided in this study, the Music Program did not become globally inclusive until Jesse Evans was hired. A senior administrator of Augustana indicated that the College was not particularly looking for a faculty member with the breadth of experience that Dr. Evans could provide, but his past experience did fulfill the requirements of the music education position that he had applied for (interview). Additionally, Jesse Evans' experience in Asian studies and music was attractive to the administration since it would embellish Augustana's existing world music courses. Jesse Evans' experience as a department chairperson at Cornell College was also perceived as attractive to the Augustana's administration (interview). Soon after his appointment to Augustana, Dr. Evans established the Japanese Koto Ensemble thereby making the Music Program globally inclusive.

Grinnell College hired an ethnomusicologist in 1973. Although the impetus leading to the administrative approval of this position is not known, it can be viewed as an aggressive move that enabled the Music Department to reach for the College's " . . . *ultimate goal . . . to educate citizens and leaders for our republic and the world beyond our borders*" (Grinnell Catalog, 1992, p. iii, emphasis added). Furthermore, when the Mirecourt Trio disbanded in 1987, Grinnell's central administration guided the Music Department through a review of its program to identify the aims and purposes of the Department (interview). This action shows that the administration was willing to empower the Department to define its own "destiny".

For all of the colleges involved in this study, the central administrations trusted the music departments to run their own programs. The administrators of these colleges can be viewed as facilitators, advisors, and patrons, never as dictators or autocrats. The result creates a situation that entitles the departments to creatively structure their programs to fit the missions of their college and personal teaching philosophies.

Curriculum

In order for the colleges to become globally inclusive, they had to change their curriculum. In terms of a summary, the specific courses that were developed to make the

programs globally inclusive are relatively unimportant. The important features in terms of this summary are what steps were taken to make the curriculum globally inclusive and what it looks like in its current state.

The Augustana College Music Department started its globally inclusive transition in 1975. Since that time, ten courses that contain a global perspective have been developed and included in the curriculum. These courses are balanced in each of the divisions of the music program [classroom, studio, and ensemble] and also include a broad representation of the music of different areas of the world.

Augustana College is the only college within this study that offers the Bachelor of Music degree or the Bachelor of Music Education degree. Augustana is also the only NASM accredited school in this study. Augustana fulfills NASM's recommendation to have its undergraduate curricula " . . . provide . . . a repertory for study that includes various cultures and historical periods" (NASM, 1991, p. 51). A value judgment has not been made that Augustana's accreditation makes it superior to the other colleges in this study. However, judgment can be made that Augustana is abiding by and promoting the recommendations of NASM while most other NASM accredited schools do not.

Carleton College also started its globally inclusive transition in 1975. *Bluegrass Music* was offered during the Fall Term and *Lord and Duke (Jazz Masters)* was offered during the Spring Term. Since the beginning of the globally

inclusive transition, twenty different courses have been developed and included in the curriculum. Of these, approximately half have been offered more than once. The reason that half of the courses are only offered once is that Carleton has utilized visiting scholars that bring their own slant and expertise to the Department for the year of their fellowship. Thus far, Carleton's music program focus has included the music of American folk and African-American traditions, and the musics of India, Africa, and Latin America. The Department recognizes the future need to have some specific focus on Asian music (interview).

It is important to point out that Carleton College is on a Term System not a Semester System. By having three terms during the academic year, Carleton needs one-third more courses to fill the globally inclusive components of the curriculum as compared to a college on a semester system. This puts the development of Carleton's twenty courses into better perspective. If assumed that Carleton College would have developed courses on the same ratio in a semester system, approximately fourteen courses would have been developed since 1975. This is less than one course per year.

Grinnell College was the first college in this study to start its globally inclusive transition. In 1973, four globally inclusive courses were offered. Since then, twenty new courses have been developed and introduced into the curriculum. None of the courses were offered only once but

many of the courses have been reformed to better fit the expertise of a changed faculty. Throughout the transition period, the music curriculum has become increasingly inclusive of the music of many continent and islands. Grinnell's musical focus has included the music of African-American traditions, the music of Asia and the pacific rim, Africa, Latin America, American Indians, the Middle-East, Eastern Europe, and American Popular music.

Grinnell's ability to cover such a broad spectrum of musical style and traditions is achieved in part by the inclusion of an ethnomusicologist on its faculty. Moreover, Grinnell's music curriculum is delivered through courses that have a strong social science or humanities perspective. This type of curriculum fits within the College's commitment " . . . to liberal education in the arts and sciences" (Grinnell Catalog, 1992, p. 5). It also confirms that the Music Department can deliver a program that will broaden a students " . . . understanding of music in a cultural setting throughout the study in other fine arts, literature, and social sciences" (Grinnell Catalog, 1976, p. 71).

Each of the music departments included in this study transformed their programs without College mandates that are present in the multicultural and non-Western requirements many colleges maintain. Although Augustana and Carleton do have such requirements, the music program transitions towards global inclusiveness were established prior to the requirements. Instead of mandated change, the departments

have taken ownership of their curriculum thereby providing each with one of their strengths.

Another significant component of the music curricula of each of the colleges is that the globally inclusive courses are service enrollment driven rather than music major driven. Therefore students from all disciplines have benefited from the music program transitions. Of particular interest were the students that were enrolled in the ensembles. More in-depth details of this component will be discussed in the Student section of this summary.

Faculty

The music faculty of Augustana, Carleton, and Grinnell provided the major thrust for each of the schools globally inclusive transitions. The administration, curriculum, students, resources, and outreach components of this study were tools that the faculty used to transform the programs. All three colleges transformed their programs at approximately the same time and many of the reasons faculty cited for seeking change were similar. Included in these citations were:

"The faculty needs to be self directed/motivated [in terms of globally inclusive issues], they must take it upon themselves" (Augustana interview).

"It is long past time to get away from the white male European type of thinking" (Augustana interview).

"The faculty] can't sit around and wait for others to do it [global inclusiveness]" (Augustana interview).

Globally inclusive courses and programs provide the student and the college community with " . . . rich cultural experiences" and also provide departments " . . . connections with other areas of the College" (Carleton interview).

The globally inclusive offerings provided " . . . a broadening experience for students" (Grinnell interview).

"It was [global inclusiveness] the right thing to do" (Augustana interview, Carleton interview, Grinnell interview).

The background of the faculty members at each of the colleges is also similar. Most come from traditional graduate music programs from highly regarded institutions. Personal interests of the individual faculty members fueled their study and development of the globally inclusive courses. Additionally, Augustana and Grinnell include an ethnomusicologist on their faculty. On the average, three faculty members are involved in the delivery of the globally inclusive courses at each of the colleges.

Carleton College enhances its globally inclusive program by obtaining visiting scholars from the Melon Minority Fellowship. The Melon recipients give Carleton's faculty the opportunity to keep current in scholarship and " . . . fill holes in the curriculum that cannot be filled by Carleton's faculty" (Carleton interview).

The road to a globally inclusive music program was not always easy for the faculty; there was resistance. Surprisingly, most of the resistance was not felt from the other five impact areas, rather the resistance was experienced from other music faculty and from the faculty of other disciplines. The struggles between Grinnell's ensemble-in-residence and the contractual faculty of the Music Department provides a good example. Firstly, the Music faculty did not believe that the Mirecourt Trio members held a commitment to teaching music from a humanities or social science aspect (interview). Secondly, it was believed that the Trio's members were not committed to providing quality instruction to the courses that were service enrollment driven (interview). And lastly, the Department greatly expanded its globally inclusive offering once the Trio was disbanded in 1987. The struggles between the ensemble-in-residence and the Music faculty has also affected how the faculty of the other departments view the music faculty. The ensemble-in-residence spent a great deal of time in preparing for and delivering public performances which were positively received. However, as earlier stated, the

ensemble's members were less dedicated to the classroom resulting in the music faculty being viewed as second class academicians (interview). One of Grinnell's Music faculty expressed concern that the Music faculty are not considered equal citizen on campus. "I have had other faculty express surprise that I have a Ph.D. although they would never be surprised that the political science professor has one" (interview).

Resistance aside, the levels of planning involved to facilitate program transition differed at each of the colleges. For Augustana, the initial planning involved to promote a globally inclusive transition was primarily the effort of John Hildreth. Dr. Hildreth's experience as the Director of Minority Affairs enabled him to have insight of the efforts that Augustana's other departments were planning and implementing. This provided him the "bigger picture". Furthermore, Dr. Hildreth is an ethnomusicologist and it familiar with the structure and components of a globally inclusive curriculum. Lastly, Dr. Hildreth has spent a great deal of time writing about his own teaching expertise areas and teaching philosophies. These documents display a great deal of organization which is assumed to have been carried into his development of the globally inclusive music program.

Carleton College's globally inclusive transition was primarily the result of an autonomous faculty developing individual courses that they were interested in teaching.

One of Carleton's senior administrators saw the music program transition to be the result of " . . . growth by substitution" (interview). Although Carleton does have a globally inclusive music curriculum, many of the courses are delivered by adjunct faculty and visiting scholars. The adjunct faculty members that are assigned to the *African Drum Ensemble* and the *Jazz Ensemble* do not have the kind of job security that a tenure stream faculty has nor are they compensated at any levels that are close to what a tenure stream faculty is. Additionally, since they are adjunct, they spend a limited time on campus each week thereby limiting their visibility and access to others on campus. This sends a message that their areas of responsibility are less important than are other areas of the Department. The courses that are delivered by the visiting scholars are only offered during their visit which occurs about every other year thus program continuity is sporadic. Additionally, the expertise areas of the visiting scholars differs greatly from one to the next. While this can be considered a strength in terms of disseminating new scholarship and knowledge, it is problematic in terms of planning future curricular changes and offerings. Nevertheless, without Carleton's music faculty pursuing their own interests that were globally inclusive, the Department would probably have retained its traditionally based curriculum of years past. Another noteworthy feature of Carleton's music faculty is that professors Steven Kelly and Phillip Rhoades were involved in

the College Music Society at executive levels; Professor Rhoades is a past president and Dr. Kelly was the treasurer. Their activities with global inclusiveness at Carleton has been influential in the CMS thereby influencing others outside Carleton's campus.

Planning played a large role in the music curriculum transformation at Grinnell College. The insight of the value of including an ethnomusicologist on the faculty in 1973 is viewed by the present music faculty as being extremely proactive (interview). The ethnomusicologist helped the Department to establish a vision of what the Department could be. Currently, the delivery of the globally inclusive curriculum is not limited to just the ethnomusicologist. Other traditionally trained musicians teach globally inclusive courses and conduct research on a broad range of musical genres and ideas (interview). Faculty planning played a large role when the decision was made to discontinue the ensemble-in-residence program. The result has been the Department has increased its contractual faculty size, augmented the areas of faculty expertise, and expanded the curriculum. All of these actions are viewed the outcomes of careful and deliberate planning.

Notwithstanding each college's different approaches to planning the music program changes, the music faculty of each institution are primarily responsible for the changes and have acted as guardians and proponents of global inclusiveness in music.

Students

Within this study, students have played a limited role in the development of the globally inclusive music programs. Although students are the primary recipients of the programs and were the reason that many of the faculty involved in the transitions sought change, students were not heavily involved in the actually planing for the programmatic transformations. Nevertheless, students have played the extremely important role of ratifying the changes through enrollments in the courses offered and in their expectation of the continuation of a quality globally inclusive program.

A particularly significant finding of this study is that the globally inclusive music courses are primarily service enrollment oriented. The vast majority of the students that enroll in the globally inclusive courses are not music majors and many do not have prior music experience. These courses are enrolled to or near their limits each time that they are offered. This observation may not be too surprising for the classroom courses, but it is significant that the largest percentage of non-major enrollments to major enrollments is occurring in the globally inclusive ensembles.

In traditional instrumental ensembles such as band and orchestra, prior experience is always expected and most of the time completely necessary to be included in the group.

Traditional instrumental ensembles require the players to have the ability to read musical notation. Although Augustana's *Koto Ensemble* performs music that is written, the koto music is written in Japanese characters thus putting the music majors on an even keel with the non-majors in terms of reading the music. Carleton's African Drum Ensemble and Grinnell's Javanese Gamelon Ensemble perform music from aural traditions thus providing equal opportunity for a successful experience for the musically inexperienced along with the music major. Many of the music faculty of all of the colleges spoke of this occurrence and saw the inclusion of these types of ensembles as being a strength of a globally inclusive music program.

The student push for quality globally inclusive education was addressed by one of Augustana's music faculty members. A statement was made that " . . . students are agitated, [they are] pushing for a change to allow them to walk out with the social skills necessary for the multicultural, multiethnic, pluralistic society that we live in" (interview). In 1992, this quest for quality was voiced at Carleton by a student group that authored a document questioning the Music Department's commitment to globally inclusive music education since an ethnomusicologist was not part of the music faculty (interview). The Department responded to the group by explaining that ethnomusicology is merely a methodology of studying music. The Department also

provided the student group with a list of courses taught at Carleton that were globally inclusive (interview).

Program quality was also a theme at Grinnell College. Instead of questioning the Department's ability to deliver a quality globally inclusive program, students questioned the quality of the traditional courses that were taught by members of the Mirecourt Trio (interview). The notion the these courses were " . . . a waste of time" was verbally propagated from on class to the next resulting in students being wary of taking any classes in the Music Department (interview). This situation has diminished with time, but the bad reputation is still marginally present. The globally inclusive courses have good enrollments and the students that have taken them are telling others about the positive experiences that their had in them thus helping to alleviate the student concern of the lack of music program quality (interview).

Although students had limited impact on the initial transformations of the music programs, they have increasingly pushed for continued program improvement. Augustana, Carleton, and Grinnell are highly selective schools that attract bright, capable students. Since the program transitions at each of the schools, the music departments have experienced increased service enrollments thereby attracting student that would probably not have been associated with music. Therefore, Augustana, Carleton, and Grinnell have attended to the recommendations of the

Tanglewood Symposium, the National Association of Schools of Music, and the College Music Society.

Resources

Augustana College, Carleton College, and Grinnell College all share the distinction of having their faculty salaries being in the first quintile for private, four-year bachelor degree granting institutions (AAUP, 1993). This allows the colleges to attract and retain high quality faculty. Likewise, according to the music faculty of the institutions, the music programs of the Augustana, Carleton, and Grinnell are well supported in terms of programs needs (interview).

Beyond the resources needed for salaries and program materials, money has been used to purchase and maintain the instruments of the ensembles. None of the schools saw this to have been problematic to find funding for these items. According to a Carleton's Music Department Chair that approved the purchase of the African Drum Ensemble, the \$2000 needed for its purchase was extremely reasonable (interview). A Grinnell faculty member stated that none of the requests made for equipment or program support have been turned down by the Dean (interview). Currently, according to senior administrators and music faculty, Grinnell's biggest resource challenge is to plan and build a new facility since

the one currently used is inadequate in terms of classroom, rehearsal, and office space (interview).

The Augustana *Koto Ensemble* is the only group in this study that has done extensive touring. These tours were allocated approximately \$2500 from the Music Department tour budget. To further offset the cost of touring, the hosting institutions of the tour were charged \$350 per performance. In addition, the Koto Ensemble is used to service the college special events.

Each of the institutions in this study had funds available for faculty development. Each college has an annual professional development fund that the faculty receive. These funds are typically in the \$1000 range. Furthermore, each college has additional discretionary funds available for faculty development. As earlier stated, Carleton utilizes the Melon Minority Fellowship thus attracting outside resources that offsets the Music Department's costs for faculty. Roger Vetter, the ethnomusicologist at Grinnell College, received a Fulbright Fellowship to study in Western Africa during the 1992-93 academic year. This is also considered to be utilization of an outside resource.

Augustana College, Carleton College, and Grinnell College all provide adequate levels of support for the globally inclusive music programs to meet their basis goals. Program, equipment, and facility needs are being met or planning is underway to meet needs. Perhaps most

importantly, faculty development is encouraged and supported thereby increasing the school's knowledge base, retaining positions, and attracting quality students into the program.

Outreach

The outreach activities for the globally inclusive music programs have been primarily delivered by the non-Western ensembles. The ensembles' outreach activities include public performances on campus, performances at area festivals, and tours.

Augustana's *Koto Ensemble*, Carleton's *African Drum Ensemble*, and Grinnell's *Javanese Gamelon Ensemble* give one performance per semester or term on their campuses. The *Koto Ensemble* and the *Javanese Gamelon Ensemble* typically give their performances during the evening and are well attended. Included in these audiences are students, faculty, administrators, and townspeople. Their performances lasted approximately one hour. Concert flyers were posted around the campus and printed programs were distributed to the audience members. The *African Drum Ensemble* typically gives its concert in the late afternoon in a common dining area of the student center. The audience usually numbers around eighty members, most of whom are students. There were no music faculty at the concert attended by the researcher. There also was not a printed program. The performance lasted approximately forty minutes. None of the colleges charged an

admission fee for the concerts. It is significant that all of the ensembles presented quality performances that represented the music departments well.

The use of the expertise of the globally inclusive music programs has been fairly limited. The Javanese Gamelon Ensemble has performed at an Indonesian festival at Iowa State University. Augustana College hosted a regional convention for The Society for Ethnomusicology in 1992 in which the Koto Ensemble was featured. Both of these outreach activities provided impact on groups that would not otherwise have an affiliation with the institutions. Both were well received.

The Koto Ensemble has done extensive touring throughout the United State and Japan. It is significant that none of these tours were considered recruiting tours. These tours were considered "goodwill" tours (interview). The African Drum Ensemble and the Javanese Gamelon Ensemble have not gone touring.

Conclusions of the Six Impact Areas

Of the six impact areas examined in this study, the faculty played the largest role in the globally inclusive music program transitions. Outreach was the least important. Nevertheless, the success that each of the programs have experienced has been the result of the faculty utilizing and interacting with the other five areas. The contributions

that each provide have proven to be essential components of these colleges' globally inclusive music program transitions.

Recommendations for Additional Study

Music curriculum reform has been the predominate focus of past studies that addressed the issues surrounding globally inclusive music programs. This study provided a more holistic view by examining six components, including curriculum, that existed during the music program transitions of three liberal arts colleges. A focus on any of these areas are inviting additional study. In particular, since this study shows the faculty are the leading factor in the music program transitions, studies that focuses on the training and specific attitudes of these faculties would be appropriate. Likewise, research on student interests and service enrollments in music is needed. Lastly, additional research could focus on failed attempts for college music programs to become globally inclusive.

Reflections on the Study

Each of the globally inclusive music programs included in this study have been successful for a variety of reasons. As previously stated, the faculty played the largest role in transition of each of the programs. Although Augustana,

Carleton, and Grinnell have faculties capable of delivering their globally inclusive music programs, other college music faculties may not presently be able to do so. In the author's opinion, there are two primary reasons that hinder college music programs from becoming globally inclusive. Firstly, the music faculty may not have adequate training to be able to deliver a quality program. The European art music training that music faculty have spent most of their time with only constitutes five percent of all the world's music; the other ninety-five percent has rarely been examined from an academic standpoint (Malm, 1993). Faculty may also have fear of teaching outside their normal areas of expertise. Secondly, each music program should have a consensus of the definition of global inclusiveness. This will help in reducing the possibility that too much time may be spent on music that is not deserving of the time and that the music program is enhancing the mission of the institution and the discipline.

These hindrances are not easily solved. One possible solution for rectifying the first requires the universities that are training college music faculty to provide quality training on globally inclusive music. Nevertheless, this solution does not address the training needs of existing music faculty. Their needs can be addressed through continued graduate study, symposiums, and personal research. These activities will also help to insure that the second hindrance is reduced and/or eliminated.

The second hindrance is equally complicated. Global inclusiveness should not tolerate the reduction of academic worthiness of the subject material. Great care must be taken to assure that music of all traditions is recognized but that only an appropriate amount of time is devoted to the study of each. The factors of what the music is used for, its intended audience, its place within its own cultural parameters, and how well the faculty are prepared to address these issues all come into play. Music faculties must come to consensus on how they can best deliver a globally inclusive music program that fits their institution's mission, resources, and needs. Such consensus will serve to strengthen the existing program while providing opportunity to examine and plan for the necessary transition to become globally inclusive.

APPENDICIES

OFFICE OF VICE PRESIDENT FOR RESEARCH
AND DEAN OF THE GRADUATE SCHOOL

EAST LANSING • MICHIGAN • 48824-1046

April 8, 1993

TO: Mr. Thomas J. Tacke
1811 West Main Street
Peoria, IL 61606

RE: IRB #: 93-174
TITLE: GLOBALLY-INCLUSIVE MUSIC PROGRAM EFFORTS OF
THREE LIBERAL ARTS COLLEGES
REVISION REQUESTED: N/A
CATEGORY: 1-C, 1-D, 1-E
APPROVAL DATE: 04/08/1993

The University Committee on Research Involving Human Subjects' (UCRIHS) review of this project is complete. I am pleased to advise that the rights and welfare of the human subjects appear to be adequately protected and methods to obtain informed consent are appropriate. Therefore, the UCRIHS approved this project including any revision listed above.

UCRIHS approval is valid for one calendar year, beginning with the approval date shown above. Investigators planning to continue a project beyond one year must seek updated certification. Request for renewed approval must be accompanied by all four of the following mandatory assurances.

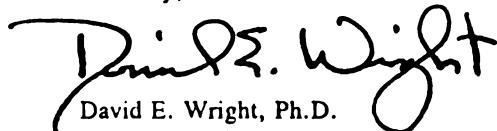
1. The human subjects protocol is the same as in previous studies.
2. There have been no ill effects suffered by the subjects due to their participation in the study.
3. There have been no complaints by the subjects or their representatives related to their participation in the study.
4. There has not been a change in the research environment nor new information which would indicate greater risk to human subjects than that assumed when the protocol was initially reviewed and approved.

There is a maximum of four such expedited renewals possible. Investigators wishing to continue a project beyond that time need to submit it again for complete review.

UCRIHS must review any changes in procedures involving human subjects, prior to initiation of the change. Investigators must notify UCRIHS promptly of any problems (unexpected side effects, complaints, etc.) involving human subjects during the course of the work.

If we can be of any future help, please do not hesitate to contact us at (517) 355-2180 or FAX (517) 336-1171.

Sincerely,



David E. Wright, Ph.D.
UCRIHS Chair

DEW:pjm

cc: Dr. Marvin E. Grandstaff

DATE

NAME

ADDRESS

Dear _____:

Thank you for agreeing to participate with my dissertation. The purpose of the study is to examine the globally inclusive music program efforts of three liberal arts colleges. Your participation will consist of a taped interview that will take approximately twenty minutes. Your responses will be held in strict confidence and will be held in the exclusive possession of the investigator, Thomas J. Tacke. Information gathered from the interview will be reported in such a way that you will remain anonymous. Your participation is voluntary and you may discontinue it at any time without penalty. Questions or concerns about your participation should be directed to:

Thomas J. Tacke
934 Backus
Jackson, MI 49202
Telephone: 517-789-5398

The following consent form will be collected at the time of our meeting. Again, thank you for your participation.

I agree to be interviewed by Thomas J. Tacke on June 2, 1993 at 11:15 am. The purpose of the project has been explained to me and I understand that I may discontinue my participation at any time without penalty. I understand that the interview will be taped and that I can stop the recording at any time during the interview without penalty. The tape of the interview will be held in the exclusive possession of Thomas J. Tacke. I understand that I am not required to answer any questions that I do not want to. I expect Mr. Tacke to report my responses in such a way that I will remain anonymous.

Name: _____

Date: _____

The Tanglewood Declaration

The intensive evaluation of the role of music in American society and education provided by the Tanglewood Symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government and foundations, music educators and other musicians led to this declaration:

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, *we now call for music to be placed in the core of the school curriculum.*

The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization.

Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure.

Music educators at Tanglewood agreed that:

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

Members of the Committee: Allen Britton, Arnold Broido, and Charles Gary.

Source: Choate, Robert A. ed. 1968. Documentary Report of the Tanglewood Symposium. Music Educators National Conference, Washington D.C.: National Education Association, p. 139.

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