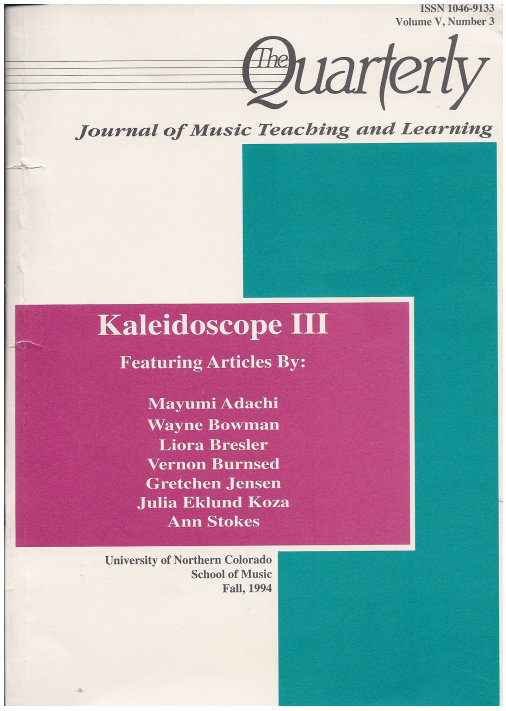

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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. *The journal began in 1990 as* The Quarterly. *In 1992, with volume 3, the name changed to* The Quarterly Journal of Music Teaching and Learning *and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication.* Visions of Research in Music Education *will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish* The Quarterly *in online format. He has graciously prepared an introduction to the reprint series.*

Teacher Education In Music: The Development Of Leaders

By Vernon Burnsed and Gretchen Jensen

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The recent development of the *National Standards for Arts Education* (Music Educators National Conference, 1994) and the passage of the *GOALS 2000: Educate America Act* have been cause for much positive anticipation in the music education community. For the first time, music and the other arts are in the vanguard of educational reform. This is a new situation for the music education profession.

Recently, the "Music Makes a Difference" campaign from the Music Educators National Conference described the dire straits that music education had encountered. For example, *Growing Up Complete* from the National Commission on Music Education (1991) included statements such as the following: "Despite well-intentioned affirmations from many educators and school officials that the arts are 'basic'... we are not providing our children with anything like a 'basic' education in music and the other arts," and "By our inattention to music and the other arts in our schools, we are dehumanizing our own people — and particularly our children — not by design but by default." These are powerful and disturbing statements. During the past decade music and the other arts in education declined to the point that only a massive public relations campaign and an extensive lobbying effort have given music and art educators any hope that arts education will survive.

> If the national standards are to be adopted, it will have to be through the leadership of school music educators who have a comprehensive vision of music education as well as communication skills.

The national standards are cause for hope. While they have been accepted by a core of influential people, this alone does not mean that the existence of the standards will save the arts in our schools. The standards are voluntary and local decision makers may not accept the arts as basic to a quality education:

> The de facto inclusion of the arts among the basics is a major achievement, but it is only the beginning of a more difficult struggle. Official recognition by the U.S. Department of Education and the existence of a set of national standards will not automatically provide more music teachers or more time for music in the school day. ... The task of developing the standards is simple compared

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with the challenge of securing their adoption (Lehman, 1993, p. 26).

Securing the adoption of the standards may be very difficult. Some newspaper editorials have already painted the standards negatively:

> In districts where "luxuries" such as art and music have been scrapped to save the three R's, the Goals 2000 blueprint must seem wildly unrealistic.... Earth to Riley [Secretary of Education]. Restoring the arts in education is a noble ideal for our children's cultural literacy. But doing it with tax dollars that trickle back from Washington in pocket change - only IF districts adopt the Goals 2000 national rules - is stranger than a Picasso abstract.

The writer of this same editorial argues for "back to basics."

> You want joy? Get the guns out of the schools. You want enthusiasm? Make sure students graduate with a good grasp of the basics. In a recent skills survey of students in 15 nations, Americans were nearly dead last in science and math, with Jordan the only nation worse than the U. S. in both disciplines. In Ohio, twelfth graders can graduate if they pass a ninth-grade proficiency test. And we're aiming to teach students to avoid parallel fifths in four-voice counterpoint? ("Artless Goals," 1994).

A columnist in *USA Today* laments the development and adoption of the arts standards:

> It doesn't matter that Johnny and Jill can't read, write, spell, multiply, divide, name a living president, or find Canada on a map of North America. The Secretary of Education has a bold plan to improve our children's schooling — he wants to teach them to dance.... I have never heard parents say the school system was failing because their kids couldn't dance well enough (Urschel, 1994).

It appears that many remain unconvinced of the value of music in education, particularly those people not directly involved in music education — people who are not music parents or former students. The reason that music educators have not yet achieved this goal is that music teacher education programs do not prepare graduates for leadership and advocacy roles. Teacher education programs in music prepare specialists in band, orchestra, chorus, and general music, not convincing spokespeople for the profession.

If the national standards are to be adopted, it will have to be through the leadership of school music educators who have a comprehensive vision of music education as well as the communication skills to articulate convincing arguments for music in education. Layman (1986) concluded that "music educators believe the initiatives for music education should start with music educators" (p. 106), and that music educators and administrative leaders agreed that "skilled leadership from music educators is necessary for the successful development and maintenance of music education" (p. 110). Music teacher education programs must accept this challenge. They must provide the knowledge and experiences that facilitate the development of leadership.

The teacher education profession as a whole is very concerned about leadership. Howey (1988) expresses this concern: "The most important key to developing a collective will to overcome many of our commonplace problems is leadership." He continues:

> ... lack of leadership is evidenced in our inability to move beyond existing norms and conventions in schools, norms which not only have no basis for support but where evidence to the contrary suggest that change is needed (p. 30).

Leadership Research

The research on leadership has occurred in two general areas: leadership styles and the traits of leaders. Leadership styles have been identified which fluctuate between a task orientation and a relationship orientation. Leaders with a task orientation focus on strategies to achieve goals, whereas leaders with a relationship orientation focus on using interpersonal skills to facilitate group performance. Research on the leadership styles of band, orchestra, and choir directors has not found differences in leadership styles between successful directors and randomly selected directors. Performance group directors appear to be very similar in leadership style (Russell, 1986; Goodstein, 1987; Allen, 1988).

Mazzarella and Grundy (1989) reviewed the research on leadership traits. They found that at one time so many traits of leadership were identified that the subject became the object of ridicule. For example, leaders had higher-than-average intelligence, were older, taller, heavier, looked better, and were more likely to be the first born child of a family. Recent studies, however, focus on interper-

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sonal qualities. Mazzarella and Grundy summarize their review:

> According to these findings, effective educational leaders are outgoing, good at working with people, and have good communication abilities and skills. They take initiative, are aware of their goals, and feel secure. As proactive people, they are not afraid to stretch the rules, but also understand the compromises that must be made to get things done (Mazzarella & Grundy, 1989, p. 27).

Mazzarella and Grundy continually refer to the importance of leadership traits such as communication skills, the ability to work with a variety of people, and having clear goals. They suggest that leadership training programs should emphasize improving communication skills and not suppress initiative by imposing too many rules or too much structure.

Cronin (1984) believes that vision and communication skills are important in developing a leader, but he also adds that a leader must be a generalist. He states, "Good leaders, almost always, have been get-it-all-together broken-field runners. They have been generalists." He concludes:

> Only as creative generalists can these would-be leaders cope with the multiple highly organized groups — subsystems within the larger system — each fighting for special treatment, each armed with their [sic] own narrow definition of the public interest, often to the point of paralyzing any significant action (p. 26).

Moss (1990) agrees: "Although the ladder to professional advancement is usually climbed on the rungs of specialization, too many persons attain positions of authority without having properly learned the generalist leadership role" (p. 4).

The Development of Leaders in Music Education

The literature suggests that leaders are people who have initiative, vision, and well-defined goals; they can communicate effectively, are good at working with people, and are generalists.

If music education programs are to develop graduates with leadership characteristics, faculty members must rethink some aspects of their programs. First, the structure of music education programs must not be so rigid as to suppress initiative. Many potential leaders in music education may be discouraged by the inflexibility of teacher-preparation programs.

Rigid vocal or instrumental track systems must be dropped, and the system of hoops that music education students must jump through should be reconsidered. Goodlad (1990) supports this view.

> ... Teacher education programs [need] an inquiring approach instead of a series of hurdles to be cleared, so that general traits of intellect will take precedence over narrow, specific competencies, and that "covering" course content and passing tests will be secondary to relating to children and youth and exciting them about learning (p. 59-60).

Implementing such ideas will require substantial change in many music education programs. For instance, rather than attending and passing a required number of techniques and specialist classes, and meeting specific instrumental and vocal music requirements, the music education student might serve short apprenticeships with different master teachers and practice reflective teaching in laboratory ensembles under the supervision of music education faculty. This will allow students to move into and out of the program without significant waiting periods or trials. This flexibility should encourage participation and personal initiative by those with leadership potential.

Developing Vision

To become leaders, music education students must become generalists. They must begin to think of themselves as music educators rather than as band, choir, and orchestra directors, or general music specialists. To foster this development, students could enroll in two generic classes. One would emphasize music education through perfor-

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mance; the other, general music education. The performance class might be titled "comprehensive musicianship in performance ensembles" or "teaching music through performance." The general class would present the traditional principles of elementary general music and also include music composition, music and technology, and music in the humanities. All music education majors would enroll in these classes. As a result, they may acquire a broad vision of music in education and learn empathy for other music educators. They may also develop the skills necessary to achieve the national standards. Composition, technology, and integrated arts are significant elements of the new standards.

Students of music education must also learn to work with different groups of people; and perhaps they can even broaden their skills. A vocal major might learn to teach choir, jazz band, and composition, or an instrumentalist might become skilled in Orff Schulwerk processes. Perhaps an electronic musician might learn to direct the orchestra as well as teach music technology. A guitar player may learn to teach guitar class, show choir, and humanities. Music educators who experience diverse classes and training are the types who can become leaders for music education. They will be generalists who have a broader perspective of music in education than the vocal or instrumental specialist of today.

Defining Goals

A leader for music education must not only have a broad vision but well-defined goals. This trait may be developed by requiring music education students to refer continually to the broad goals and learning theories involved in music education. As rehearsal techniques and methods are learned, the student must become aware of the underlying theory or goal. For example, "expressive performance—that is, attention to dynamics, phrasing, and musical direction—will enhance the emotional response to the music." Or, "singing in instrumental ensembles is important for the development of pitch sensitivity and tonal awareness." Or, "the development of singing and movement skills is very important because these skills enhance the perception of pitch and rhythm." Student reflection of the foregoing generalizations will generate more goal awareness and direction in the future music educator.

Developing Communication Skills

Leaders must also be able to communicate their vision and goals effectively. Goodlad (1990) found that teacher preparation programs were "not deliberately developing the skills of discourse, debate, analysis of conflicting views, compromise, and the like required by faculties engaged in school renewal" (p. 255). Students must be required to speak about goals in music education to their classmates and must be challenged to develop cogent arguments and positions concerning the various rationales for music education. These need not be philosophical treatises about referential or absolute meaning in music but statements of position such as "music enhances the quality of life," "music is fundamental to the human condition," or even "music enhances critical thinking skills." Music education faculty must critique student communication skills and written positions and require the development of excellence in this area.

Perhaps the most challenging aspect of developing leaders in music education will be convincing students that they can be leaders and that they can make a difference in the profession. One way to achieve this would be to require that music education students assume leadership roles within the student body and surrounding community. They might serve as officers of student organizations and ensembles, or perhaps they might organize and maintain a music education program at a private school or day care facil-

ity. Perhaps they could be required to assume the leadership of a music education lab. If leadership roles are expected of students, they will assume them.

As part of their leadership expectations, students must be convinced that the role of the music educator is not to maintain the *status quo* but to contribute to the advancement of the profession. This will be difficult in that most music students do not go into music education because of an overwhelming desire to spread the joy of music. "... Students often prefer to view themselves first and primarily as a 'musician.'... When you ask music education students what they study the response is usually an instrument" (Roberts, 1990, p. 14, 16).

Many students go into music education because they want to be specialists like their performance-group directors in middle school and high school. This is understandable, but this attitude must change if the continuing problem of the acceptance of music education by the decision makers is to be solved. As Eunice Boardman Meske (1985) said in her discussion of teacher reform, the "circle of mediocrity" must be broken (p. 67). In most instances, students must develop models of music education other than the ones they experienced during their public schooling. They should not complete the music education program with the goal to become a "show choir director" or a "marching band director" — the new standards do not even mention show choir or marching band. Students must be convinced of the broad perspective of music education and of their own potential to contribute.

To achieve this, music education faculty must be leaders themselves. They must continually refer to the broad perspective of music education, and they must speak of the difference music makes in everyone's life. They must give convincing arguments of a comprehensive view of music education. They must become leaders for music education, people whose specialty is music education.

The adoption of the *National Standards for Arts Education* will be dependent upon music educators who are leaders with a broad view of music and arts education. If university music education programs are to develop these leaders, they must consider the following questions.

- Will graduates be concerned about the place of music in education or will they be more concerned about the next concert, fund raiser, or spring trip?
- Will graduates be concerned about making a difference in education, or will they be more concerned about recruiting for next year?
- Will graduates be concerned about maintaining the status quo or about advancing the profession?
- When people are asked to speak on behalf of music education, will today's graduates rely on others?

Should not the music teacher be the most articulate and convincing voice about the value of music in education?

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