Music DIF Report

The Music DIF was set up by several concerned music students to investigate and make recommendations to improve the teaching of music at Evergreen. We have met weekly throughout Winter Quarter, have had three meetings with the music faculty members and two "community meetings" with interested students. We base our recommendations on input from these meetings.

While trying to better organize music at the college we have considered the needs of the student who wishes to follow a cumulative program once embarking on music studies, while simultaneously recognizing the necessity of making music available to as many others as possible through interdisciplinary programs. We feel that these two needs are not incompatible.

Foremost in our investigations was an attempt to organize the music offerings in such a way as to most efficiently and effectively use the faculty resources available, that is, to eliminate wherever possible any needless duplication of basic teaching work done by faculty members.

The regular members of the DIF were: Ann Lederer, John Morton, Tom Nogler, Kitty Preston, Cyndia Seidttop, and Don Chan. The faculty members we met with, in addition to Don Chan, included: Will Humphreys, Rob Gottlieb, Dumi Maraire, Tom Foote, Bill Winden, and Cruz Esquivel.

We feel that the following recommendations are essential if music is to survive as a healthy discipline at Evergreen.
I. Curriculum

This curriculum outline, if adopted, would insure that learning on all levels of undergraduate music would be available to students each year. This would eliminate the current problem of an advanced or semi-advanced student being "stuck" for a year because the next level of learning is not being offered. The outline would also insure that music faculty would be involved in all four learning modes employed by Evergreen, in yearly rotation. We do not wish to imply that the same programs or contracts would be offered each year, only that a program or contract on each level would be guaranteed each year.

A. Programs and Contracts

Year 1

Basic Coordinated Studies Program

Interdisciplinary in nature, including some basic, preferably broad, aspect of music.

Example: Man and Art

1 music faculty member - 3/4 time (for clarification, see below, under Modules)

Year 2 or 3

1. Advanced Coordinated Studies Program

Interdisciplinary

Examples: Interplay

Harmony in the Universe

Theatre/Performance

1 music faculty member - full time
Year 2 or 3 (cont.)

2. Group Contract in Advanced Music Skills

Contract core: Second year music theory/history/composition. Students in this group contract would normally be expected to participate in the contract core for approximately half their credit, and would subcontract for the other half in either a specialized music field (ethnomusicology, electronic music, jazz, country music, etc.), or in an interdisciplinary subject (science, mathematics, history, literature, etc.).

1 music faculty member - full time
2 music faculty members available part of the time for subcontracting. (for clarification, see below, under Modules)

Year 3 or 4

1. Advanced Coordinated Studies Program (as outlined above)

2. Independent Contracts or Internships

1 music faculty member, full time

In order for this outline to work, 6 music faculty are needed: four full time, and two available part time for subcontracting. At all times there will be four full time music faculty members, one in the Basic Coordinated Studies Program (who will be involved in the program 3/4 time and will teach a module or be available for subcontracting 1/4 time); one in the Advanced Coordinated Studies Program, one handling the group contract, and one handling individual contracts.
B. Modules

The part time and 3/4 time faculty members (subcontractors and faculty member in the Basic Coordinated Studies Program, respectively) could also offer modules as part of their work load. The following Modules are those we feel should be offered as part of the ongoing musical offerings.

1. Basic Theory Module

This module is essential to the success of the curriculum outline. It would be an on-going, cumulative module in elementary western theory, would last three quarters each year and would be taught by different faculty members in yearly rotation. The module would be open to the entire campus, and would serve music students from the Coordinated Studies Programs outlined above, as well as interested students from any other contracts or programs on campus. The institution of this module would free faculty members to teach more advanced concepts in music, and would eliminate the needless duplication which presently occurs on this level of theory. Since theory is basic necessity in the study of western music, students will have to have mastered the concepts taught in this module in order to move on to more advanced music studies. The module, of course, could be taken by students in any year of their college career.

Since it is probable that numerous students would be utilizing this module, and in order to avoid an excessive faculty time commitment, it would be set up on a lecture/lab basis. Under this system, students would attend, for example, a weekly lecture given by the faculty member, and a weekly or twice-weekly lab session directed by advanced music students hired for the purpose. The lab sessions would ideally be very small, and
would cover such training type aspects of theory as sight singing, musical dictation, keyboard, etc.

2. Survey of Music: Western and Non-Western

This module would also be an on-going series, with one musical topic explored in depth each quarter. Topics could range from opera to oriental music, and, in fact, could include any specialized aspect of music. The short-term, module format would allow faculty members to share in depth with students areas of their specialty, areas which may remain unexplored in the Coordinated Studies or Group Contract situations. These modules could also further open up the "music area" to the remainder of the college, serving as excellent supplements to various Coordinated Studies Programs. (For example, a module in Chinese music would be of obvious value to students in the Chinese Civilization Program). By making relatively detailed knowledge of specialized areas in music more easily accessible, the module would also be a valuable tool to music-specialty students, by which they could add depth to their understanding of the music field. It would also serve students with only a small interest in music by being another means (in addition to Coordinated Studies Programs involving music) of exposing non-music students to the music faculty. In addition to these advantages, the module series would also serve as an excellent and convenient format for bringing in off-campus resource persons with expertise in areas not already represented on campus.

3. Performance Modules (according to student interest)

This is only to officialize a situation (performance ensembles) which already exists.
3. Performance Modules (cont.)

"Officialization" is desirable for two reasons:

1. Faculty sponsors of the performance group(s) would have the time they devote to the group(s) counted as part of their official work load.

2. Officialization could further open these groups to students outside the music specialization area. For example, if participation in a performance group (chamber singers, orchestra, quartet, etc.) is classified as a module, it could be credit-generating, and, theoretically, a student in a non-music related program could participate as part of his or her program work-load, where acceptable to the program faculty. In this way, we may be able to involve more "non-music" students in the music area.

Music Resource Center

The Music DTF strongly recommends that a Music Resource Center be set up at the college. The MRC would function primarily as an information center for music-related topics. The need for a center of this type has been expressed on many occasions by faculty members and students alike, and a quick look at bulletin boards around the college, especially those in the Seminar Building, with their multitude of music-related notices, will amply demonstrate the need for such an information clearinghouse. At the MRC would be any information which is music-related, for example:
lists of student and professional instrumental instructors (on and off
campus); information on current and proposed music related programs and
modules; information about concerts, on and off campus; lists of available
musicians (for use in forming bands, quartets, finding accompanists, etc.).

Specifically, the center would consist of a small office, preferably
on the fourth floor of the Seminar Building (for convenience), with a desk,
bulletin boards, index files, etc. It would be staffed by one part time
paid employee (possibly work study), and volunteers. Although a telephone
is not absolutely essential, it would greatly facilitate information
acquisition and dissemination. Some music faculty have expressed a willingness
to donate part of their program funds to help pay for such a center,
since it could aid in smoother program operation.

Since the type of information the MRC would be dealing with is often
already known by music students (and inefficiently passed around by word of
mouth) the benefits of the center to music students (organization of
information) are obvious. However, non-music students would also benefit
in that, since they are often not part of the "music grapevine", this
gathering of information into one central location would make it more
easily accessible. The better organized concerts, better scheduling, and
in general, more efficient information flow would, we feel, benefit the
entire college community.

We emphasize that this outline be implemented by Fall Quarter, 1975,
especially the basic theory module and the music resource center. We feel
that these recommendations are accurate indicators for the necessary
direction of music at Evergreen.

Needed: Justification about why the minimal requirements
of musical study is this task force sees it
should over-ride the interdisciplinary goals of
the college. See the catalog statement on the
2nd and the methods for the
coordinated studies.