

## UNTAPPED COLLABORATIONS: SYNERGIES BETWEEN THE MUSIC PRODUCTS INDUSTRY AND THE EDUCATION OF THE NEXT GENERATION OF MUSICIANS



**KIM L. WANGLER**  
APPALACHIAN STATE UNIVERSITY

Music business and industry initiatives are emerging more frequently than ever before in music curricula in higher education as the boundaries between music creation, performance, listening, education and the business infrastructure that serves musicians become increasingly less distinct. Were our intellectual curiosities not sufficient stimulation, the economic recession being felt by all education communities, businesses, and cultural agencies continues to force reexamination of the long-standing relationships between music creation, study, presentation, and consumption.

The College Music Society, as well as many other music organizations that serve the music field, has offered business and industry forums as part of its conferences, attempting to (1) develop connections between college faculty and music industry leaders, (2) examine teaching methods and pedagogies, (3) advocate for current curricula, and (4) inform the development of products and services provided by our industry. Likewise, the music industry has expanded its education initiatives, especially in response to decreased public support for K-12 music education. The goal of both education and industry has been to improve education in all settings and expand opportunities for student musicians of all ages, both professional and avocational.

It is now time for professional musicians in all areas of the music field to think outside the box concerning possibilities for expanded professional opportunity and service. Without an adequate educational framework, the music industry will not have consumers. Without the music industry, musicians will not have the means of music creation or performance. Both education and industry need one another and must offer each other the best of their creative energies.

Significant issues lay before us:

- **Education and industry are broadening their scopes** – No single definitions of “industry” or “education” exist any longer, contributing to considerable difficulties when attempting to identify roles and responsibilities, communities and constituents. The college, conservatory, or university, often thought of as purely a conservator of the traditions of the past, now plays a vital role in music product development, especially through technological innovation. Likewise, industry often initiates, develops, and supports educational efforts in various communities. Developing an understanding of the roles and potential partnerships for both the education and industry sectors is crucial to building successful and meaningful models and programs that support rather than conflict.
- **Fewer full-time performance opportunities exist today for graduates, but there are careers that combine music performance with other creative skills** – Full-time performance opportunities for graduates are shrinking and more need to *create careers*, not audition for them. These new careers require multiple skills in the areas of music creation, composition, and performance, and often include multiple revenue streams. Knowing the

### *Untapped Collaborations: Synergies between the Music Products Industry and the Education of the Next Generation of Musicians*

**2012 CMS Summit**  
**January 20–21, 2012**

In Collaboration with the National Association of Music Merchants (NAMM)  
Anaheim, California

*Kindly note that, unlike the previous two Summits, the 2012 Summit will not be held over Martin Luther King weekend.*

## *In This Issue:*

### Section I

President's Message	p. 2
Academic Citizenship	p. 7

### Section II: Professional Activities

2011 National Conference	p. 10
JSTOR	p. 12
RILM	p. 13
2012 National Conference Calls	p. 14
Call for Prof. Development Events	p. 17

### Section III: Society News

CMS Collegiate Chapters	p. 18
CMS Technology Award	p. 20
Society News	p. 21
Upcoming Events	p. 22

*The College Music Society promotes music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction. A consortium of college, conservatory, university, and independent musicians and scholars interested in all disciplines of music, the Society provides leadership and serves as an agent of change by addressing concerns facing music in higher education.*



THE COLLEGE MUSIC SOCIETY  
312 East Pine Street, Missoula, MT 59802 (406) 721-9616  
Fax (406) 721-9419 cms@music.org www.music.org



# CMS STRATEGIC VISION 2016: TRANSFORMING VISION INTO PRACTICE



**DAVID B. WILLIAMS**  
CMS PRESIDENT  
ILLINOIS STATE UNIVERSITY, EMERITUS

As The College Music Society looks beyond its first 50 years, we reflect on our core values, dedication to college music in North America, and organizational strengths. At the same time, we envision enhancements, new directions, and broader outreach for the Society, as well as members participating in the global village that surrounds us through such technologies as the Web, email, RSS feeds, Twitter, Facebook, and smartphone and tablet apps. Current events encourage us to extend our vision beyond national and music-in-higher-education landmarks to a broader advocacy and international landscape.

This gives you, in a nutshell, the scope of issues on which the CMS Board of Directors has deliberated as it engaged in its strategic planning activity for the Society. We are pleased to announce that the planning, started in 2009 during Cynthia Taggart's presidency, is complete. The *Strategic Vision Plan 2016* will be available in a few weeks after some final editing and Board review. It will be published on the CMS website at <http://www.music.org/Vision2016.html>.

Why a strategic planning process? Better perhaps to view this as a visioning process—a visioning that celebrates our past and employs our strengths to set directions for the next five years. The visioning began with feedback provided by the membership from a survey in early 2010. The results were then distilled and refined by the Society's leadership into a final plan that looks ahead to 2016. Six goals are offered to guide the work of The College Music Society:

- Promote more effectively to all members the Society's resources, professional opportunities, and high quality programming
- Expand membership
- Promote and enhance collaboration and interdisciplinary approaches as core values of the Society
- Provide leadership on current issues facing music inside and outside of higher education
- Raise the quality, profile, and visibility of the Society's scholarly publications
- Strengthen and enhance operations and technologies

Embedded within *Strategic Vision Plan 2016* are strategies and actions that offer greater definition for these goals and serve as guideposts and prompts for our leadership, committee and advisory board work, and our wide-ranging professional activities. We challenge every member of the Society to read this planning document and embrace the initiatives that personally resonate; to do so will help guarantee that the Society will find itself better in 2016 for the planning exercise.

To ensure that our visioning effort manifests as actions, a set of "Quick Starts" have been generated from the plan—Quick

Starts that challenge us to transform visions into practice within the coming year. Quick Starts to be accomplished by May 2012 include:

- Develop a statement of the value of music in higher education to share as an advocacy statement.
- Create at least twelve new student chapters.
- Create a CMS diplomat program to build connections to faculty and institutions worldwide.
- Create awards for interdisciplinary faculty presentations and for student presentations at the National Conference.
- Develop and host at least one webinar on the National Topics for 2011 and 2012.
- Create a plan for revised publication formats and delivery.
- Redesign the website to improve navigation and make it more visually compelling.
- Link the MVL with Career Services initiatives to alert subscribers to other benefits of CMS membership.
- Create CMS RSS news feeds and a CMS App for iOS and Android smartphones and tablets.

Over the next month I will be contacting various CMS committee chairs and CMS members to request their help to ensure that we complete these Quick Starts within the next year. The Quick Starts will be featured on the [www.music.org/Vision2016.html](http://www.music.org/Vision2016.html) webpage along with progress charts for each of the nine activities. We will be tracking these over the next year as we work to reach our goal of 100% completion by May 2012! Some work is already in motion.

The newly expanded Student Advisory Council under the co-leadership of Gene Tranthum (Bowling Green) and Jennifer Snodgrass (Appalachian State) is already at work laying the foundation for building new student chapters. (Should your school be interested, please contact Gene and Jennifer.) The International Initiatives Committee has started work on a diplomat program and four diplomats have volunteered to assist with the upcoming International Conference in South Korea. The Publications Committee, chaired by David Woods, has also been expanded with additional representation including the chair of the ITIS technology committee to help plan for new publication formats and e-publication alternatives. A pilot version of a CMS RSS feed is being tested as well as a new public interface for the CMS website. Plans are underway for developing an Android and an iOS (for iPhones and iPads) app for access to many of the CMS resources from mobile devices—more news on this soon.

This momentum wonderfully illustrates the activity that is already emanating from the two years of work that has gone into the vision planning. Again, my invitation goes out to all members of the Society. If any of the vision plan resonates with your personal interests, please step forward and offer to participate. Everyone's involvement is most welcomed!

On behalf of The College Music Society my thanks go out to all of our members that provided input throughout the planning

process. This includes those who responded to the survey, committee chairs and committee members who provided input during the early stages as the plan began to take shape, the Executive Office staff who provided critical support just when needed, and finally, to the following past and present Board members who devoted many hours as we discussed, debated, massaged, pruned, revised, and edited numerous versions of the planning document: Carol Babiracki, Christine Beard, Claire Boge, Susan Conkling, William Everett, Maud Hickey, John Koegel, Max Lifchitz, Sam Magrill, James Perone, Mary Anne Rees, Matthew Shaftel, Janet Sturman, Todd Sullivan, and Cynthia Crump Taggart. ♦

### Seminar Sessions During the 2011 Imagining America Conference

Imagining America (IA) is accepting applications for its seminar sessions, which will convene at Imagining America's national conference, to be held September 22–24, 2011, in the Twin Cities of Minneapolis and St. Paul. Seminars investigate topics of interest to the IA consortium through various forms of pre-conference collaboration and a focused, 90-minute exchange at the conference itself. Seminars are designed to encourage future collaborations among participants. To run at the Twin Cities event, seminars must garner a minimum of 12 participants. All participants will be considered session presenters and will be listed as such in the conference program. **The application deadline is June 15, 2011.** To apply, please visit on the links below, each of which will reveal a seminar description and directions for applying.

*Sustaining Sustenance: Engaging Food in Community Design Collaboration*  
<http://imaginingamerica.org/IApdfs/Sustaining%20Sustenance.pdf>

*Creating and Sustaining Artistically Engaged Practice in a Context of Diminished Resources*  
<http://imaginingamerica.org/IApdfs/Creating%20and%20Sustainin%20Artistically.pdf>

*Opportunities for Strengthening Democracy through Campus/Community Engagement*  
<http://imaginingamerica.org/IApdfs/Opportunities%20for%20Engagement.pdf>

*Prison Industrial Complex: Perspectives and Interventions*  
<http://imaginingamerica.org/IApdfs/Prison%20Industrial%20Complex.pdf>

*Tertiary Artist Training and the Public Practice of Art for the 21st Century*  
<http://imaginingamerica.org/IApdfs/Tertiary%20Artist%20Training.pdf>

*Sustaining Culture and Local Economies Through Public Engagement in Rural Communities*  
<http://imaginingamerica.org/IApdfs/Sustaining%20Culture%20and%20Local%20Economies.pdf>



The College Music Society is pleased to present the first volume of the *Cultural Expressions in Music* monograph series. Publications in this series provide for the college music profession and music community at large perspective on and insight into the breadth of cultural inclusion in a wide variety of musical works.

### Oscar Macchioni The Tango in American Piano Music: Selected Tangos by Thomson, Copland, Barber, Jaggard, Biscardi, and Bolcom

ISBN: 978-1-881913-38-2  
Price: \$30.00  
CMS Member Price: \$25.00  
Pages: xiv + 87

In this inaugural volume, Dr. Oscar Macchioni elucidates with native fluency and expert pianistic insight the influence of Argentine Tango in the piano works of six American composers: Virgil Thomson, Aaron Copland, Samuel Barber, David Jaggard, Chester Biscardi, and William Bolcom. *The Tango in American Piano Music* is at once vivid and erudite, and makes an important contribution to the literature for scholars and performers. Further information concerning the volume will be found at <http://www.music.org/tango.html>.

#### *In Preparation*

John Robison: *Korean Women Composers after 1960s*  
Juan Chattah: *Film Music in the Theory Classroom*  
Paul Konye: *Composers and Compositions of African Art Music in English-Speaking West African Countries*  
John Robison: *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer (1930–2004)*  
Lisa Urkevich: *Music Of The Arabian Gulf Pearl Diving Community—Song Traditions of Kuwait*  
Kristin Wendland: *The Evolution of the Argentine Tango Orchestra—Instrumental Techniques and Performance Practices from the Guardia Nueva to Today*

#### *For Information Concerning the Series*

Please get in touch with the series Editor: Professor Sang-Hie Lee, School of Music, University of South Florida, 4202 East Fowler Avenue FAH 110, Tampa, FL 33620-7350 USA.  
Telephone: (813) 974-1762; email: [slee@usf.edu](mailto:slee@usf.edu)

#### *To Order*

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tools available for professional music work is essential to employment in the field. Working in conjunction with the music products industry provides musicians the opportunity to use their musical training and interest, and possibly performance abilities, in viable work settings.

- **Music curricula must offer both education in the tools available to music professionals and exposure to career opportunities in the vital field of music products** – Although many schools offer full degrees in music industry, *all* schools of *all* types and sizes need to commit resources necessary to expose students to these opportunities. How can every institution best manage this responsibility?
- **Many faculty were not exposed to the current realities of work in the music field and are therefore uncomfortable presenting the reality of the music field today to students** – How can we as faculty retool at all points in *our* career – early, middle, and late? The music field is changing so fast that even recent graduates of major music business curricula find it challenging to stay abreast of the field. The Summit will propose concrete plans for how all musicians, at all stages of their careers, can stay current with our rapidly evolving field.
- **The Summit will provide a framework for the development of training and industry networking** – Conversation between educators and the music products industry is essential to the practice of all musics, yet the role of the music products industry in the institutional setting continues to perplex the education field, as well as broader campus and local community members. We must consider how the education and music industry sectors can (1) build relationships and determine potential contributions, and (2) develop processes to engage in meaningful dialogue. With this in place we can more easily move forward with appropriate curricula, as well as teaching and communications methodologies.

The purpose of The College Music Society's 2012 Summit is to address these significant issues. Faculty, administrators, and graduate students will have the opportunity to engage with leaders in the music products industry concerning these key issues and ideas. The NAMM Show will provide a wonderful opportunity for educators *to network with those within the industry that produce the products that make possible music creation, performance, and listening*. There is no greater opportunity to have exposure to the entire array of music products professionals—an exposé that will build connections with those in the industry that have *direct bearing on an individual faculty member's work*.

The Summit will bring together educators, scholars, and practitioners from not only music schools and departments, but also national businesses whose leaders have been successful in the music products industry efforts. Though the communications gap between education and industry often segregates efforts, a common concern unites these two groups: the practice of

## Goals

The goals of the 2012 CMS Summit are to:

- introduce and articulate key issues
- develop awareness of opportunity within the music industry and network with influential people that relate to one's work
- examine curricular models for use by music institutions and teaching pedagogies for use by individual faculty members
- provide participants with tools to develop dialogue within their institutions and communities, as well as with the music products industry
- provide strategies for helping students find internships in the music industry

music and the future of American cultural life. The Summit will provide the opportunity to learn about the mind-sets, attitudes, perceptions, scholarship, student outcomes, pedagogy, curricula, and disciplinary cultures required for effective, sustainable, reciprocal education-industry engagement that meets the highest professional standards of our field.

## Summit Format and Presentations

The two-day Summit will be held during the 2012 NAMM Show. The NAMM Show is *the* annual trade show for the music products industry and is not open to the general public. Through the generosity of the National Association of Music Merchants, the NAMM Show will be open to all who attend the 2012 CMS Summit. The vast array of people, products, and opportunities to be seen and enjoyed makes the NAMM Show a remarkable experience and a testament to the strength of the music field. The NAMM Show will be held Thursday, January 19, through Sunday, January 22, 2012.

The 2012 CMS Summit, to be held Friday and Saturday, January 20 and 21, will be organized as a series of plenary addresses and breakout-discussion sessions.

*Keynote Sessions:* Keynote speakers will provide focus to each discussion topic and will also serve as panelists in related breakout sessions. Attendees will have the opportunity to consider the most important and overriding issues in music business curricula development.

*Breakout Sessions:* Breakout-discussion sessions will provide opportunity for discourse concerning key issues. Each session in the Summit will provide opportunity for questions and comments from attendees. Each discussion session will have three or four panelists as well as a facilitator and a recorder. After remarks by the facilitator concerning the session's topic and introductions, each panelist will discuss the topic from their disciplinary perspective and practical experience. The floor will then be open to questions and discussion concerning the models, ideas, and educational philosophies presented.

## Who Should Attend?

Any member of The College Music Society interested in investigating, considering, and developing new opportunities for music students in their program, and/or exploring the current and future products necessary to their music specialty, is encouraged to attend the 2012 Summit. In other words, *all musicians* should attend the Summit.

## Summit Website

The College Music Society is developing a website devoted to the 2012 Summit. The purpose of the site is to make research available to Summit attendees and panelists, as well as CMS members. It will also post pre-conference readings for the participants so that they arrive at the Summit with a theoretical foundation and shared understanding. Materials also will include a bibliography of scholarly literature, various reports noted herein, on-line registration, and updated conference information.

## Summit Documentation

Following the Summit, documentation that outlines significant issues in philosophy, curricular theory, and institutional policy will be presented. In order to help music faculty, students, and administrators introduce music business concepts and curricula at their institutions, the Committee on Music Business-Industry will produce, following the Summit, a Handbook reflecting emerging issues. The Web-based Handbook will be developed continually. The document will serve as a point of departure for CMS's efforts in advancing further work in education-industry relations. Not every question or concern can be addressed at the Summit, but, as the field expands over the coming years, the Handbook will serve to document and guide further discussion and development.

## Hotel and Facilities

The 2012 Summit will be held in conjunction with the NAMM Show, January 20-21, 2012, in Anaheim, California. Summit hotel availability and rates will be announced shortly. Summit events will be held at the hotel and within the Anaheim Convention Center, home of the NAMM Show.

## 2012 Summit Organizers

The 2012 Summit is being organized under the auspices of the CMS Committee on Music Business-Industry with logistical support from the Society's Executive Office. The Steering Committee for the 2012 Summit includes Kim Wangler (Appalachian State University), Chair, Don Bowyer (University of Alabama, Huntsville), Frank Clark (Georgia Tech University), C. Tayloe Harding, Jr. (University of South Carolina), Michael Millar (California State Polytech University, Pomona), Giacomo M. Oliva (University of Nebraska-Lincoln), Henry Panion (University of Alabama, Birmingham), and others. CMS Executive Director Robby D. Gunstream will provide operational support.

Watch the CMS website at <<http://www.music.org/Summit2012.html>> for program, registration, and hotel information.

Join us in Anaheim next January! ♦

## About CMS Summits

CMS Summits provide the opportunity for members of The College Music Society to (1) focus intently on a topic of present or emerging importance to the music field and (2) develop action plans for addressing important concerns. The first Summit was held in January 2010 at the Blair School of Music, Vanderbilt University, and focused on Music Entrepreneurship Education. The second Summit was held in January 2011 at Georgia State University, Atlanta, Georgia, and focused on "Community Engagement: Music Beyond Educational Institutions." All members of the Society are welcome to attend CMS Summits.

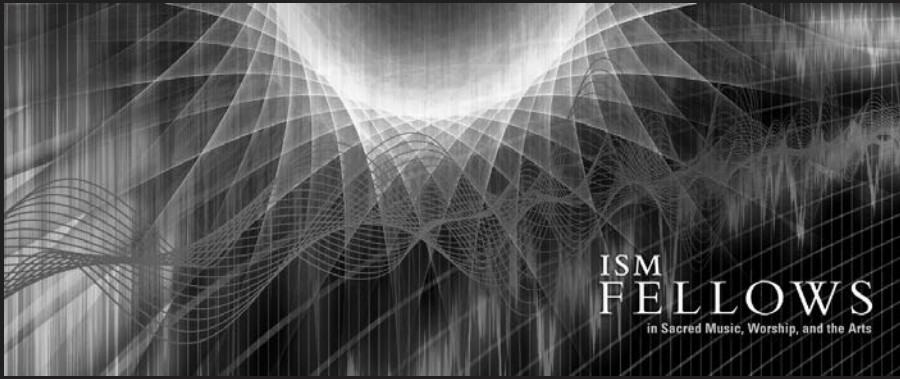
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**JOHN GRAULTY, CHAIR**  
CMS ACADEMIC CITIZENSHIP COMMITTEE

As both an outgrowth of the Academic Citizenship Committee's focus on *Academic Citizenship in the Fine Art of Communication* at the Minneapolis Conference in 2010, and

as a precursor to the Committee's joint presentation with the Committee on Academic Leadership and Administration at the 2011 CMS Conference in Richmond, I am honored to introduce the following two articles by Academic Citizenship Committee members David Montañó and Sang-Hie Lee. These articles address the fundamental importance of effective, civil communication and collaboration within and beyond our music units. As CMS and our two committees grapple with "Music in Time of Economic Challenge" and look towards ways of "Learning to Engage a New World," the importance of civility and cooperation across discipline boundaries transcends simply "playing well with others." Responsible, respectful, and robust academic citizenship and collaboration will be essential in determining whether our music units and our institutions of higher learning succeed in addressing some of the most complex challenges our profession and our students have ever faced. ♦



## FACULTY ROLE AND ACADEMIC LEADERSHIP IN THE 21<sup>ST</sup> CENTURY MUSIC DEPARTMENT

**SANG-HIE LEE**  
UNIVERSITY OF SOUTH FLORIDA

### Academic Freedom and Institutional Vitality

In its first year of existence, the American Association of University Professors (AAUP), led by a special committee appointed by its President, John Dewey, issued the landmark *1915 Declaration of Principles on Academic Freedom and Academic Tenure*. This declaration had a lasting impact on defining the role of faculty in today's academic workplace. First, the 'nature of the academic calling' allows faculty 'a distinctive form of freedom' of thought, inquiry, and teaching within institutional context and standards (which is different than an absolute freedom of speech outside the academic context). Second, a faculty member's academic freedom is 'inextricably linked' to that of institutional vitality and success. (AAUP language cited in Gerber, 2010.) In addition, institutional vitality depends on faculty vitality predicated on faculty participation in shared governance (Lee, 1995).

### Academic Citizenship: Cooperation, Collaboration, and Communication

Often, new faculty, who come with a novel accomplishment acquired through the rigor of a doctoral program and full of excitement and energy, find the academic establishment an

enigma lined with a maze of potential hazards. At the 2009 Minneapolis Conference of the College Music Society, the Academic Citizenship Committee addressed communication problems in departmental meetings and among colleagues under the banner of "Cooperation, Collaboration, and Community Engagement." The session particularly focused on ways of listening. Group discussion between session participants was prompted by the following: "Are there models in place from which we can learn? How do we ensure that we understand what others are saying? How can we keep the issue and the person separate? How do we follow-up on what has been suggested or discussed?" (Patterson, 2008). Different models of communication and leadership will be discussed later in this article. First, it would be useful to reflect on the organizational systems theory.

In higher education, individuals with disparate disciplinary proficiency tend to function in autonomous communities. Musicians, each equipped with highly developed individual talent, disparate academic training, and unique artistic commitment, work in an organization that strives for common goals. Social context among these skilled academics with different temperament and disciplinary paradigms is complex and delicate, to put it mildly. Katz and Kahn (1978) find the traditional assumption in social psychology that individuals exist in a social vacuum problematic; indeed, musicians quickly realize that this assumption does not work among colleagues in our departments. This assumption is even more awkward when the societal environment demands a major shift in the ways we do things, the *status-quo*. In a rapidly changing world, open systems allow a constant flow of human energy, motivation, adaptability and mobility. Communication and collaboration are essential in such an open system. Individuals in an open system hear what others are saying. Agreements and disagreements are not the most important components in this system; hearing differences of opinions, considering diverse positions, and solving problems with multiple approaches strengthen the system and vitalize individuals operating within it. This kind of productivity certainly requires individuals with diverse perspectives rather than the comfort of like minds. How can this open system work in music departments? Effective academic leadership is essential in establishing a civil, vital, and productive atmosphere of shared governance.

### Nine Indicators of Effective Academic Leaders (Lee, 1995)

1. Foster free and open communication
2. Show interest in individuals' work
3. Help solve problems
4. Encourage, enable, and challenge faculty
5. Advocate for and protect faculty
6. Articulate a clear vision
7. Maintain high-level energy
8. Create cooperative and supportive environment
9. Empower faculty leaders in a positive way

*Continued on page 8*

Leaders are architects and catalysts (Bolman and Deal, 1991) who can set the tone of the department culture, creating a productive and pleasant work environment. Consider the relative effectiveness of the following three leadership styles:

**The powerful, articulate leader who solves all problems himself.** This style is hierarchical and faculty comments are not heard.

**The leader who lets the loud voices dominate the meeting.** Meetings are chaotic and confused. No real listening or consensus-building occurs.

**The soft-spoken leader who listens to every voice with no judgment, and allows all into the discussion.** Using the TQM (Total Quality Management) principles (Imai, 1986), this model hears all voices as legitimate inputs and works through them (throughput). Meeting outcome becomes a rational whole, yielding a *gestalt* effect, i.e., 'the whole is more than the sum of its parts.'

The first leadership style above is a disjunctive, one-way decision making scenario. The second is also a disjunctive meeting mirroring a monotonous Rondo Allegro format. In the third style above, faculty take ownership and the leader functions as a facilitator and architect. This model allows for a Sonata Allegro form to bloom with very definite themes, colorful development, and a concrete conclusion where all diverse elements are imbedded. The final outcome is all-inclusive and multi-factorial.

Effective leadership allows and encourages all faculty to lead, in turn. Poor leaders sap out faculty energy and motivation, divide the team, and expedite entropy. Sadly, in such situations, talented musicians often leave the academy and music profession altogether. In order to address the increasing complex needs of our students and the society of which they are a part, faculty can no longer isolate themselves in their studios, offices, and classrooms, focusing on their own individual work, and expect 'others' to handle governance. The concept of 'shared governance' now, more than ever, perhaps, is central to faculty life and institutional effectiveness. The education of future professors ought to address faculty roles in governance, and pre-tenure faculty must be encouraged to participate in shared governance, with civility as a foundational value.

The AAUP's original purpose for faculty tenure was to underscore the importance of stewardship and ownership. Faculty should be the central force in creating institutional policy and curricula, delivering knowledge and artistry, and governing the institution. Faculty should not passively expect professional administrators to govern what they do with the highest level of expertise. Tenure is NOT merely job security; rather, it ensures academic freedom and grants faculty ownership of the institution. Tenure comes with the responsibility to be the best possible steward of an institution's resources, and to help it accomplish its goals. Administration has its roles, of course, but it cannot preempt faculty in this formidable joint task. Leaders must create an open system in which all inputs and throughputs work together toward grand outputs. Departments need diverse voices in order to thrive in these challenging times, and hearing, trusting, and respecting all voices is foundational to civil and effective academic citizenship.

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## ACADEMIC CITIZENSHIP AND THE IMPORTANCE OF APPLYING MUSICAL SKILLS FOR MORE EFFECTIVE COMMUNICATION AND SHARED GOVERNANCE

DAVID R. MONTAÑO  
UNIVERSITY OF DENVER

As musicians, we care for and acknowledge our aural skills. However, often the skills that enable insightful musical listening are shut down during meetings as participants wait so anxiously for an opportunity to speak that they miss what is said. Encounters between and among colleagues or students and face-offs with academic leaders are often derailed because we don't apply highly developed musical skills to other contexts. How much easier would departmental "difficult conversations" be if all parties engaged their "inner hearing" and imagined the impact of what they said before they said it? How much enlivened would the academic community become if we all listened to one another with the acuity and sensitivity that we bring to disparate forms of music? How much time would be saved in meetings if we eschewed the "shock and awe" tactics of faculty-meeting hyperbole?

The session held by the CMS Committee on Academic Citizenship at the 53<sup>rd</sup> National Conference in Minneapolis in September, 2010, was intended to offer attendees opportunities to engage in dialogue about their perspectives regarding academic citizenship issues.

After two very brief presentations by Sang-Hie Lee and John Gaulty on leadership styles and literature related to academic



citizenship, attendees were invited to break into small groups of about 6 persons. Academic Citizenship Committee members served as facilitators, guiding discussions with the assistance of the following prompts, which were contributed by committee member Jean-Marie Kent (University of Regina):

- Are there models in place from which we can learn?
- How do we ensure that we understand what others are saying?
- How can we keep the issue and the person separate?
- How do we follow up on what has been suggested or discussed?

Group discussions were lively and stimulating, and generated the following themes:

#### **From Hal Abeles' group:**

- Many academic citizenship issues are the same for large and small programs, but divisions are wider and deeper in larger universities.
- Music unit governance structures seem to follow a *hierarchical model*, where the administrator (chair) does not rotate, or a *consensus model*. In both models, *leadership style* influences how well faculty members collaborate. Develop a *common vision* was identified as essential.
- In an effective *consensus model*, verbal committee communication mimics that which takes place in a music ensemble, where conflict is either avoided or quickly resolved. *Trust* and *respect* were identified as important factors in resolving conflict in both shared governance and chamber ensemble settings. Groups speculated about how working together on academic issues might affect playing together in a chamber ensemble—as well as how playing together might affect the resolution of academic issues.
- Keeping communication open is essential to resolving problems.
- Working around difficult supervisors or colleagues and the Machiavellian strategy of forming alliances with colleagues were cited as possible ways of overcoming academic impasse and facilitating change.

#### **From John Grauly's group:**

- Precepts and “ghosts” often entangle honest, forthright communication. We are not always aware of other issues, some of which may predate us, that might impact current conversations—the historical sub-text that makes up the three simultaneous conversations referenced in *Difficult Conversations* (Douglas Stone, Bruce Patton, and Shelia Heen, 1999, 2010).
- Paraphrasing and re-framing what others say to insure understanding is a good tool, but not in every context. At times, colleagues simply need to vent. In such instances, the appropriate decision might be to avoid engaging.
- De-personalizing issues in difficult conversations is absolutely critical, though identity and self-esteem are always part of the equation, and both parties must recognize and “name” these issues.
- Choose your battles, because compromise can take too

long.

- Power/rank/tenure status has an impact on, and can impede, open communication. Administrators and others in positions of power must do everything to “drive out fear” in an organization, as management expert Edward Deming proposes.
- In meetings where contentious matters are being resolved, silent votes might be necessary to protect identities and remove personalities from the process.

#### **From Mary Ellen Junda's group:**

- In many music units, hostility simmers beneath a thin veneer of civility.
- To maintain civility, engage in effective conversations:
  1. Remember the common goal
  2. Do the best with what you have
  3. Start at square one with an attitude of learning—beginning a conversation with the premise that we are in this together
  4. Do what is best for the common good
- Acknowledge personal barriers that may exist:
  1. Fear of change
  2. Territorialism
- Acknowledge institutional barriers that may exist:
  1. Voices that are excluded from the process (part-time and adjunct members)
  2. Divisions within departments
  3. Lack of effective leadership
- Recommendations for improving civility and advancing more effective academic citizenship:
  1. Know what “safe topics” for discussion are and what aren't.
  2. Make sure conversations are finished before moving on.
  3. Balance ideas and input from emerging faculty with tenured faculty.
  4. Create an atmosphere where all are welcome and all voices are heard.
  5. Adhere to *Robert's Rules of Order* in faculty meetings and forums (stay on topic; everyone has a voice, harmonious structure of law of governing, silent votes).
  6. Make sure that leaders are willing to address the tough issues.
  7. Teach e-mail etiquette.
  8. Create a dynamic that recognizes each person as a part of the whole.

#### **From Robert Peavler's group:**

Most communication breakdowns were the result of being unaware of colleagues' needs and/or the impact of decisions on their situations.

There is a difference between being “right” and being “happy,” and how these differences are resolved affects unit communication and cohesion.

Differences in faculty schedules play a major role in communication issues. When people don't see each other, it's easy to fall into the world of e-mail for communication and lose a sense of personal commitment to ongoing dialogue.

When people don't see each other on a regular basis, it's

*Continued on page 12*



**CATHY BENEDICT**  
PROGRAM COMMITTEE CHAIR,  
2011 CMS NATIONAL CONFERENCE

This year, from October 20–23, the Society will meet jointly with ATMI in historic Richmond, Virginia at the Omni Richmond Hotel. The present city of Richmond was founded in 1737 and is now, especially during the fall, a truly glorious city. Throughout Richmond there are a multitude of historical buildings and residences one can tour and even a canal boat ride that brings you through the heart of the city. And of course, not too far from Richmond is Colonial Williamsburg and the Jamestown Settlement, which bring alive “the sights and sounds of the 17<sup>th</sup> and 18<sup>th</sup> centuries” and to which we can all be headed on Sunday for an all day post-conference tour!

Check out this year’s Trotter lecturer Ben Cameron’s TED talk at <[http://www.ted.com/talks/ben\\_cameron\\_tedxyc.html](http://www.ted.com/talks/ben_cameron_tedxyc.html)>. He is a truly dynamic and inspirational speaker who eloquently reminds us (and in immediate ways) of the power and need for live performances in the time of technology and the Internet. Mr. Cameron is the Program Director for the Arts at the Doris Duke Charitable Foundation in New York City. In that capacity, he supervises a \$13 million grants program focusing on organizations and artists in the theatre, contemporary dance, jazz, and presenting fields. We are looking forward to hearing him speak and opening up a larger discussion with him immediately following his presentation.

As you know, CMS is positioning itself on the forefront of conference innovation. During the 53<sup>rd</sup> National Conference, held in Minnesota, there were two very successful sessions in which lightning talks were piloted. For the upcoming 54<sup>th</sup> conference CMS continues along the path of presentation and programming innovation with more lightning talks and the inclusion of a “fishbowl” discussion connected to a CMS Twitter account for instantaneous tweets! This year there are also more opportunities for student involvement. Students are both invited to interact one-on-one with the Trotter speaker by sharing a box lunch with Mr. Cameron after the presentation / discussion and attend a session devoted specifically to cultivating and responding to student research. Both opportunities afford the space to achieve the goal of strengthening the present and future base of CMS.

Pre-conference sessions have been a hallmark for the National Conference for the past several years and this year is no different. Choose between an all day technology workshop, a community engagement workshop and a close-up historical engagement with Richmond, all of which will set the tone for the conference itself in ways unimaginable.

Inspired by the 2011 National Topic, “Cultural Responses to Economic Challenges” this conference addresses with courage, conviction, hope and resistance issues that each of us face daily. Please do join us! ♦

## **CMS PRE-CONFERENCE WORKSHOP: COMMUNITY ENGAGEMENT IN ACTION WEDNESDAY, OCTOBER 19, 2011**

This interactive community engagement preconference workshop is an extension of the Community Engagement and Outreach Summit held in January 2011. At the summit, a number of recommendations for next steps were expressed by participants such as: interest in learning more about community engagement models that work, seeing models at various stages of implementation, and learning how to get started with community engagement projects. Guided by facilitators Lee Higgins and Suzanne Burton, this workshop will address these interests through a sustained period of time in which participants will look at snapshots of outreach and community engagement models in practice, envision culturally vibrant communities, debrief processes by which collaborations can be formed, and create action plans for potential engagement opportunities that may be implemented within participants’ own communities. Participants are asked to bring demographical, SES, and any other pertinent information regarding the communities that they would like to reach out to or engage with musically. For complete information, including the schedule and registration, visit <[www.music.org/EngageInAction.html](http://www.music.org/EngageInAction.html)>. ♦

### **2011 National Topic: “Cultural Responses to Economic Challenges”**

#### **DID YOU KNOW?**

Did you know that you can access any conference proposal you have developed within the CMS online conference system at any time?

To do this, log in to the CMS home page at <[www.music.org](http://www.music.org)> and click “View your conference proposals” in the upper, left portion of the page! From here you can view, edit, submit, or withdraw your proposal.



**CMS PRE-CONFERENCE SYMPOSIUM:  
FOCUS ON RICHMOND  
WEDNESDAY, OCTOBER 19, 2011**

The College Music Society will offer a pre-conference symposium concerning the history of Richmond and its region. To be held on Wednesday, October 19, 2011, the symposium will include morning presentation and performance sessions at the Virginia Historical Society in downtown Richmond followed by an afternoon tour of sites significant in Richmond's history. Lunch will be served at the Virginia Historical Society between the morning presentations and afternoon tour.

The program for the day includes the following:

**Morning at the Virginia Historical Society  
8:00 a.m.–1:00 p.m.**

*Presentation:* The American South in the Twentieth Century  
Paul Levensgood, President, Virginia Historical Society

*Presentation:* Art and Architecture in Virginia  
William M.S. Rasmussen, Lora M. Robins Curator, Virginia Historical Society

*Exhibit Tour:* The Story of Virginia, an American Experience

*Presentation:* The Music of Richmond  
Jeffrey S. Riehl, Professor of Music, University of Richmond

*Catered Luncheon and Music Performance:* Lunch will feature traditional Richmond and regional cuisine.

**Afternoon Bus Tour of the City of Richmond  
1:00 p.m.–5:00 p.m.**

*Guided Tour:* Museums and Historical Sites  
Tour Guide: William Anderson, Ph.D. candidate, College of William and Mary

Sites to be visited will include the Virginia State Courthouse, the White House of the Confederacy, and the Maggie Walker National Historic Site. The tour will also include drive-bys of the Edgar Allan Poe Museum, the old slave burial grounds and site of the Reconciliation Statue placed in 2007, and other historic locations.

Registration options and fees include the full day @\$95, morning only @\$50 (includes lunch), and afternoon only @\$50. For the full day event, buses will depart the Omni Richmond Hotel at 8:00 a.m. and return at 5:00 p.m. For the morning-only option, buses will depart the Omni at 8:00 a.m. and return at 1:15 p.m. For the afternoon-only option, buses will depart the Omni at 1:15 p.m. and return at 5:00 p.m.

For further information and to register for the event, please see the CMS website at <[www.music.org/Richmond.html](http://www.music.org/Richmond.html)>. ♦

**CMS POST-CONFERENCE TOUR:  
FOCUS ON EARLY AMERICA  
SUNDAY, OCTOBER 23, 2011**

The College Music Society will offer a post-conference tour to Colonial Williamsburg and the historic Jamestown Settlement to allow attendees to discover and explore the foundations of America. The event will take place on Sunday, October 23, and will return to Richmond in time for attendees to catch dinner or an evening flight home.

The Jamestown Settlement was America's first permanent English colony, founded in 1607. Today, expansive gallery exhibits, film, and living history demonstrations trace Jamestown's beginnings in England through the first century of the Virginia colony, and describe the cultures of the Powhatan Indians, Europeans, and Africans who converged in 1600's Virginia. Outdoors, visitors can board replicas of the three ships that sailed from England to Virginia in 1607, explore life-size re-creations of the colonists' fort and a Powhatan village, and tour a riverfront discovery area to learn about European, Powhatan and African economic activities associated with water.

Like Boston and Philadelphia, Williamsburg played a major role in the American Revolution. Williamsburg was the social, political, and cultural center of Virginia and the training ground for many prominent leaders of the American Revolution, such as George Washington, Thomas Jefferson, George Mason, and Patrick Henry. The Historic Area of Colonial Williamsburg stretches over 301 acres, and includes 88 original 18th century structures. Hundreds of houses, shops and public outbuildings are reconstructed on their original foundations. Rare animal breeds, trades, and gardens add layers of authenticity to the recreated town.

The tentative schedule for the day is as follows:

- 8:15 a.m. Depart from Omni Richmond Hotel
- 9:15 a.m. Arrive Colonial Williamsburg
- 9:30 a.m. Guided Tour of Colonial Williamsburg
- 11:30 a.m. Group Lunch at King's Arm Tavern
- 1:00 p.m. Brief Tour of the College of William and Mary
- 1:30 p.m. Depart for Jamestown Settlement
- 2:00 p.m. 1-hour Guided Tour of Jamestown Settlement
- 3:00 p.m. Free time to explore Jamestown Settlement
- 4:30 p.m. Return to Omni Richmond Hotel
- 5:30 p.m. Arrive Omni Richmond Hotel

The registration fee is \$100, and includes bus transportation, 3-course lunch, tour guide, and all admission fees. For further information and to register for the event, please see the CMS website at <[www.music.org/Richmond.html](http://www.music.org/Richmond.html)>. ♦



**DID YOU KNOW? : THE ENTIRE BACK RUN OF COLLEGE MUSIC SYMPOSIUM IS AVAILABLE ONLINE THROUGH JSTOR**

In May of 2010, JSTOR released the entire back run of *College Music Symposium* into its online archive. Researchers at institutions that participate in JSTOR's Arts & Sciences VIII Collection are able to browse, search, download, and print full-text PDF versions of all past articles, from the journal's first publication in 1961 up until the most recent two years of content. This represents nearly 11,000 pages of content from more than 1,100 articles over 45 years of scholarship in music.

*College Music Symposium* joins other notable music titles in the Arts & Sciences VIII Collection to enrich JSTOR's coverage of the music discipline. In all, JSTOR has released 53 music titles and is continuing to expand its efforts in that area. Other content of interest in the Arts & Sciences VIII Collection are more than 20 titles in language in literature from non-US providers as well as a group of rare 19<sup>th</sup> and early 20<sup>th</sup> century American Art periodicals digitized as part of a special project undertaken with the Metropolitan Museum of Art, the Frick Collection, and the Brooklyn Museum. For information on how to license the Arts & Sciences VIII Collection, please contact <[support@jstor.org](mailto:support@jstor.org)>.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build- upon a wide range of content in a trusted digital archive of over one thousand academic journals and other scholarly content. JSTOR was conceived by William G. Bowen, then-President of The Andrew W. Mellon Foundation, to help university and college libraries challenged to provide adequate space for an ever-growing amount of published scholarship. Bowen's solution: convert printed scholarly journals into electronic form and store them in a centralized digital archive that can be shared, accessed, and relied upon by libraries and their users. Participating libraries and their institutions could free local 'bricks and mortar' space, reduce capital and other costs associated with collection storage, and vastly improve access to the scholarly papers and other content. There would also be other benefits: material would never be lost or checked-out, small institutions could have access to large collections, and ultimately, trust in digital preservation could help to bring about acceptance of electronic publication.

In 1995, following a pilot launched under the direction of the University of Michigan, JSTOR was established as an independent not-for-profit organization to make this idea a reality. In 2009, JSTOR merged with and became a service of ITHAKA, a not-for-profit organization helping the academic community use digital technologies to preserve the scholarly record and to advance scholarship and teaching in sustainable ways.

Since its inception, JSTOR has digitized more than 27 million pages of printed literature. On average JSTOR digitizes 400,000 new pages each month, growing the archives by over 4.5 million

pages annually.

Along with its digitization efforts, JSTOR is also committed to the long-term preservation of the content in the archive. JSTOR works with institutions knowledgeable in the preservation of paper to store multiple copies of the original print publications and have established redundant data centers housing CD-ROM and tape backups for digital preservation in perpetuity. JSTOR understands the value of the scholarship and other material in the archives and that the future accessibility of this content is essential.

JSTOR is proud to work with the College Music Society to preserve and make widely available the historic literature of the music discipline. Interested researchers can access the back run of *College Music Symposium* directly at <[www.jstor.org](http://www.jstor.org)>. ♦

**Late-Breaking News:  
JSTOR Now Available to All**

The College Music Society is pleased to announce that *College Music Symposium* is now available via JSTOR's Publisher Sales Service program. Users that are unaffiliated with a participating college, conservatory, university, or other academic institutions may now purchase articles from *Symposium* directly from JSTOR for \$10 per article. For complete information, please visit: <<http://www.music.org/jstor.html>>. From that page, users may browse, conduct a direct search, or purchase any articles from Volume 1 through 48 of *Symposium*.

*Montaño....continued from page 9*

easy to forget the needs of others and how decisions and/or communication impact "invisible" colleagues.

When having a difficult discussion, look for the same interest or common ground to talk about before moving into the problem topic.

The foundation of trust is different with each faculty member and this needs to be taken into account when discussing delicate topics (and the not-so-delicate ones as well!)

When you are really upset, wait at least 24 hours before responding by e-mail! ♦



**DOUGLASS SEATON**  
**FLORIDA STATE UNIVERSITY**

If you've had the opportunity to use *RILM* (*Répertoire International de Littérature Musicale*) as a research tool, you already know how valuable it is. You will have

appreciated the ability to search a topic in all sorts of resources – books, articles in collections of essays, journals, reviews, dissertations, program and recording notes, sound and video recordings, and even technical drawings – all from one location through a single database. And because that database covers resources from many nationalities and in many languages, it's enormously comprehensive. Of course, to compensate for its comprehensiveness *RILM* offers ways to narrow your search fields, so that you aren't overwhelmed by massive lists of materials that you really don't need.

What makes *RILM* especially useful, though, is its inclusion of abstracts of the items that it provides. As a *RILM* user, you will have read each abstract to see right away how an article will (or might not) contribute to your work. Moreover, *RILM* records are viewed 184,000 times per week in libraries around the world, so that your own work abstracted in *RILM* has the best possible chance to reach interested readers.

Abstracts get into the database in two ways. Some are contributed by authors, either directly or indirectly (for example, written by a student, which makes a wonderful teaching opportunity). Others are handled by the *RILM* offices in various countries, written either by office staff or by volunteers recruited by the staff. Obviously, the more authors provide their own abstracts, the better. That way authors control the abstract content, more material can be included, and the office can focus on making *RILM* more thorough and more effective.

A recent survey reveals that in the United States fewer than half the abstracts in *RILM* are currently submitted by authors, leaving the bulk of the work to a single part-time staff member in the *RILM*-U.S. Office, who produces an impressive 3200-3600 abstracts a year. But this is neither adequate to cover all the publications that might be abstracted, nor is it the best way to accomplish the task. Whenever we publish any work, therefore, each of us needs to do our own part to make *RILM* as thorough and as useful as possible to researchers all over the world, by submitting our own abstracts.

*RILM* invites authors to review their publications in the database, create new records, and revise existing records. Here's all you need to do.

Go to <http://rilm.org/submissions> and follow the link for "submissions by individuals," where you can interact directly with the database. The process is very user-friendly. An author search lists all entries by the searched author in reverse chronological order, providing a synoptic view of publication history. By opening each record, you can view the contents and add or revise as you see fit. It is also possible to attach new reviews to records, and to add second abstracts

in other languages. You can also create new records, and you are especially encouraged to do so. All submissions for U.S. publications will be tracked, reviewed, and edited by the *RILM*-U.S. Office. This extra effort on our part as authors allows the office to seek out additional scholarly publications to include in *RILM*. And if you have questions, you can send them by email to [<questions@rilm.org>](mailto:questions@rilm.org).

Do take advantage of *RILM* in your research, and build the readership for your own work by submitting your abstracts. ♦

## RILM: Eager for Author Abstract Submissions

Attention Authors: RILM Eager for Author Abstract Submissions

Répertoire International de Littérature Musicale (RILM) invites authors to visit their publication record in the RILM database.

- enter new publications
- review and revise records for existing publications.

The process is simple:

- visit <http://rilm.org/submissions>
- follow the link for "submissions by individuals"

Authors will be able to interact directly with their records in the RILM database. The record lists all the author's entries in reverse chronological order, providing a view of publication history. Authors can open each record, view its contents, and add to or revise the record as they see fit. It is also possible to attach new reviews to records, and to add second abstracts in other languages.

Authors can also create new records and are especially encouraged to do so. All submissions for U.S. publications will be tracked, reviewed, and edited by the *RILM*-U.S. Office.

*RILM* attempts to provide complete and detailed bibliographic resources for researchers worldwide. *RILM* records are viewed 184,000 times per week in libraries around the world.

Please keep your records updated in *RILM*!

## Follow CMS on Twitter!

Receive timely and important announcements on CMS activities via Twitter by following CMS.

How to find us on Twitter:

- \* Go to [twitter.com](http://twitter.com). Under 'Find People', search for 'CollegeMusicSoc'
- \* Enter our Twitter url directly in your browser address window: [<http://twitter.com/CollegeMusicSoc>](http://twitter.com/CollegeMusicSoc)

Once you find us, don't forget to click on the 'follow' icon!



# 2012 NATIONAL CONFERENCE: NOVEMBER 15–18 SAN DIEGO, CALIFORNIA

## – Call for Program Participation –

The College Music Society will hold its Fifty-Fifth National Conference November 15–18, 2012, in San Diego, California, in conjunction with the 2012 National Conferences of the Association for Technology in Music Instruction (ATMI) and the National Association of College Wind and Percussion Instructors (NACWPI). The conferences will immediately precede the 2012 Annual Meeting of the National Association of Schools of Music (NASM).

The 2012 Program Committee of The College Music Society welcomes proposals for presentations relating to all fields of college music.

- Proposals may relate to the general interests of music in higher education, or to specific disciplines and areas of interest—administration, career issues, composition, cultural inclusion, ethnomusicology/world music, music education/teacher training, music in general studies, music theory, musicology, community engagement and outreach, performance, and pedagogy.
- The 2012 Program Committee particularly encourages proposals that:
  - (a) relate to the Society's 2012 National Topic, "ADVOCATE!" The Program Committee hopes that fresh ideas will emerge for sharing the work of our field with various communities.
  - (b) capitalize on our organization's unique ability to foster communication among music disciplines, as well as between music and other disciplines. Proposals concerning interdisciplinary initiatives in teaching, research, and performance may adhere to traditional presentation formats, or may be designed as special 55-minute "Building Bridges" sessions which include short papers, an invited respondent, and discussion time. If you wish to submit a proposal for such a session, please indicate at the beginning of the 250-word abstract: "CONSIDER FOR BUILDING BRIDGES SESSIONS."
  - (c) address the life and works of composers for whom the year 2012 is significant.
- Additionally, CMS and NASM will focus attention on issues within undergraduate music curricula. Proposals are encouraged that (a) consider general and specific curricular issues, (b) present creative approaches and solutions to continuing curricular challenges in music, and (c) propose unconventional possibilities for consideration and exploration by those in our field.
- The Program Committee solicits the broadest representation of our profession and its interests, and welcomes submissions from all including those (a) in academia (full-time and adjunct faculty, community college faculty, graduate students, and retired faculty), (b) in the music industry, and (c) active as independent musicians and scholars.
- Generally, papers, lecture-recitals, demonstrations, and performances are limited to 25 minutes, and workshops, forums, and panels to 55 minutes. Submissions for poster sessions are also welcome.

### SUBMISSION DEADLINE

Proposals must be submitted by 12:00 noon MST on Thursday, December 1, 2011.

### GUIDELINES

- Proposers must be members of The College Music Society. Please note that the processing time for membership applications and/or renewals is 1–2 business days. Persons interested in submitting a proposal are encouraged to check their membership status well in advance of the submission deadline.
- A maximum submission of two proposals per person is allowed.
- Proposers must submit their own work and may not submit proposals on behalf of their students or others.
- All persons whose work is selected for inclusion on the program must register for the full conference.
- It is understood that participants are willing to present on any day of the conference should their proposals be accepted.
- Proposers must communicate with their co-presenters & panelists regarding their interest & availability prior to submitting a proposal.
- Electronic submissions are required. Do not mail proposals. Complete instructions will be found within the online proposal system.
- The proposer's name should not appear in the title, abstract, or in any uploaded materials, as submissions are evaluated anonymously.
- Complete proposals include the following:
  - (1) The proposal title, format, and area of specialty.
  - (2) An abstract not exceeding 250 words.
  - (3) A brief biography of ALL involved persons (250-word maximum per person).
  - (4) A list of required audio-visual equipment and Internet requirements.
  - (5) Proposals for lecture-recitals and performances must also include an .mp3 recording of the *proposer's performance* of at least one of the works to be presented. Sound files may accompany other submissions but are not required.
- Submissions that do not conform to the above guidelines will not be considered.

To submit a proposal in response to the Call for Program Participation visit <[www.music.org/SanDiego.html](http://www.music.org/SanDiego.html)>.



– Call for Scores –

The College Music Society will hold its Fifty-Fifth National Conference November 15–18, 2012, in San Diego, California, in conjunction with the 2012 National Conferences of the Association for Technology in Music Instruction (ATMI) and the National Association of College Wind and Percussion Instructors (NACWPI). The conferences will immediately precede the 2012 Annual Meeting of the National Association of Schools of Music (NASM).

As a result of the response to an earlier Call for Performing Ensembles, nine ensembles were selected by the Program Committee and will perform works by CMS composers during the conference (Ensemble bios will be found on the conference website). The Program Committee welcomes submissions of original works for these ensembles from students and faculty from all educational settings, as well as retirees and independent musicians.

**SUBMISSION DEADLINE**

Proposals must be submitted by **12:00 noon MST on Thursday, December 1, 2011.**

**GUIDELINES**

- Proposers must be members of The College Music Society. Persons interested in submitting a proposal are encouraged to check their membership status well in advance of the submission deadline. Please note the processing time for membership applications and/or renewals is 1–2 business days.
- Submissions should conform to the instrumentation of the ensembles listed above.
- A maximum submission of one proposal per person per composition category is allowed.
- The composer's name should not appear either in the program notes or on the score itself, as submissions are evaluated anonymously.
- Electronic submissions are required. Do not mail proposals. Complete instructions will be found within the online proposal system.
- All composers whose work is selected for inclusion on the program are expected to register for and attend the conference.
- The Society can make available no travel monies for accepted composers.
- Complete proposals include the following:
  - (1) The score title, instrumentation, and duration.
  - (2) Program notes (not to exceed 250 words).
  - (3) A brief biography of the composer (not to exceed 250 words).
  - (4) A PDF copy of the full score **and individual parts**. Parts should be merged into a single PDF file if possible.
- MP3 sound files of the work are encouraged but are not required.
- Submissions that do not conform to the above guidelines will not be considered.

**Category 1: Call for Works for Two Players**

*Arc Duo*—flute and guitar

*Cooke-Watkins Duo*—cello and piano

**Category 2: Call for Works for Trios**

*American Piano Trio*—violin, cello and piano

*H2 Quartet*—saxophone quartet: (SATB) soprano, alto, tenor, baritone saxophones

*Elysian Trombone Consort*—trombone quartet: 3 tenor trombones & 1 bass trombone

**Category 3: Call for Works for Instruments, Voice, & Percussion**

*Duo Matre*—percussion and piano

*Zephyrus*—flute (doubling piccolo & alto flute) and percussion

*Musicians from soundSCAPE*—1 piano (1–2 players, inside or keys), flute (1 player; also piccolo & alto flute), violin, guitar, voice (soprano), percussion (5 octave marimba, vibraphone, glockenspiel, xylophone, snare, bass drum, tom tom, crotales, sus cymbal, gong/tam tam, wood blocks, triangle)

*Southern Illinois University Carbondale Percussion Group (SIUCPG)*—Instrumentation may be 2, 3, or 4 percussionists. Instruments may be of various types including non-Western instruments, found objects, electronics (laptops, circuit bent toys, megaphones, radios, etc.).

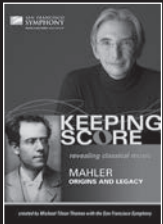
To submit a proposal in response to the Call for Scores visit <[www.music.org/SanDiego.html](http://www.music.org/SanDiego.html)>.



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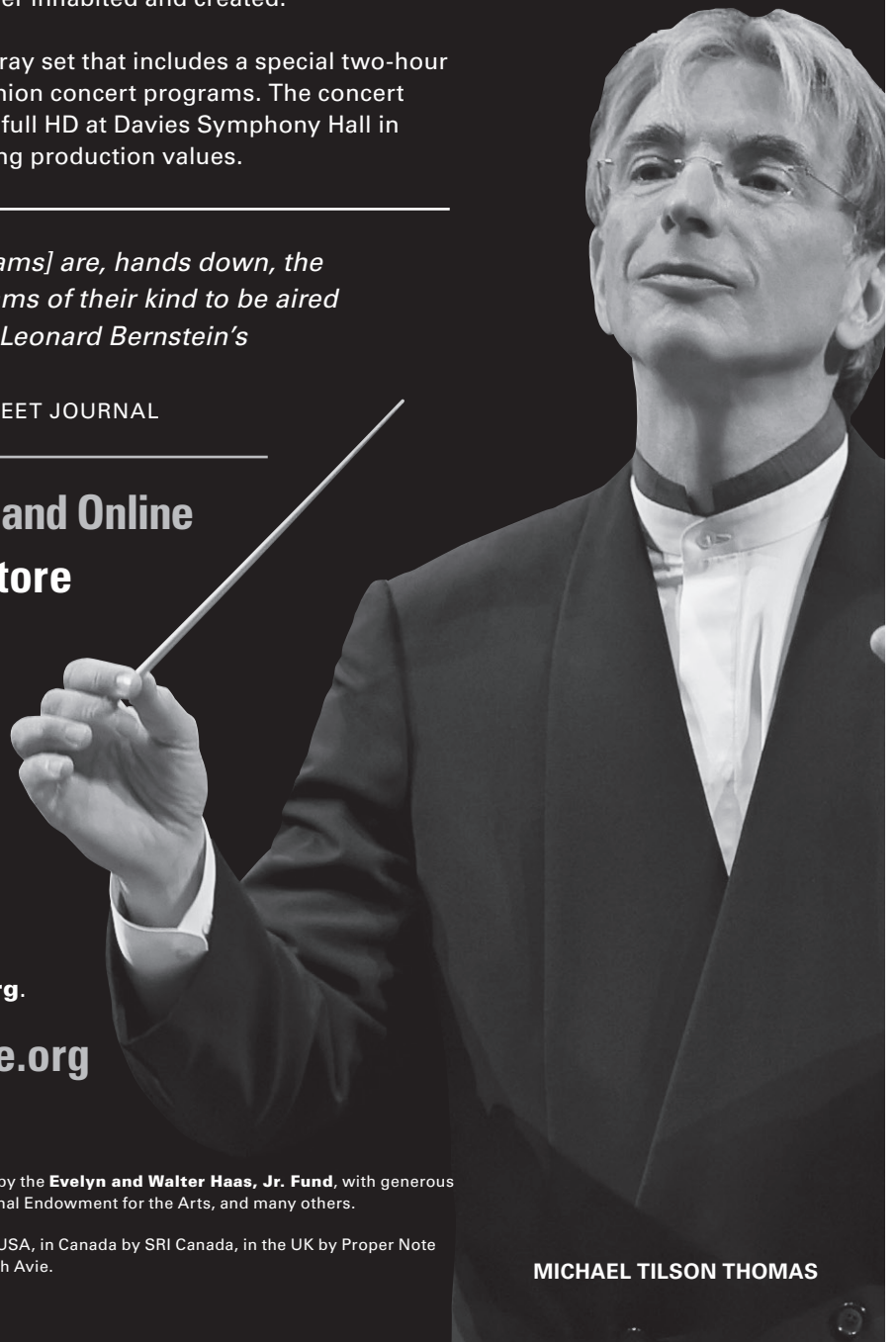
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MICHAEL TILSON THOMAS







The College Music Society holds professional development events (such as institutes, workshops, and seminars) on a variety of topics of interest to music faculty in higher education, as well as independent musicians and scholars. The Committee on Professional Development is interested in receiving ideas and proposals for offerings that can contribute to the development of individuals and the profession as a whole.

## General Program Content

The Committee welcomes proposals for events that would professionally benefit the CMS membership at large related to all aspects of college, conservatory, and university music teaching, learning, research, creativity, and communication, as well as other areas of concern to the music professional.

## Format and Organization

Ideas and proposals for colloquia, conferences, institutes, travel opportunities, seminars, workshops, and other multi-day events are welcome.

The Committee is also interested in ideas and proposals for shorter events that could stand alone or be given as pre-conference offerings in conjunction with regional, national, or international conferences of The College Music Society. Such events would share the following attributes: (1) one-half or full-day format; (2) small number of faculty or presenters; (3) appropriate for a variety of locations; or (4) appropriate for various times of the year.

## Pre-Existing Event Endorsement

CMS endorses pre-existing professional development events that benefit its membership. An endorsement by CMS includes promoting the event in CMS newsletters, via quarterly electronic mail messages to the CMS membership, and listing of the event on the Professional Development portion of the CMS website. Financial management and administration of the event is not included in such endorsements. Please review the Guidelines for Submitting Proposals for further information on requesting an endorsement for your event.

## Guidelines for Submitting Proposals

For complete details please review the Guidelines for Submitting Proposals found on the Society's website at <[www.music.org/PDEvents.html](http://www.music.org/PDEvents.html)>. Incomplete proposals will not be considered. Proposals for professional development events must be received in the Executive Office **by Tuesday, September 6, 2011**, for events in 2012 or beyond.

## Questions?

Please do not hesitate to get in touch with the following persons if you have questions:

Betty Anne Younker, Chair, Committee on Professional Development <[younker@umich.edu](mailto:younker@umich.edu)>

Peter Park, Director of Professional Activities <[profact@music.org](mailto:profact@music.org)>

## 2011 CMS Professional Development Events

### CMS Pre-Conference Workshop:

#### *Engagement in Action*

October 19, 2011

Omni Richmond Hotel (Richmond, Virginia)

[www.music.org/EngageInAction.html](http://www.music.org/EngageInAction.html)

### CMS/ATMI Pre-Conference Technology Workshop:

#### *Technology as a Bridge: Interdisciplinary Work in Music*

October 19, 2011

Omni Richmond Hotel (Richmond, Virginia)

[www.music.org/RichmondTech.html](http://www.music.org/RichmondTech.html)

## DID YOU KNOW?

Did you know you can change the login and password associated with your CMS membership profile?

Visit <http://www.music.org/newlogin.html>

## Sign Up and Contribute to CMS Beyond Fifty for Engagement and Outreach Activities



Help CMS expand resources for engagement and outreach programs by enrolling in the CMS Affinity VISA Program. By using the CMS Visa Platinum Card, you will support CMS Beyond Fifty with every purchase:

- CMS will receive a \$50 donation
- No annual fee
- 0% Introductory APR
- Generous awards program
- Enhanced Visa Platinum benefits

Complete information is available online at <[www.music.org/CMSVisa.html](http://www.music.org/CMSVisa.html)>.

Help support engagement and outreach with every purchase!



**JENNIFER STERLING SNODGRASS**  
**APPALACHIAN STATE UNIVERSITY**  
**CO-CHAIR, COUNCIL ON STUDENT CONCERNS**

A famous Indian saying states,

*Tell me and I will forget,  
 Show me and I will learn,  
 Involve me and I will understand*

With that thought in mind, The College Music Society is involving more students on both the national and regional levels. Student involvement exemplifies the ideals of the Society—creating better musicians, teachers, and colleagues—and student leadership is crucial to the future of the organization.

### Collegiate Chapters

Following the 2008 National Conference in Atlanta, several undergraduate students from Appalachian State University began to explore the ideas of the collegiate chapter and how it might function. Under the leadership of student member Keegan Watson, the first collegiate chapter of The College Music Society was established in August of 2009.

The mission of the collegiate chapter is to “examine issues relating to the contemporary professional lives of student musicians and future educators.” The mission statement is broad, and it allows students the opportunity to develop forums, seminars, workshops, and panels on topics of importance to their professional lives. A collegiate chapter allows students the chance to be involved immediately in important professional considerations and both undergraduate and graduate students have the opportunity to have their voice heard. Collegiate chapters also serve the distinct purpose of educating others on their campuses, serving to challenge our youngest CMS members.

### Responsibility and Role of the Collegiate Chapter

One of the greatest assets of The College Music Society is in its diverse membership. A broad range of opinions and philosophies are represented. The membership of the collegiate chapter is no different. The needs and interests of students may differ between various types of institutional settings. Student chapters that are affiliated with an institution catering to a large undergraduate population may want to focus their efforts on graduate school applications or opportunities in undergraduate research. The institution with the significant graduate program may want to lead seminars on development of job applications or collaborative research opportunities with scholars in the field. Each meeting of the collegiate chapter should offer an opportunity for the student members to learn, grow, explore, or question through activities and guest lecturers. At Appalachian State University, a primarily undergraduate institution, the collegiate chapter recently conducted workshops and meetings

with the following topics:

- research and publication
- quality of our scholarship or our instructional methods
- feedback in terms of both presentation and teaching grant and proposal writing
- preparing a CV, resume, and employment application letter
- making the best out of your education and applying these principles to teach others

The leadership of the chapter contacted prominent scholars in the field who made themselves available via Skype to address the membership on the topics listed above. Faculty at Appalachian State University also became engaged, offering their own expertise and providing sample syllabi, application letters, and mentoring as needed. Through the interactions and experiences of the chapter, the student members worked together on research projects and applications for graduate programs.

### Making a Difference

People often ask if students involved in The College Music Society have an “edge” in terms of professional development. In the fall of 2009, eight members of the ASU collegiate chapter attended the national meeting in Portland. Six of these students actually presented research or participated in a panel discussion at the conference. Life changing? Yes. Several of these students from North Carolina had never been west of the Mississippi River! The experience also had a profound influence on me as



their mentor and advisor. As I was walking to the exhibit hall, I stopped at the end of the hallway to absorb this life-changing view that I will forever remember: (a) three undergraduate students were engaged in conversations with experts in the music publishing field while (b) two students walked past me in two separate conversations with faculty members from graduate programs as (c) two other students were engaged in conversations with a leading publisher of music textbooks asking for more literature in music education. Another student was speaking with the President of The College Music Society about

chartering the first student chapter. All eight are now in graduate programs with full assistantships or teaching in the public system within the states of North Carolina and Virginia.

Student members of the ASU Collegiate Chapter of CMS 2009–2011?—Where are they now?

- Keegan Watson, pursuing a M.M. in tuba performance at Butler University
- Joel King, teaching elementary music in Eastern North Carolina
- Hannah Price, pursuing a M.M. in music theory at Butler University
- Drew O’Keefe, pursuing a M.M. in composition/music ed at Belmont University
- Johanna Albrecht, pursuing a M.M. in music theory at Michigan State University
- Jonathan Carter, pursuing a M.M. in composition at University of Louisville
- Jeffrey Lazenby, teaching both in public school and community college in Virginia
- Catherine Williams, pursuing a M.M. in musicology at Florida State University
- Matthew Wilson, pursuing a M.M. in music theory at University of Colorado (2011)
- Laurin Daniels, completing student teaching assignment in Germany
- Kristen Rencher, completing internship with CMT in Nashville (Summer 2011)

Do these students have an “edge?” Quite possibly, yes. With the aid of The College Music Society, the students were able to interact with leaders in their field. They were encouraged to talk to faculty members at conferences regarding graduate school applications or research ideas. Student members worked on research proposals at collegiate chapter meetings, receiving grants and opportunities for publication and presentation. Perhaps the most remarkable achievement of this collegiate chapter is the fact that ten of the eleven students were undergraduates. It is never too early to empower students in terms of research, engagement, teaching, and service.

### Interested in helping to start a collegiate chapter at your institution? Now what?

The only necessities in forming a student chapter are three interested student members and a faculty advisor. The faculty advisor and students must be members of The College Music Society. To help you get started on your campus, the Council on Student Concerns has developed three documents, all of which are available on the CMS website:

Guidelines for Student Chapters  
<http://www.music.org/StudentChapterGuidelines.pdf>

Sample Constitution  
<http://www.music.org/StudentChapterConstitution.doc>

Sample Minutes  
<http://www.music.org/StudentChapterMinutes.doc>

Although the content and needs for each chapter will be set by individual institutions and its chapter membership, the Council on Student Concerns will be considering potential topics at its meeting this fall during the 54th National Conference in Richmond, Virginia, in order to bring as much creativity as possible to our work.

Join us in the CMS Collegiate Chapter effort so that we might serve our students more effectively! ♦



Just when you thought it was scary to go near the water ...  
... CMS offers some great summer reading!

**SUMMER SALE UNTIL JUNE 30! \*  
ALL VOLUMES \$25.00**

Get a jump start on your classroom or studio teaching or studies with these great books from the CMS Sourcebooks series. Whether you are a performer, composer, theorist, or historian these volumes are teeming with great musical ideas. Best of all, these books are on sale between now and June 30 so you can hit the road this summer with the means of refreshing your teaching and learning this fall.

Order your books today—all are available for immediate delivery while our stock lasts. Shipping and handling are included in the sale price.

Volume 1: *The Dickinson Songs of Aaron Copland*, Larry Starr

Volume 2: *The Last Waltz of The Band*, Neil Minturn

Volume 3: *The Original Hot Five Recordings of Louis Armstrong*, Gene H. Anderson

Volume 4: *The Chichester Psalms of Leonard Bernstein*, Paul R. Laird

Volume 5: *The Birth of the Cool of Miles Davis and His Associates*, Frank Tirro

Volume 6: *The Third Symphony of Charles Ives*, Mark Zobel

Volume 7: *The Amores of John Cage*, by Thomas DeLio

#### To Order

To order, visit [www.music.org/Sourcebooks.html](http://www.music.org/Sourcebooks.html) (log in to receive your CMS member sale price!) or send email to [cms@music.org](mailto:cms@music.org).

### DID YOU KNOW?

Did you know you can search upcoming events of the music profession?

Visit “Information Services” —> “News of the Profession” on the CMS home page.



The College Music Society is pleased to announce the inauguration of the CMS Technology Initiative Award. The Award of \$500 will be given annually to an active CMS member who has demonstrated exceptional initiative in integrating technology in college music instruction, preparing students to practice musicianship and scholarship within a community that is increasingly dependent on technology, and providing a model of effective practice to education, industry, and the public at large.

### Criteria for the Award

- Originality in the use of technology for support of college music instruction
- Impact on effectiveness for student learning as demonstrated by documentation
- Provides a model for effective practice that can be replicated in other education settings
- Uses readily available technology solutions
- Evidence that the technology prepares students to practice musicianship and scholarship within a community that is increasingly dependent on technology

### Criteria for Applicant

- Current member of CMS; may only receive the award once.
- Winner will be recognized at the Annual Meeting of The Society during the conference.
- Winner must (1) write an article for the CMS newsletter about the project and (2) provide a video of the project in action for the CMS website. The winner is strongly encouraged to also attend the National Conference and offer a Showcase presentation on their award winning work.

### Mark Your Calendars!

CMS Fifty-Fifth National Conference  
San Diego, California  
Manchester Grand Hyatt  
[www.music.org/SanDiego.html](http://www.music.org/SanDiego.html)



### Application Consists of the Following:

- Name, institution, teaching responsibilities on cover page
- Brief description of past involvement with technology in the music profession including CMS/ATMI conferences and related activity
- Project title
- Two-page description of project
- Some form of a multimedia presentation (video, PowerPoint, other) to demonstrate technology and project in action
- Examples of student work to support effectiveness
- Two letters of support from colleagues, submitted directly to the committee

### Submission:

Materials must be submitted in a ZIP file, sent by email, or other format to:

Peter R. Webster  
Chair of the CMS Instructional Technology and Information Services Committee  
Bienen School of Music  
Northwestern University  
Evanston, IL 60208  
[pwebster@northwestern.edu](mailto:pwebster@northwestern.edu)

### Deadline and Process for Review

- Timeline: Award applications are due **September 2, 2011**.
- The CMS Instructional Technology and Information Services Committee will serve as the review committee for the award.
- The award winner receives a \$500 prize and is recognized at the Annual Meeting of the Society.
- Committee reserves the right to award honorable mentions to participants.

### Mark Your Calendars!

CMS Fifty-Fourth National Conference  
Richmond, Virginia  
Omni Richmond Hotel  
[www.music.org/Richmond.html](http://www.music.org/Richmond.html)



### Election of Officers for 2011

Maud Hickey (Northwestern University), Secretary of The College Music Society, has filed the following election results:

*President-Elect: Patricia Shehan Campbell  
(University of Washington)*

*Secretary: Terry Lynn Hudson (Baylor University)*

*Board Member for Composition: Arthur Gottschalk  
(Rice University)*

*Board Member for Music in General Studies:  
Gail Hilson Woldu (Trinity College)*

*Board Member at Large: David Myers  
(University of Minnesota–Twin Cities)*

Terms of office begin on January 1, 2012. The President-Elect serves a one-year term, followed by a two-year term as President (2013–2014) and one-year term as Immediate Past President (2015). The Secretary and Board Members serve three-year terms (2012–2014). The Society expresses appreciation to all candidates and congratulations to those elected.

### Richmond 2011

The College Music Society will hold its Fifty-Fourth National Conference in Richmond, Virginia, October 20–23, 2011, at the Omni Richmond. The conference will be held in conjunction with the 2011 National Conference of the Association for Technology in Music Instruction.

The Program Committee, chaired by Cathy Benedict (New York University), has selected a broad range of topics of wide appeal concerning all facets of music in higher education. Special events, including pre- and post-conference tours of Richmond, Jamestown, and Williamsburg, will provide opportunity to enjoy the unique cultural history of the mid-Atlantic region.

The charm of Richmond and the invigorating conference program insure that the Fifty-Fourth National Conference will be a most provocative and stimulating means of considering the future of music and higher education. See the CMS website at <[www.music.org/Richmond.html](http://www.music.org/Richmond.html)> for complete information.

2011 Program Committee:

Cathy Benedict (New York University), Chair  
Rachel Bergman (George Mason University)  
Suzanne L. Burton (University of Delaware)  
Keith E. Clifton (Central Michigan University)  
Terry Lynn Hudson (Baylor University)  
Susan M. Piagentini (Northwestern University)  
Laurence E. Sherr (Kennesaw State University)  
Gail Hilson Woldu (Trinity College)

### Korea 2011

The 2011 CMS International Conference will be held in Seoul and Gyeongju, South Korea, July 3–10. The Program Committee has developed an outstanding program of scholarly discourse and the presentation of new music by CMS members, interaction with Korean and regional scholars and performers, and guided sightseeing opportunities. Please see the CMS Web site at <<http://www.music.org/Korea.html>> for details. Questions concerning travel, food, and customs of Korea may be directed to the CMS Diplomats at <[www.music.org/KoreaDiplomats.html](http://www.music.org/KoreaDiplomats.html)>. Plan now to be part of this exciting event!

### CMS Pre-Conference Workshops

Continuing the series of pre-conference workshops, The College Music Society is pleased to announce the following events for this year:

CMS Pre-Conference Workshop: *Focus on Richmond*  
October 19, 2011  
At the Virginia Historical Society, 8:00 a.m.–1:00 p.m.  
Tour of Richmond, 1:00 p.m.–5:00 p.m.

CMS/ATMI Pre-Conference Technology Workshop:  
*Technology as a Bridge: Interdisciplinary Work in Music*  
October 19, 2011, beginning at 1:00 p.m.

CMS Pre-Conference Workshop:  
*Community Engagement in Action*  
Wednesday, October 19, 2011, beginning at 1:00 p.m.

Enjoy an exciting day exploring with music colleagues your special areas of interest, whether it be state-of-the-art technology, the history of Richmond and the mid-Atlantic region, or community engagement. For complete details, please visit the CMS website at <[www.music.org/Richmond.html](http://www.music.org/Richmond.html)>.

### CMS Post-Conference Tour

CMS is offering a post-conference tour of Williamsburg and Jamestown, to be held on Sunday, October 23, 2011. The tour will include historic sites in both locations, lunch in Williamsburg, and lively narrative by tour host Ben Anderson (College of William and Mary). Don't miss this special opportunity to visit the region's important colonial sites. For complete details, please visit the CMS website at <[www.music.org/Richmond.html](http://www.music.org/Richmond.html)>.

### Request for Notification of Current Address—A Reminder

If your address is not current or if your address changes during the coming summer months, please update your membership address via the CMS Web site, notify the Executive Office by phone or mail, or send electronic mail to [cmsmembership@music.org](mailto:cmsmembership@music.org). Thank you for keeping your CMS membership record updated!

### Directory of Music Faculties, 2010-2011 Edition

The 2010–2011 edition of the *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* is now available for immediate delivery. The College Music Society is pleased to offer to members of the Society the 2010–2011 edition at \$75.00 per copy. An order may be placed via credit card by calling the Society at (800) 729-0235, or by visiting the CMS website. ♦



# UPCOMING EVENTS IN MUSIC

DATE	EVENT	SPONSOR	CONTACT
June 01, 2011	Miami Intl Piano Festival 2011	Miami Intl Piano Festival of Discovery	www.miamipianofest.com
June 01, 2011	Music Programs in Drum and World Percussion 2011	Chuck Silverman	www.chucksilverman.com
June 01, 2011	North/South Consonance Call for Scores 2011	North/South Consonance Inc	www.northsouthmusic.org
June 01, 2011	2011 Spring/Summer Creativity Courses	The Creativity Workshop	www.the-creative-zone.com
June 01, 2011	Practice Marathon Retreats for Violin, Viola and Cello 2011	Magic Mountain Music Farm	www.MagicMountainMusic.org
June 01, 2011	Orchestra Management Fellowship Program 2011	League of American Orchestras	www.americanorchestras.org
June 01, 2011	Volume! Call for Papers	Editions Melanie Seteun	www.seteun.net
June 01, 2011	Cheltenham Music Festivals 2011	Cheltenham Music Festival	www.cheltenhamfestivals.com
June 01, 2011	2011 Journal of Performing Arts Leadership in Higher Education	Christopher Newport University	(757) 594-7074
June 01, 2011	Donald Arid Memorial Composers Competition 2011	EarPlay	www.earplay.org
June 01, 2011	Jules Leger Prize for New Chamber Music 2011	Canada Council for the Arts	www.canadacouncil.ca
June 01, 2011	Chamber Music America Commissioning Program 2011	Chamber Music America	www.chamber-music.org
June 01, 2011	LIVE! Singapore Conference 2011	LIVE! Singapore	www.koelnmesse.com.sg/sites/livesingapore
June 01, 2011	Shaw Festival 2011	Shaw Festival	www.shawfest.com
June 01, 2011	The MacDowell Colony Residency Summer 2011	MacDowell Colony	www.macdowellcolony.org
June 01, 2011	SongFest 2011	Songfest	www.songfest.us
June 02, 2011	Tafelmusik Baroque Summer Institute 2011	Tafelmusik Baroque Orch & Chamber Choir	www.tafelmusik.org
June 02, 2011	Intl Carl Bechstein Piano Competition 2011	C. Bechstein Pianofortefabrik AG Berlin	www.bechstein-competition.com
June 02, 2011	CUMS 2011 Annual Conference	Canadian University Music Society	www.cums-smuc.ca
June 03, 2011	2011 Underwood New Music Readings	American Composers Orchestra	www.americancomposers.org/nmr
June 03, 2011	Healdsburg Jazz Festival 2011	Healdsburg Jazz Festival	www.healdsburgjazzfestival.org
June 03, 2011	Oberlin Summer Workshops 2011	Oberlin Conservatory of Music	http://new.oberlin.edu/conservatory
June 03, 2011	Midpoint Music Festival 2011	Midpoint Music Festival LLC	www.mpmf.com
June 03, 2011	Bach Festival Week 2011	Bach Festival of Philadelphia, Inc	www.bach-fest.org
June 04, 2011	Irving M. Klein Intl String Competition 2011	Irving M. Klein Intl String Competition	www.kleincompetition.org
June 04, 2011	Sitka Summer Music Festival 2011	Sitka Summer Music Festival	www.sitkamusicalfestival.org
June 04, 2011	Melbourne Intl Jazz Festival 2011	Melbourne Intl Jazz Festival	www.melbournejazz.com
June 05, 2011	2011 Seal Bay Festival of American Chamber Music	Seal Bay Festival	www.sealbayfestival.org
June 05, 2011	Martin M. Wick Scholarship for Pipe Organ Encounters	American Guild of Organists	www.agohq.org
June 05, 2011	AGO Pipe Organ Encounters 2011 Summer Programs	American Guild of Organists	www.agohq.org
June 05, 2011	2011 Summer Programs at George Mason University	George Mason University	www.gmu.edu/departments/music
June 05, 2011	Intl Festival-Institute at Roundtop 2011	The James Dick Foundation for the Perf Arts	www.festivalhill.org
June 05, 2011	Hot Springs Music Festival 2011	Hot Springs Music Festival	www.hotmusic.org
June 06, 2011	ISB Double Bass Competition 2011	Intl Society of Bassists	(972) 233-9107
June 06, 2011	Yale Institute of Sacred Music Summer Term 2011	Yale Summer Term	www.yale.edu/sdqsummerterm
June 06, 2011	ISB Convention 2011	Intl Society of Bassists	www.isbworldoffice.com
June 06, 2011	June in Buffalo New Music Festival 2011	State University of New York at Buffalo	(716) 645-2765
June 06, 2011	Intl Vocal Arts Workshop in Croatia 2011	Intl Vocal Arts Workshop	www.artsynergy.net
June 06, 2011	ISB Makers Competition for Double Basses 2011	Intl Society of Bassists	www.isbworldoffice.com
June 07, 2011	Mainly Mozart Spotlight Series and Festival 2011	Mainly Mozart	www.mainlymozart.org
June 07, 2011	League of American Orchestras Conference 2011	League of American Orchestras	www.americanorchestras.org
June 08, 2011	Chorus America: Chorus Management Institute 2011	Chorus America	www.chorusamerica.org/conference
June 08, 2011	North Shore Chamber Music Festival 2011	North Shore Chamber Music Festival	www.nscmf.org
June 09, 2011	Rockport Chamber Music Festival 2011	Rockport Chamber Music Festival	www.rcmf.org
June 09, 2011	Ojai Music Festival 2011	Ojai Festivals, LTD.	www.ojaifestival.org
June 10, 2011	Spitalfields Festival 2011	Spitalfields Festival	www.spitalfieldsfestival.org.uk
June 10, 2011	Aldeburgh Festival 2011	Aldeburgh Productions	www.aldeburgh.co.uk
June 10, 2011	Intl Seminar for Choral Conductors 2011	Intl Chamber Choir Competition	www.modfestivals.org
June 10, 2011	Harmony Festival 2011	Harmony Festival Sonoma County	www.harmonyfestival.com
June 10, 2011	Hugo Kauder Intl Music Competition 2011	Hugo Kauder Society Inc.	www.hugokauder.com
June 10, 2011	OK MOZART Festival 2011	OkMozart	www.okmozart.com
June 10, 2011	12th Intl Chamber Choir Competition Marktoberdorf	Intl Chamber Choir Competition	www.modfestivals.org



DATE	EVENT	SPONSOR	CONTACT
June 11, 2011	Bill Monroe Memorial Bean Blossom Bluegrass Festival 2011	Bill Monroe Music Park & Campground	www.beanblossom.com
June 11, 2011	Connecticut Early Music Festival 2011	Connecticut Early Music Festival	www.ctearlymusic.org
June 11, 2011	Tuscany Intl Choral Festival 2011	Casterbridge Tours	www.Leipzig2007.com
June 12, 2011	Interlochen College of Creative Arts Summer Programs 2011	Interlochen Center for the Arts	http://college.interlochen.org
June 12, 2011	Intl String Quartet Competition	Premio Paolo Borciani Fondazione I Teatri	00390522458811
June 12, 2011	2011 Composers Competition American Guild of Organists Region V	American Guild of Organists	www.agohq.org
June 13, 2011	Peach Bottom Farm Fiddle & Strings Camp 2011	Peach Bottom Farm	www.peachbottomfarm.com
June 13, 2011	Lynn Seaton Jazz Double Bass Workshop 2011	University of North Texas	www.music.unt.edu
June 13, 2011	Boston Early Music Festival 2011	Boston Early Music Festival Incorporated	www.bemf.org
June 13, 2011	Summer at Eastman 2011	Eastman School of Music	www.rochester.edu/Eastman
June 13, 2011	Summer Music Colloquium 2011	Church Music Association of America	www.musicasacra.com
June 13, 2011	2011 Duff Timpani Masterclass - UMKC	University of Missouri-Kansas City	http://conservatory.umkc.edu
June 14, 2011	2011 UNT Jazz Summer Workshops and Camps	University of North Texas	www.music.unt.edu
June 14, 2011	14th Intl Tchaikovsky Competition	Russian State Concert Comp 'Sodruzhestvo'	www.tchaikovsky-competition.ru
June 15, 2011	2011 ISPA Annual Congress	Intl Society for the Perf Arts Foundation	www.ispa.org
June 16, 2011	Bay View Music Festival 2011	Bay View Music Festival	www.bayviewfestival.org
June 16, 2011	Aston Magna Festival 2011	Aston Magna Festival	www.astonmagna.org
June 16, 2011	Americans for the Arts 2011 Annual Convention	Americans for the Arts	www.americansforthearts.org
June 17, 2011	Yellow Barn Music School and Festival 2011	Yellow Barn Music School and Festival	www.yellowbarn.org
June 17, 2011	Mondial Choral de Laval 2011	Mondial Choral de Laval	www.mondialchoral.org
June 17, 2011	2011 UMKC Summer Composition Workshop	University of Missouri-Kansas City	http://conservatory.umkc.edu
June 18, 2011	Music in the Mountains Summer Festival 2011	Music in the Mountains	http://musicinthemountains.org
June 18, 2011	Voci D'Estate Summer Program 2011	Voci d'Estate	www.vocidestate.com
June 18, 2011	Strings Intl Music Festival Summer Camp 2011	Strings Intl Music Festival	www.stringscamp.com
June 19, 2011	Intl Euphonium Institute 2011	Strings Intl Music Festival	www.euphonium.com
June 19, 2011	American Harp Society 9th Summer Institute 2011	American Harp Society	www.harpsociety.org
June 19, 2011	Summer Seminars and Institutes for School Teachers 2011	National Endowment for the Humanities	www.neh.gov
June 19, 2011	National Competition American Harp Society 2011	American Harp Society	www.harpsociety.org
June 19, 2011	Baroque Performance Institute 2011	Baroque Performance Institute	www.oberlin.edu/con/summer/bpi
June 19, 2011	Tanglewood Institute 2011	Boston University Tanglewood Institute	www.bu.edu/tanglewood
June 20, 2011	Oberlin Trumpet Workshop 2011	Oberlin Conservatory of Music	http://new.oberlin.edu/conservatory
June 20, 2011	Music Academy of the West Summer School and Festival 2011	Music Academy of the West	www.musicacademy.org
June 20, 2011	2011 Conductors Institute at Bard College	Bard College	www.bard.edu/fishercenter
June 20, 2011	43rd Intl Horn Symposium 2011	Intl Horn Society	www.hornsociety.org
June 20, 2011	Summer Festival Chamber Music Northwest 2011	Chamber Music Northwest	www.cmnw.org
June 20, 2011	Ethnomusicology and Global Culture Summer Institute 2011	Wesleyan University	www.wesleyan.edu/music
June 20, 2011	Oregon Bach Festival Conducting Master Class 2011	Oregon Bach Festival	www.iwagemusic.com
June 22, 2011	2011 Intl Trombone Festival	Intl Trombone Association	www.ita-web.org
June 23, 2011	Gina Bachauer Intl Piano Festival & Competition 2011	Bachauer Intl Piano Foundation	www.bachauer.com
June 23, 2011	Oregon Bach Festival 2011	University of Oregon	www.oregonbachfestival.com/home
June 24, 2011	Hawaii Performing Arts Festival 2011	Hawaii Performing Arts Festival	www.hawaiiperformingartsfestival.org
June 24, 2011	2011 Vancouver Intl Jazz Festival	Coastal Jazz & Blues Society	www.jazzvancouver.com
June 24, 2011	Brevard Music Center Summer Institute and Festival 2011	Brevard Music Center	www.brevardmusic.org
June 24, 2011	Redlands Bowl Summer Music Festival & Young Artist Audition	Redlands Bowl Summer Music Festival	www.redlandsbowl.org
June 24, 2011	JALC Band Director Academy 2011	Jazz at Lincoln Center	www.jalc.org
June 24, 2011	Toronto Downtown Jazz Festival 2011	Toronto Downtown Jazz Festival	www.torontojazz.com
June 24, 2011	MARCO Workshops 2011	Macro Analysis Creative Research Org	www.macromusic.org

The College Music Society is pleased to include this calendar of upcoming music events as a feature of its *Newsletter*. Listed here is basic information concerning upcoming events, including the opening dates and how complete information may be obtained. In addition, the Society's website includes full information concerning the above events, as well as many others. Search the Society's database for festivals, competitions, awards, and scholarships by visiting [www.music.org/events.html](http://www.music.org/events.html)

## BOARD OF DIRECTORS

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*Music Education:* Susan W. Conkling (Eastman School of Music)  
*Music in General Studies:* James E. Perone (Mount Union College)  
*Music Theory:* Claire L. Boge (Miami University)  
*Musicology:* John Koegel (California State University–Fullerton)  
*Performance:* Christine E. Beard (University of Nebraska–Omaha)

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 Nohema Fernández (University of California-Irvine)  
 C. Tayloe Harding (University of South Carolina-Columbia)  
 Kathleen Lamkin (University of La Verne)  
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 Barbara Reeder Lundquist (University of Washington)  
 Barbara English Maris (The Catholic University of America)  
 Anne Dhu McLucas (University of Oregon)  
 Dale A. Olsen (The Florida State University)  
 Phillip Rhodes (Carleton College)  
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 Douglass Seaton (The Florida State University)  
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 (University of Nebraska–Lincoln)  
*Music Business and Industry:* Don W. Bowyer  
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## INSTRUCTIONAL TECHNOLOGY AND INFORMATION SERVICES

*Instructional Technology and Information Services:*  
 Peter R. Webster (Northwestern University)

## PROFESSIONAL ACTIVITIES

*2011 International Conference:* John O. Robison  
 (University of South Florida)  
*2011 National Conference:* Cathy Benedict (New York University)  
*2012 National Conference:* Terry Lynn Hudson (Baylor University)  
*2012 Summit:* Kim L. Wangler (Appalachian State University)  
*Forums and Dialogues:* Douglass Seaton (Florida State University)  
*Professional Development:* Betty Anne Younker (University of Michigan)  
*Publications:* David G. Woods (University of Connecticut)  
*Editors:*  
*College Music Symposium:* Glenn Stanley (University of Connecticut)  
*MBAM:* Michael Budds (University of Missouri, Columbia)  
*Newsletter:* Ann Sears (Wheaton College)  
*Presidents of the Regional Chapters:*  
*Great Lakes:* Susan M. Piagentini (Northwestern University)  
*Great Plains:* Christine E. Beard (University of Nebraska–Omaha)  
*Mid-Atlantic:* Linda Apple Monson (George Mason University)  
*Northeast:* George Torres (Lafayette College)  
*Pacific Northwest:* Jared Burrows (Capilano University)  
*Pacific Southwest:* Richard Kravchak  
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