PROCEEDINGS
The 88th Annual Meeting
2012

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PREFACE

The Eighty-eighth Annual Meeting of the National Association of Schools of Music was held November 16-20, 2012, at the Manchester Grand Hyatt San Diego. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the two plenary sessions.

Papers published herein have been edited for consistency of formatting but otherwise appear largely as the authors presented them at the meeting.

KEYNOTE ADDRESS

MEASURE AGAINST MEASURE

RESPONSIBILITY VERSUS ACCOUNTABILITY IN EDUCATION

DIANA SENECHAL

It is an honor to be speaking to you today. I am impressed with NASM's policy papers, which inform and illuminate my thoughts and writing. So, thank you for your important work, and thank you for bringing me here.

When I was thirteen or so, I had three favorite records: Elly Ameling singing the Italian cantatas of Bach and Handel; Arthur Rubinstein performing the Moonlight, Appassionata, and Pathétique sonatas, and Mstislav Rostropovich performing the Schumann cello concerto. When listening to the Schumann, I would look forward to a passage in the first movement, just before the recapitulation. It consists of triplets that move through a series of modulations from F-sharp minor back to A minor. Rostropovich starts out gently, tentatively, a little slowly, with some rubato. Then the tone warms and brightens; the sound expands until the original theme flies out of it. I longed to play that passage one day—and to play it similarly. In fact, when I listened to other interpretations, they disappointed me. It seemed to me that Rostropovich had not only interpreted the music but seized something in it. Through imagination combined with discernment, he found his way to an essence, if not the essence, of the piece.

According to the cellist Valentin Berlinsky (of the Borodin Quartet), Rostropovich did not always play in this manner; this was the result of years of focused work. In an interview with Rostropovich's biographer Elizabeth Wilson, Berlinsky commented:

> With his questing nature, he was eager to develop certain aspects of his cello technique. This search was most evident in his attitude to sound. During the All-Union competition and in the years immediately following Slava was reproached for a certain lack of refinement and warmth in his tone production. As I remember it, he possessed a very large sound, but its quality was somewhat harsh and rough. Obviously this was something he was aware of, or else he listened to what people said, for over the next years he worked on developing a much more refined and varied sound quality, and his tone became quite unique. Indeed, certain of his performances remain engraved in my memory for the amazing beauty and imagination of his sound. For instance, I will never forget a wonderful performance of the Schumann concerto with Kondrashin at the Domsky Cathedral in Riga. To this day I can still hear Slava's incredible, inspired sound in my head—it came from God.[i]

How did Rostropovich come to this "incredible, inspired sound"? How do other musicians do this at various levels? It requires not only knowledge of the piece, not only awareness of its parameters and possibilities, but a solitary relationship with it. One must be willing to approach the music bare, without distraction or defense, find out what's in it, and work until this comes through in the performance.

The listeners, too, must pay attention of a solitary kind. They should be concerned with the music, not how it has been reviewed, not what their neighbors think about it, but its form, its internal

details, its beauty, and its life. They must bring their best to it; an audience member who does not sink into listening is analogous to a performer who hasn't delved into the piece (not identical, of course, just analogous). This delving is hidden and private but shows its effects in numerous ways.

We can think of this solitary relationship with the music as responsibility. Today I will be talking about the meaning of responsibility in education and examining how it is often at odds with so-called accountability.

Responsibility is internal self-guidance, a combination of thought and action based on our sense of what is right, good, fair, appropriate, or beautiful. It involves full mind and conscience as well as external performance of duty. Accountability, by contrast, is just the external manifestation of responsibility, and only part of it. That is, accountability (as the term is used today) refers to the fulfillment of those activities that an outsider can enumerate and assess. Responsibility requires a keen sense of measure, of correct proportions; accountability relies on uniform, unilateral measures. Responsibility and accountability need not be at odds; in fact, when we do something responsibly, we often have something recognizable to show for it. Institutions of higher education (as well as K–12 schools) need some form of accountability; they need a common measure for gauging limited aspects of their performance. As long as we take such measures in perspective (that is, in measure), with full knowledge of their limitations, they should not interfere with our work. The problem arises when evaluators, policymakers, and the media treat accountability measures as the whole. Today, in both K–12 and higher education, we contend with a language of standardized assessment and results, which sidesteps the difficult questions: what are we assessing in the first place, and why? What are we trying to do? To answer such questions, we must know our fields and ourselves; we must be willing to stand up for our subject matter and principles. In short, this responsibility requires solitude.

Definitions of Solitude and Accountability

Let us consider what solitude is. People often think of it as physical removal or isolation—they speak of "working in solitude," for instance. But there is more to it than that, as I explain in my book, *Republic of Noise: The Loss of Solitude in Schools and Culture*. We carry our solitude wherever we go. It is an ongoing aloneness that can be shaped. We may be stuck in a dreary committee meeting, yet a comment might trigger thoughts of a poem, a piece of music, or a line of Shakespeare. ("Thrift, thrift, Horatio.") When it comes time to discuss a proposal, each of us has the responsibility to raise questions and concerns that we deem important. The vitality of the group depends on the ability of each person to think alone. Yet this is often forgotten.

We live in a society that extols group work and group jargon, especially in schools and workplaces. Doing something on your own is considered inferior to talking it out in a room or online with ten others. Wherever we go, we are made part of a "team." Where you used to have an English department, you now have an English Language Arts team; where you had faculty meetings, you now have team meetings. Even libraries have been converting reading rooms into cooperative learning centers. Schools and colleges emphasize group work; professors learn early on that "peer instruction" is the way of the future and that students should work together to solve problems. The professors themselves are supposed to attend meeting after meeting, "team-teach" with other faculty, and more. Meetings, groups, and team-teaching are not problems in themselves; they are occasions for bringing together ideas. Nonetheless, when these come with military marching and trumpeting, when we're suspect if we're not talking in a group, we lose room and time for the focused, intense work of the mind. After all, we do some of our most

important work alone—whether practicing the piano, writing an article, or puzzling through a problem.

The Greek Stoic philosopher Epictetus (of the first and second centuries) spoke of a desirable kind of aloneness, which he contrasted with the misfortune of isolation. He describes this aloneness as follows:

> To be able to be self-sufficient, to be able to communicate with oneself; even as Zeus communes with himself, and is at peace with himself, and contemplates the character of his governance, and occupies himself with ideas appropriate to himself, so ought we also to be able to converse with ourselves, not to be in need of others, not to be at a loss for some way to spend our time; we ought to devote ourselves to the study of the divine governance, and of our own relation to all other things; to consider how we used to act toward the things that happen to us, and how we act now; what the things are that still distress us; how these too can be remedied, or how removed; if any of these matters that I have mentioned need to be brought to perfection, to perfect them in accordance with the principle of reason inherent in them.[ii]

Here Epictetus describes the solitude that forms part of any serious endeavor, the solitude necessary for artistic work, for scholarship, for public and private action, and for self-examination. Such solitude forms the basis for responsibility.

To take responsibility is to do what Epictetus describes: to think and act with integrity, spotting and correcting our errors, excesses, and distortions and setting them right when possible. A child learning an instrument exercises responsibility by practicing every day, listening for intonation and tone, and making corrections as needed. As the student advances, he or she becomes more critical, not less so, and critical of more things. But responsibility is not simply self-criticism. It also involves a certain abandonment, a willingness to give oneself over to the music, the language, the book; to wander within it, to become part of it.

In Leo Tolstoy's story *The Death of Ivan Ilyich*, the protagonist, Ivan Ilyich, leads most of his life in a state of compromise and nonchalance. He gets married because he believes the marriage will look respectable to others and will be rather pleasant. After falling off of a ladder during home decorating, he finds himself unwell, with a pain in his side and a bad taste that won't go away. His outlook shifts: for the first time, he begins to sense aloneness and to question his life. The questioning is at times agonized, at times self-pitying, but at last he asks, "What if, in very deed, the whole of my life, my conscious life, was not what it ought to be?" Later, he answers the question and presses further: "Yes, it was all what it should not have been ... but it doesn't matter. It is possible, quite possible, to do the right thing. But what is the right thing?" and then he grows still, "listening intently."[iii] That listening is, in a sense, the highest level of responsibility he has attained. He has opened himself to a large error of his life, an error that encompassed his life. We sometimes find ourselves facing large errors—and the impulse is to downplay them, postpone dealing with them, or convince ourselves that they are not errors at all. This happens in music, relationships, leadership, and many areas of life. To face these errors, we must be willing to set aside distractions and quiet ourselves.

Responsibility has external aspects as well. For instance, a student must take certain courses, complete assignments and projects, maintain daily habits of practice and study, and hold to a way of life that supports such work. Here things get complicated: there are always aberrations and digressions, which hold both promise and danger. Sometimes a student needs to take an unexpected direction. A student of classical music, for instance, might find himself interested in

jazz, or vice versa, and might want to follow this interest through. Or a student might wonder at some point whether she might not be better off out in the world, making a living instead of racking up debt. Some students have emotional, intellectual, and spiritual crises, deaths in the family, and any number of challenging experiences—and must find a way to reckon with them. This can disrupt their routine. They might flail for a while, or take a break, or go through a long period of doubt. But it is possible to maintain a sense of responsibility even through turmoil.

The highest kind of responsibility—responsibility to one's conscience or best thinking, or to a divine being, if one is religious—persists even when other things are uneven and uncertain. The responsible student of music may digress now and then but not for too long. Something will pull him or her back—and then the music will be changed and enriched by the digression. This is a tricky matter, of course, because if one goes too far afield, one may find it difficult to return. The principle of digression, then, must have a counterpart: a principle and practice of constancy. A student must have a sturdy routine of practice and the muscle to return to it. The proper mixture of digression and constancy varies from person to person and from field to field—but it makes for a playful and soulful kind of responsibility, a responsibility that brings together the wild and tame in us for the sake of something outside us—a language, a theorem, or a sonata.

There is yet another aspect to responsibility, and that is a resistance to the utterly literal. Accountability insists on the literal: what you see is what's there. Responsibility, by contrast, involves a great deal of translation and interpretation. For instance, a novice writer will often take the editor's suggestions literally and make the exact changes requested, whereas an experienced writer might take the spirit of the suggestions and do what he wishes with the specifics. The same is true for a student of music. The beginner must follow the teacher's precise instructions on fingering, intonation, and so forth. As the student advances, she starts perceiving the principles behind the instructions and focuses on following those (or not, as the case may be). In education policy, we must be especially imaginative in our translations, since no two institutions and no two students are alike. While recognizing the truth of certain common principles, we must acknowledge that they play out differently from one situation to the next. I call this analogical thinking—borrowing from an ongoing discussion at the Dallas Institute of Humanities and Culture, where I teach in the summers—because it calls on us to perceive those likenesses that cannot be mapped onto each other point by point but instead require some kind of transformation.

So, responsibility exists at many levels, but it involves private searching, questioning, and adjustment. One does not simply attain responsibility and stay still with it. It keeps challenging us, asking things of us, daunting us, surprising us, and, day by day, giving us what we need in order to persevere.

Obstacles to Responsibility: Accountability Measures

What does it take to put such responsibility into practice? Nothing short of an obstinate and rebellious (but also tranquil) spirit. There is much to fight. We have not only setbacks and doubts, not only distractions and noise, but a force or combination of forces known as accountability. Accountability, in its worst form, is the mandated practice of answering to people who don't understand what we are doing. Accountability proponents say: if you can't show us results, on our terms, then you are failing and should suffer consequences. They believe that results can be standardized; that the standardized forms are the truth and the way of the future; and that if we pursue this truth and future aggressively enough, we will create a system where everyone can be measured against everyone else, and inequities analyzed and resolved. This mindset is similar to the phenomenon of "high modernism" that James C. Scott describes in *Seeing Like a State*: "a particularly sweeping vision of how the benefits of technical and scientific progress might be

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applied—usually through the state—in every field of human activity."[iv] Such belief and practice can do great damage in education, where fields must necessarily differ in their content, methods, and means of assessment, and where fields branch into subfields with their own differences and subtleties.

In 2005, Secretary of Education Margaret Spellings appointed a Commission on the Future of Higher Education. One of its purposes was to investigate the extent to which standardized testing should be expanded into higher education. The commission's chairman, Charles Miller, stated that "what is clearly lacking is a nationwide system for comparative performance purposes, using standard formats." In its final report, published in August 2006, the commission described current problems in higher education—such as low entrance standards and high dropout rates—and recommended, among other things, that "accreditation agencies should make performance outcomes, including completion rates and student learning, the core of their assessment as a priority over inputs or processes."[v]

The problems detailed by the commission are by no means fabricated. Many colleges have a low threshold for admission and a high dropout rate. Many students enter college without basic writing skills and proceed without making visible improvement. Given steep tuition costs, it makes sense that students, parents, and the general public would want transparency of a kind. The problem is that this information already exists. We can read course catalogs, online course pages, and student reviews; examine where graduates have gone; and more. Yet accountability proponents insist that this is not enough, that schools need to adopt a common measure of student growth. They insist, moreover, that we must move from a focus on inputs to a focus on outputs or outcomes. Inputs include curriculum, resources, and instruction; outcomes are the visible and measurable results, usually test scores.

The "outcomes" movement in education dates back to the late 1980s. Chester E. Finn Jr. captured the essence of it (enthusiastically) in his 1990 article "The Biggest Reform of All," where he alludes to Thomas Kuhn's concept of a "paradigm shift":[vi]

> Under the *old* conception (dare I say paradigm?), education was thought of as process and system, effort and intention, investment and hope. To improve education meant to try harder, to engage in more activity, to magnify one's plans, to give people more services, and to become more efficient in delivering them.
>
> Under the *new* definition, now struggling to be born, education is the result achieved, the learning that takes root when the process has been effective. *Only* if the process succeeds and learning occurs will we say that *education* happened. Absent evidence of such a result, there is no education—however many attempts have been made, resources deployed, or energies expended.

Finn uses a familiar formula: he juxtaposes the old with the new and disparages the former. One hears in Finn's words an insistence that *only* the results (measured in a transparent and standardized way) can be trusted as indicators of quality. Courses, cultural events, and other matter hold no value unless we see the payoff. There is no room for subject matter that takes shape slowly in the mind. There is no room for a quartet that stays with a person for a lifetime but was difficult to understand at first. There is no room for slow learning here, or for hope, perception, intuition, or gleaning. There are only results.

This rhetoric of results has put educators on the defensive; whoever suggests that there's more to education than results, will be dismissed as a defender of the status quo. In other words, if results

(crudely defined) are not your main concern, then, according to some, you must be an anti-result, wishy-washy, feel-good type. In fact, the opposite is often true. Those who question the primacy of results are often stringently demanding within their fields. Of course they want to see results—but they understand the many different forms that results can take, the time involved in achieving them, and the less tangible things around and beyond them. The danger of the accountability movement lies in its insistence on the generic, literal, and flat, its dismissal of the subtlety and particularity of subject matter. Despite its calls for higher standards, it tends to drag instruction toward a low middle.

Consider, for instance, a middle-school literature class—a rarity, as most middle schools focus on skills and strategies, not on literature as a subject. The teacher has decided to have students read and discuss the *Odyssey*; *A Midsummer Night's Dream*; poems by Blake, Tennyson, Milton, Hardy, Yeats, Frost, and Dickinson; stories by Twain, Poe, Irving, Melville, Pushkin, Gogol, and more. Then come the interim standardized tests—which are supposed to provide the "data" for instruction. The "data" tell her that a number of students have difficulty making predictions and inferences. So, she must set aside what she is doing and give them practice in these skills.

Now, these students may not have difficulty with predictions and inferences at all. They may have misunderstood the test question or thought about it in a way that the test-maker didn't expect. The test passage might have been poorly written; it might not have inspired any good inferences or predictions to begin with. However, in the spirit of "accountability," the teacher comes under pressure to set aside her better judgment and her compelling curriculum and focus on these skills. If her students do not show "growth" on the tests, her job may be at risk.

If "data-driven instruction" is constricting at the K–12 levels, in higher education it verges on the absurd, given students' wide variety of goals, programs of study, and trajectories. Mark Wait and Samuel Hope write in their policy brief "Assessment on Our Own Terms":

> The nature of successful evaluation in artistic matters depends on understanding the goal of the creator in great depth, and then being able to evaluate the creator's success at reaching that goal. Since there is a virtually infinite number of goals, and since decisions about them are made by individuals, effective assessment requires deep knowledge and sophistication. It is for all these reasons, and for other reasons we have yet to describe, that the arts rely primarily on individual evaluation rather than standardized assessment.[vii]

Yet those calling for "data-driven" instruction would like to see standardized assessment everywhere—in lower and higher education, and in the arts as well as in other subjects. Pundits and editorialists write about it with glee. Bill Gates has been pushing for the development of standardized accountability metrics in higher education; in April of this year, David Brooks wrote in the *New York Times* that "there has to be some way to reward schools [i.e., colleges and universities] that actually do provide learning and punish schools that don't. There has to be a better way to get data so schools themselves can figure out how they're doing in comparison with their peers." He proposed a solution: value-added assessments, that is, formulas currently used to rank teachers in K–12 schools on the basis of their students' test score growth.[viii]

How did we get ourselves into this situation? It is an extension, of course, of the accountability movement that preceded No Child Left Behind and continues up to this day. Its main rationale is that massive numbers of students have been shortchanged by our existing institutions. In order to help ensure equity, the argument goes, we must find a precise, reliable way to identify and address the learning gaps.

These efforts rest on a flawed assumption that education can be treated as a science and a social science—that all instruction should be "data-driven" and "research-based." Now, there is intelligent education research, but a great deal of it has more to do with social statistics than with education. A researcher poses a research question, sets up an experiment, gathers results, and interprets them—in many cases without considering their bearing on the subject matter itself. For instance, a researcher might determine that students working together in groups do better on tests than students listening to a lecture—but might not consider what would be lost if the lecture were dropped. Instruction in any subject involves complex judgment, which in turn involves the intellect, experience, aesthetic sense, and conscience. To surrender judgment to "data," without considering subject matter, is to engage in flawed reasoning.

The insistence on a "science" of education carries serious consequences. First of all, it brings confusion into the discussion; when we call something scientific that isn't scientific, we mix up our terms and working principles. Second, those caught in this pseudoscientific environment feel pressure to sound scientific. Whatever does not call itself a science, whatever is not research-based and data-driven, becomes suspect. Whoever does not talk in terms of data and evidence must be hiding something or clinging to obsolete practices, or so the assumption goes. Thus we may shortchange our own language in order to take part in the conversation. This is a great shame.

After all, any "evidence" we provide, any "data" we collect, any "effectiveness" we demonstrate, has meaning only in relation to our existing educational goals, which depend on our conception of education and of the subject matter. It makes no sense, in other words, to say that this or that approach is "effective" without explaining in what sense it is effective. When educators and policymakers talk about "effective" practices, they usually mean those practices associated with an increase in test scores. And so we have created a merry-go-round of madness. We have come to treat the high test score as the ultimate goal and good of education. To paraphrase the protagonist of Fyodor Dostoevsky's *Notes from Underground*, we have taken a chicken coop and declared it a palace.

What Is to Be Done? How to Uphold Responsibility

But if this picture is grim, it is not only grim. We live not only by the trends of the times, but by countertrends and layers of other times. For instance, there are still people who read Johann Joseph Fux's *Gradus ad Parnassum*, written in 1725, and delight in his way of teaching counterpoint and polyphony through dialogue, of conveying not only the rules and principles, but also the fine points, the hints all along the way that there is more to counterpoint than a student gleans at a given moment. Though not a bestseller today, this work is still read and admired, and is therefore a part of our time. We can say the same for poems, speeches, drama, stories, mathematical proofs, and other works that form part of the modern consciousness, however subtly.

At its best, education gives us these layers of ages. After reading *Moby-Dick*, we may hear its words, as well as older Biblical words, playing in our minds here in the present. A student of music who works on a particular piece—for instance, a Bach suite—enters layers of ages when grappling with the patterns and the phrasing. Over the years, we become aware of more and more layers; we see beyond the rage of the moment, be it an educational fad or a form of political extremism. It is this perspective on the present that allows us to question slogans, buzzwords, and clichés. We press on toward something that rings with accuracy, and we know it when we hear it. In the *Divine Comedy*, when Dante emerges from the Inferno out into the stars, he tells us that he

finds his way not by sight, but by ear—"non per vista, ma per suono e noto." We, too, must find our way by ear.

So, part of our hope lies in the preservation of language—not only verbal language, but musical language, mathematical language, and so forth—and the refusal to let it be flattened. It takes vigilance to defend language; on the other hand, language can hold up against the fiercest assaults. I will quote from a poem by the contemporary Lithuanian poet Tomas Venclova, whose poetry I have translated, and who has seen many an assault on language under the former Soviet regime.[ix] I will recite the passage in Lithuanian as well as English, so that you can hear the sound of the original. These are the final twelve lines of the poem.

> Ten, kur sostinė sukas ratu
> Ir išvargina sniego žaidimas,
> Kur migla neišduoda daiktų,
> Ačiū Dievui, dar esti žodynas.
> Viešpatijoj, kur draugo ranka
> Niekados nesuskubs į pagalbą,
> Tuštuma ar aukščiausia jėga
> Siunčia angelą—ritmą ir kalbą.
>
> Neprašau nei trumpos užmaršties,
> Nei mirties, nei kaltės atleidimo,
> Bet palik pirmapradį gaudimą
> Virš akmens ir ledinės nakties.

And now the English:

> Where the capital spins in a ring,
> And the snow games make us weary,
> Where fog won't betray the things,
> Thank God for the dictionary.
> In the land where the hand of a friend
> Never rushes to help one in anguish,
> The highest power, or the void
> Sends the angel down: rhythm and language.
>
> I don't ask for a minute's oblivion,
> Or death, or sins' forgiveness,
> But leave the primordial moan
> Over icy night and stone.

I am averse to reducing this poem (or any poem) to a "statement" of any kind. I hear in it the "primordial moan over icy night and stone," the ironic, agnostic, yet elemental prayer, and am grateful for the dictionary (which indeed helped me translate the poem in the first place).

But as I say this, I am also aware of the difficulty of keeping the best language alive, even in the absence of state oppression and censorship. Not only does our culture bombard us with jargon and urge us to focus on the blatantly successful and lucrative, but we ourselves struggle to make room for thoughtful speech. We must battle our exhaustion, forgetfulness, and frenzy; we must stand up against chatter and cliché. The preservation of language, including musical language, requires introspection, daily practice, and vigorous rejection of nonsense.

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This means taking the deepest and most joyous responsibility for our work—defining it according to our best knowledge and understanding, and refusing to submit to lesser definitions. This also means making room for uncertainty and failure—on the part of students, instructors, and institutions. Unless we fail at our work now and then, we can understand nothing well.

This is difficult to convey to policymakers bent on producing and broadcasting success. In their view, whoever speaks of the importance of failure must be suggesting that it's OK to do poorly, that we need not fret over mediocrity. Something rather different is true. To do our work well, we must imagine and strive for excellence—and fall short of it often.

Consider the student of composition writing her first symphony. The opening draws the listener in; the counterpoint and melodies are compelling—but somehow the piece doesn't quite hold together. The student hasn't figured out the textures and balances of the instruments, so parts sound lopsided, and some of the transitions abrupt. Moreover, the development section of the first movement is a bit cluttered—more going on than benefits the piece. Various other flaws combine to make this a good start but far from what she had hoped.

Now, parents and friends will likely tell her how amazing it is that she wrote a symphony at all—but that's almost like saying it's amazing to churn out 50,000 words during National Novel Writing Month. I am stretching the analogy, but the point still holds up: there is nothing amazing about quantity or scope in itself; for a symphony to be amazing, it must have merit. The student must come to understand where it comes to life and where it falls short. Then she must continue her work with greater keenness.

But living with failure does not mean wallowing in it or knowing no cheer. To the contrary: those students who strive toward something greater than themselves, those teachers and institutions that help them do so, have the vigor and hope of dedication. When one listens to conservatory students in chamber groups, one recognizes that there are still people willing to devote themselves to something worthy; young people who will set aside their phones, TV shows, and private preoccupations, and practice for hours; young people who dedicate themselves to music that bears years of listening, music that one comes to understand over time. Their teachers persist along with them.

How do we uphold responsibility and combat the excesses of accountability? The first way is to remain grounded and immersed in what we do—and that requires believing in what we do. No one can take our fields away from us, if we carry them in our minds and stay true to them. Even in the worst of circumstances, with budget cuts, layoffs, and elimination of entire departments, we may continue our work in its best form. It would be better, though, to work with the full support of our institutions and without fear of abrupt loss.

Thus immersion in our work is not enough. We must find a way to carry it out to the world—so that the public grasps what a music school does, what a high school does, what a literature course includes. We need people who know how to say, "this is what we do," explaining it to a wide audience without reducing it. In addition, we need to provide an entry, so that those who are moved by this kind of education, who wish it for themselves or for their children, know what they must do to make it theirs. This is part of the work of school administrators: to act as translators and interpreters for the institution, conveying its offerings and accomplishments to the larger world. They also act as buffers, examining accountability requirements and seeking ways to fulfill them without distracting from or diminishing the essential work of the school. They carry a torch in one hand and a shield in the other; their challenge is to hold on to both and to use them wisely, deftly, and continuously.

Miriam Nightengale, the principal of Columbia Secondary School for Math, Science and Engineering (where I teach philosophy and Russian), grapples daily with the challenge of preserving and strengthening the school's best work while meeting accountability demands. I asked her how she does this, and her answer was enlightening. In every accountability requirement, she says, there is a speck of a good intention or idea. Unfortunately, the accountability measures often distort this idea. But if one can recognize it and incorporate it into one's work, then one honors the original spirit of the accountability measure without caving in to its distortions. This takes virtuosity and independence of mind, but it can be done.

 Not only can it be done, but you—the people here in this hall—have been doing this year after year. Without your work, our musical culture would not be as rich or advanced. It is inspiring to look around this room and realize your aggregate contributions, as leaders of music schools, to musical culture. These contributions have immense value as a force for good and for civilization. Your work enriches and fortifies not only your institutions, but, by extension, music itself. Your responsibilities require solitude—because, as you balance the needs of your students, faculty, and supporters against the current accountability pressures, you need to maintain independence of mind in order to discern the best course of action.

To conclude, then: accountability and responsibility converge now and diverge then, but responsibility is the greater of the two. It is not only sturdier and more lasting, but vastly more interesting. As we fine-tune our work, as we spend evenings perfecting a paragraph or an extended musical phrase, we come to hear it in new ways, drop the extraneous matter, and listen more closely still. This is like John Donne's "gold to ayery thinnesse beate"; others might not see it when we do, but it refines itself and persists. The grappling with music, literature, and other subject matter; the reckoning with one's own imperfections, at the desk or in the practice room; the slow, persistent practice, day by day; the concerts, readings, recordings, master classes, and other offerings—no fads, no clanging jargon can end or diminish this work.

I wish you well as you fulfill your responsibilities and uphold the work of your music schools this academic year. Thank you.

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[i] Elizabeth Wilson, *Rostropovich: The Musical Life of the Great Cellist, Teacher, and Legend* (Chicago: Ivan R. Dee, 2007), 42.

[ii] Epictetus, *Discourses* 3.13.1–8, trans. W. A. Oldfather (Cambridge, Mass.: Harvard University Press, 1928).

[iii] Leo Tolstoy, *The Death of Ivan Ilyich*, trans. Robert Nesbit Bain (New York: Tribeca Books, 2012), 79, 82.

[iv] James C. Scott, *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed* (New Haven: Yale University Press, 1998), 90. Scott credits the term "high modernism" to David Harvey (*Ibid*., 377n3).

[v] Karen W. Arenson, "Panel Explores Standard Tests for Colleges," *New York Times*, February 9, 2006; The Secretary of Education's Commission on the Future of Higher Education, *A Test of Leadership: Charting the Future of Higher Education*, U.S. Department of Education, August 2006, http://www2.ed.gov/about/bdscomm/list/hiedfuture/reports/final-report.pdf.

[vi] Chester E. Finn, Jr., "The Biggest Reform of All," *Phi Delta Kappan* 71, no. 8 (1990), 584–592.

[vii] Mark Wait and Samuel Hope, "Assessment on Our Own Terms," policy brief (Reston, Va.: National Association of Schools of Music, 2007), 3.

^{viii} Jeffrey R. Young, "A Conversation with Bill Gates About the Future of Higher Education," *The Chronicle of Higher Education*, June 25, 2012; David Brooks, "Testing the Teachers," *New York Times*, April 19, 2012.

^{ix} Tomas Venclova, "I was welcomed by twilight and cold," trans. Diana Senechal, in *The Junction: Selected Poems*, trans. Ellen Hinsey, Constantine Rusanov, and Diana Senechal (Highgreen, UK: Bloodaxe Books, 2008), 85.

CASE STUDIES ON DEVELOPING SYNTHESIS CAPABILITIES IN UNDERGRADUATE STUDENTS I

REDEFINING THE AURAL SKILLS COURSES WITHIN THE *EXPERIENTIAL MUSIC CURRICULUM* AT THE UNIVERSITY OF MIAMI – FROST SCHOOL OF MUSIC

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Abstract

Pervasive and resilient knowledge structures have shaped Aural Skills curricula, creating a profound systemic disconnect between formal education and culture. As a response to this problem, the curriculum at Frost School of Music strives for synthesis in many facets, aiming for the ideal Aural Skills course: an emancipatory hybrid that is culturally meaningful, aesthetically sound, and pedagogically revolutionary. This paper outlines the most important facets of the newly revamped Aural Skills curriculum.

Introduction

Pervasive and resilient knowledge structures have shaped Aural Skills curricula, creating a profound systemic disconnect between formal education and culture. Across the country, music curricula propose goals and outcomes for Aural Skills courses that focus on technical skill development, stressing what the students will be *able* to achieve: "students will be able to identify…", "students will be able to dictate…", "students will be able to transcribe…", etc. Neglecting to acknowledge the skills needed to succeed in an ever-changing musical environment, these syllabi never mention what students will be *unable* to achieve. This is clear evidence of a widespread misconception that given technical skills, students have the capability of cognitive synthesis, knowledge transfer, and critical thinking.

Recent research (Damasio, 2000; Edelman & Tononi, 2000) reveals that cognition is context-dependent. Construction knowledge structures results from a dynamic interaction with the environment, where information and experience are intimately interlaced. Therefore, the notion of experiential education, defined by Luckman (1996) as a "process through which a learner constructs knowledge skill and value from direct experience" (p. 7), has become the driving force of this curriculum; students engage practically with concepts and skills while applying those in representative settings. Naturally, since there are no perfectly isolated musical events, we place strong emphasis in epistemic integration. Integrativism within a re-defined Aural Skills curriculum unfolds in three interconnected ways. First, the goals and outcomes are framed on interpreting human agency, thus drawing on socio-cultural contexts and related traditions. Second, working across stylistic boundaries expands the repertoire discussed in class. And third, the classroom format and teaching methodologies are further refined to help conceptualize and facilitate integrative work.

Redefining Goals And Outcomes

While I do not intend to rewrite the wealth of information available on learning processes, a few basic points that pertain to the goals and outcomes of an Aural Skills course need to be highlighted. I believe that, independently from the nature of the institution, type of degrees offered, or the credit hour allotment of the class, music schools should single out the most relevant skills of today's musicians, and subsequently envision learning outcomes that address those skills (and tools) students require to adapt within a new musical environment and music industry. This does not mean to compromise the acquisition of technical skills; rather, it means that students will be trained in cognitive synthesis, knowledge transfer, and critical thinking. Arguably, identifying holistic learning outcomes in music is more challenging than for other academic areas because of the breadth and abstract nature of the program. These are examples of learning outcomes included in our Aural Skills curriculum at the Frost School of Music:

- Engage Aural Skills within a performative situation.
- Aurally identify common features between music (or sound objects) as these relate to other arts or disciplines.
- Evaluate the suitability of musical gestures in a non-musical context.
- Synthesize musical parameters manifested in a piece/genre/style, to emulate (improvise or create) new music.

Goals, on the other hand, are precise and clear in order to design effective instructional materials, and for developing measures of assessment that reflect the outcomes of instruction. Goals are not intended to limit the outcomes of education or to constraint its possibilities, but rather to establish minimum standards of skills or competences being developed. Given the attention to detail and precision of each goal, the list of goals is quite lengthy. Goals are divided in categories that reflect the basic nature of the musical parameter discussed: melodic parameters, harmonic parameters, and temporal parameters. These are just a few examples of goals included in the 'harmonic parameters' section:

- Transcribe with Roman Numerals an 8-chord SATB progression that features Mode Mixture, Neapolitan, Altered Extensions on the Dominant, Augmented 6th chords, and Tritone Substitutions, by ear from a commercial recording.
- Perform at the piano an 8-chord progression that features Mode Mixture, Neapolitan, Altered Extensions on the Dominant, Augmented 6th chords, and Tritone Substitutions, in any key up to 2 sharps or flats.
- Improvise a single line over a ii-V-I progression in any key up to 2 sharps or flats, using ♭9, #9, and #11 on the Dominant (i.e. using the half-whole octatonic scale on the Dominant).

Expanding The Repertoire

Although one of the aims of a music curriculum is to transmit musical practices of the past, settling for a limited repertoire that draws solely on tradition runs counter to the musical experiences of our students. Certainly, the more students learn and understand music of the Western classical repertoire, the more they will enjoy it; but the overall emphasis on the Western canon is not conducive to the awakening of the young musician's potential, and tends to create hard boundaries between the music heard in class and music(s) heard outside of class. Students

then often find themselves at a loss reconciling what they hear everyday (in their iPods, at the movies, etc.) and what they explore in their Aural Skills course, thus finding little relevance in the content of their music curriculum.

In our a revamped Aural Skills curriculum, in addition to the Western Canon, instructors introduce and discuss a wide variety of styles and genres, from folk melodies to film music, to Jazz, to ethnic musics, to pop songs. Students are encouraged to propose repertoire of music they are currently listening on their iPods or mobile devices. When exploring familiar repertoire, students switch from just 'liking music' to 'understanding music.' During class time, instructors are keen to draw the student's attention to the unique features of a particular style as well as the commonalities between styles and genres.

Format And Methodology

Freshman entering the Frost School of Music take a theory and aural skills test. According to the results, students are divided in groups of roughly the same aural skills level, further refining these groups with attention to instrumentation so that the resulting ensemble is balanced. Although this is certainly a time consuming endeavor, research shows that students respond better when grouped with peers sharing equal skill level. Slavin asserts that "evidence points to a conclusion that for ability grouping to be effective…it must create true homogeneity on the specific skill being taught and instruction must be closely tailored to students' level of performance." (Slavin, 1987, p. 323)

The traditional 'dictation' format of Aural Skills courses is, by nature, not the ideal laboratory for interaction and collaboration. Therefore, the dictation paradigm of the traditional model has been (almost entirely) replaced by ensemble play, in which students perform, conduct, create, improvise, discuss, and analyze music. The 'receiving' of information has thus been replaced with the 'producing' of music. Gearing the Aural Skills curriculum towards interpersonal exchange that takes place in ensemble settings allows students to express, share, and test their skills and creative instincts.

Other than for sight-singing (or rhythm sight-reading) purposes there is no score provided to students. This helps avoid the much-criticized bias towards Western notation and musical tradition, while tailoring the course to aural recognition and performance without the mediation of notation. The textbook currently in use (*Aural Skills in Context*, by Chattah, Jones, and Shaftel, published by Oxford University Press) provides a well-tailored blend of materials to suit a balanced approach.

Contact time is 75 minutes two times a week, each class divided unevenly in two: 20 minutes within a large section that includes all students in the course, taught by *Lead Teachers*; and 55 minutes in small ensembles of 7-to-10 students, taught by *Teaching Assistants*.

Large Sections Taught by Lead Teachers

During the 20-minute large sections a Lead Teacher introduces a particular topic. Topics are introduced (at least) from three different angle: improvisation, sight-singing, and contextual analysis.

a. Improvisation:

Improvisation is the real-time composition that occurs when the fluent use of musical patterns meets creativity and musical communication. Improvisation is a social activity that relies on non-verbal communication among performers, and between the performer and an audience; in

fact, most improvisations unfold like spontaneous musical conversations. It has been a vital part of music making throughout history (from early plainchant to improvised cadenzas of the Classical period, to contemporary Jazz), and it represents the ultimate synthesis of musicianship skills. Nowadays, improvisation is an art and skill that should not be reserved for Jazz performers, rather it must be practiced and refined by all musicians.

Because improvisation generally takes place without the mediation of notation, students will attend to the sound being produced and learn to trust their ears with confidence. Furthermore, by making the connection between improvisation, notation, and theory, students will *know* and *own* what they perform. Moreover, the inclusion of improvisation exercises opens up windows for assessment, as students are able to express musical ideas spontaneously only after thoroughly internalizing the underpinning musical structures.

b. Sight Singing:

Sight-singing is a multifaceted task engaging both cognitive processes and physical/vocal skills. It helps students 'auralize' music, meaning the ability to internally hear and subsequently sing from notation without hearing the sounds first. We approach sight-singing with a variety of methodologies (depending on the most suitable strategy according to the repertoire) but the main thrust of sight-singing is geared to mastering the movable do solfège system. In solfège, visual (note reading) and auditory stimuli are associated with referents (solfège syllables or numbers) to aid in aural recall; this plays a mnemonic role, assisting in the development of aural representation. Instructors never present solfège patterns in isolation; research suggests that solfège practice that uses patterns extracted from songs known by the students significantly improves accuracy. (Petzold, 1960)

Vocal improvisation is performed entirely in solfège. In incipient stages, a simple melody is manipulated, embellishing its structure with pre-determined types of melodic movement such as neighbor motions, passing motions, and arpeggios. In more advanced stages, students explore vocal improvisation using different scales for each chord of a harmonic progression; this is similar to the concept of chord-scale proposed by Jazz educators, yet with the key difference of never changing the tonic.

c. Contextual Analysis:

Analogical reasoning entails observing correspondences across cognitive domains to generate meaning or to gain a deeper understanding of phenomena. Analogical reasoning is employed when students aurally recognize musical structures in a wide range of genres (Gregorian chant, Electroacoustic styles, Ethnic musics, Classical genres, Film music, Jazz, Popular styles, just to name a few). Therefore, musical structures should seldom be introduced isolated from their performative or musicological context. As a result, students will gain a holistic understanding of music, identifying common traits in disparate styles, while developing awareness of the context that surrounds each style. In essence, fostering the students' ability to transfer knowledge from theory to performance, from aural training to music history, even from math or linguistics to music, is key in developing their ability to function musically in today's complex musical world. For instance, in exploring the whole-tone scale from multiple facets, students should observe:

- correlations between impressionism in music (e.g. Debussy's *Voiles*, in which tonality is ambiguous) and impressionism in painting (e.g. in numerous paintings by Monet, in which perspective and shape are deliberately ambiguous),

- the use of the whole-tone scale within early film to accompany dream sequences (e.g. in *Spellbound*), and its subsequent change in semiotic value to suit suspense scenes (e.g. in numerous *The Simpsons* episodes),
- its use within popular music as part of a clear tonal context, generally to outline an augmented Dominant structure (e.g. in the intro to Stevie Wonder's *You Are The Sunshine of My Heart*),
- its use within the context of Jazz improvisation, generally to outline particular altered extensions of the Dominant, namely #11 and ♭13.

Small Sections Taught by Teaching Assistants

After meeting in the large section for 20 minutes, students meet in small sections of 7 to 10 students for the remaining 55 minutes, and perform various activities to reinforce the understanding of the concepts introduced during the large section. Having Teaching Assistants in charge of smaller sections, allows Lead Teachers to further nurture TAs on the various skills and methodologies for effective Aural Skills acquisition. Lead Teachers rotate among the various small sections and observe how Teaching Assistants interact with students.

Off-Class Activities

Off-class activities further emphasize improvisation, music in context, and sight singing. In addition to assignments drawn from the textbook, two software are currently used: Auralia™, and SmartMusic™. Assignments drawn from the textbook are designed to direct the students' attention to a particular parameter in the music, and to compel students to speculate about the relationship of those elements to a non-musical context. For instance, after identifying the circle of 5ths progression in Legrands's *The Windmills of Your Mind*, students are presented with an opportunity to observe connections among conceptual domains: "*because of the intervallic pattern outlined by the roots of chords, many scholars name the sequence a circle-of-5ths progression. How does that name relate to the title of the song "The Windmills of your Mind" and to the visuals as presented in the scene from* The Thomas Crown Affair *where the song is introduced?*"

Within Auralia™, students work on recognition, dictation, and transcription in an atomistic manner, isolating the various parameters of music; drills are tailored to the smallest detail to coordinate with the topics covered in class; the interface for entering answers range from the label to the keyboard, to solfege syllables, etc. Within SmartMusic™, students work on sight singing and improvisation; the SmartMusic™ record feature is an extraordinarily powerful pedagogical tool: students hear what they do wrong much more easily when hearing a recording of themselves than they do while singing or playing. SmartMusic™ allows to post real recordings to which the students improvise, this again can span a wide range of styles. Assignments are assigned electronically, students can attempt exercises unlimited number of times; once the student is satisfied, the completed assignment is sent to the instructor. Instructors can monitor the students' progress anywhere, even on their iPads or iPhones, and provide feedback to the students' submissions.

Conclusion

The newly designed Aural Skills curriculum at Frost School of Music strives for synthesis in its many facets: implementing a team-teaching format; drawing on the collaborative nature of ensemble play; applying a variety of methodological approaches in class, online, and hybrids; breaking sub-disciplinary silos of performance, musicology, theory, painting, literature, and beyond; cross-referencing repertoires and styles. In short, our ambitious goal is to formulate the ideal Aural Skills course: an emancipatory hybrid that is culturally meaningful, aesthetically sound, and pedagogically revolutionary.

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CASE STUDIES ON DEVELOPING SYNTHESIS CAPABILITIES IN UNDERGRADUATE STUDENTS II

ACHIEVING SYNTHESIS THROUGH CHAMBER MUSIC

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Two weeks ago, I read a paper at the joint meeting of the American Musicological Society and Society for Music Theory. The paper was on how the interaction of surface expression and formal structure in string quartets composed during the 1780s affected the commercial viability of these works. I played several musical examples during the presentation, and my lineup of examples included the usual suspects of Haydn and Mozart. But the linchpin of my argument rested on a topical analysis of Ignaz Pleyel's Opus 1, and, in preparing for this paper, that's where I ran into a bit of trouble. For as wildly popular as these quartets were in the late 18th century, there is no commercially available recording of them today.

As it turns out, I happen to be teaching a core undergraduate musicology seminar on the string quartet this semester, and just happen to have several of Vanderbilt's top string players in the course. So when I mentioned casually one day to my class of 18 students that I was looking for a student quartet to volunteer to sight-read some Pleyel for me, 16 hands went up and I had four different quartets to choose from. Three days later, I had a wonderful recording of all of my Pleyel musical examples. Since I'm a musicologist and simply cannot fathom reading a paper without play a musical example, here's my students playing 8 bars of that Pleyel. [PLAY Pleyel opening.]

Of course, I'm sure that any music school would be able to front up a student quartet capable of playing some rather accessible 18th-century music, and I suspect that any of my musicology colleagues at other institutions would be able to find students to record their musical examples in a pinch. But one of the reasons this was such an easy problem for me to solve is because three years ago Vanderbilt's Blair School of music launched an innovative chamber music-based ensemble curriculum. Every performance student at the Blair School is placed in some kind of chamber ensemble in addition to a large ensemble, and through this curriculum, students acquire listening and collaborative techniques that impact and enhance their overall musical development. More significant than the fact that they all play chamber music, though, is the timing and coordination for these chamber groups to rehearse and receive coaching. While each group works out its own rehearsal schedule, at least once a week they meet for one hour in the middle of the afternoon to rehearse, and this hour is strategically timed—it happens just before the larger ensembles rehearse—the orchestra, the symphonic winds, etc. So students arrive at these larger rehearsals not only warmed up and ready to play, but having really worked their individual listening and collaborative skills in more intimate musical works in the previous hour. Needless to say, the results—easily heard in, say, an orchestra concert—are astounding.

But on the topic of synthesis, I think it's easy to see how developing chamber music skills transfers readily to performance in larger ensembles. And, despite the obvious difficulties— nightmares might be a better word—in scheduling and finding space for dozens of chamber groups to rehearse at more or less the same hour of the day, it's not much of a musical or intellectual stretch to argue for the benefits of this coordination. So what I would like to share with you instead today are some of the other ways that our chamber music-based ensemble curriculum is integrated into the "academic" experience, and then how that integration informs

musical performance and engages with other music-related work. This two-way street, or perhaps coming full circle is a better metaphor, is the mark of achieving of true synthesis in a music school, at least in my understanding of the idea.

Before moving on to two more examples of synthesis precipitated by our chamber music program, let me return briefly to my Pleyel paper. The students who ended up playing and recording my musical examples became rather curious not only about the piece but about why I was interested in such seemingly "uninteresting" music. I decided not to answer them directly at the time, and suggested instead that we discuss such critical and music-historical questions only after we got the recording done. (I really needed this recording!) So they blasted through the parts I needed played and all up the whole recording session lasted only about 20 minutes. We ended up with lots of time to chat. So now that they had played the piece (and I really did throw parts at them and just said "GO!"), I asked they what they thought of it. All four of them responded the same way: it was fun to play! I pressed a bit more, asked what was fun etc., and in our casual conversation, they explained that it was easy to sight-read, it was obvious how to coordinate placements and entrances, and even during the first time through it, they felt like super-confident musicians. I asked if they felt like this when they played Mozart, and the violist said "HELL NO!" (I've got this on tape… we recorded the whole hour so the mic was still on). As we conversed, casually, and as they reflected on what was just so much fun about this unassuming little quartet, we ended up touching on some very big questions: What was it about Pleyel's quartets that made them so incomparably commercially viable in the 18th century? And what was it about Mozart's quartets that made them so much less so? Alternatively, what is it about Mozart's quartets that have led them to endure, to triumph in the end, so to speak, while Pleyel's music is now largely forgotten?

These are the big questions that under ordinary classroom circumstances I'm lucky if I can force awkwardly into the conversation. But here, because these students were a ready-made quartet, used to playing together, taking my History of the String Quartet course, and admittedly genuinely and wonderfully curious students, the big questions of interpretation and social history and musical meaning and cultural situation emerged naturally—organically even—from the integration of our performance and history curricula. My sense is that these four students were able to synthesize musical, historical, analytical, social, and cultural issues that arise in approaching the music of the late Classical style in a manner ultimately far more sophisticated than if I had attempted to force such synthesis artificially. In other words, this synthesis was possible because our curriculum strives to be organic and holistic.

For the rest of my talk today, I'd like to share two more specific examples that demonstrate how the integration of chamber music into the ensemble curriculum has precipitated our students' abilities to use the various skills they acquire at Vanderbilt in a multiplicity of musical situations. The most obvious example is a type of project that I suspect is a regular component in music school curricula across the country—the lecture recital. And it's clear, I think, how such a required component promotes the synthesis of various types of knowledge, skills, and musical thought processes. Although we have not put in place a formal lecture recital as a degree requirement, it is a required element in several of the academic core courses. (I think it's important to note here that it's not required by in the performance courses or, generally speaking, by the studio faculty. This particular performance initiative is coming from the academic faculty.) For example, the final project for my upper division musicology seminar on Haydn and Mozart is not the more usual stack of individual student term papers but rather an informal and collaborative concert of chamber works by the two composers. The students in the seminar choose the works themselves, set the order of the program, write extensive program notes about the history of the works to be performed, and then, before they perform their selection, they play excerpts for the audience to demonstrate how their analytical, historical, and cultural study of the piece has informed their particular performance decisions—both as individuals and as an ensemble. Because we have all of these ready-made chamber ensembles, from wind quintets to a

singer simply assigned a regular accompanist, the easiest part of this final project is working up the musical performance. Moreover, the preparation process for this event requires the synthesis of many skills that are absolutely essential for today's young musician: besides the obvious technical abilities required for their performance and the analytical and research skills necessary for their discussions, our students learn the difference between writing about music for print and writing about music for oral presentation; they learn how to set, balance, and order a chamber-music recital; they acquire some entrepreneurial skills as they publicize their event; they hone their public speaking skills in the lecture component; and, most importantly, I think, they practice an essential skill in musical communication—how to convey details of a performance in both words and music effectively to a mixed audience. In many ways, this most standard project—the lecture recital—may just be the most efficient way for undergraduate students to develop synthesis skills. And to do it well, in my experience at Vanderbilt, also requires considerable cooperation and a sense of shared purpose among the many individuals that make up a whole music school faculty.

Before discussing my last example of how we promote synthesis at Vanderbilt, I'd like to indulge in playing a few more minutes of music. I can't deny my musicological instincts or nature. This is the opening of first movement of a string quartet titled Jovial Suite by Riley Crabtree, a junior composition major at the Blair School of Music. [PLAY a bit of the first movement.]

This piece was premiered three weeks ago at Vanderbilt on the Living Sounds concert, a once-a-semester concert of pieces by student composers. I'll be honest… I was pretty knocked out by this piece written by the somewhat cranky and antagonistic 20-year-old who sits in the front row of my string quartet class and challenges just about everything his classmates say, and lots of what I say. But the more I thought about his piece and really listened to it, I thought I could hear a genuine sensitivity to the inner workings of quartet composition. So I talked with both Riley, the student, and his composition teacher not just about this piece but how he developed the particular compositional ability required to compose something so skillful. The answer I received, and most of this comes from the student himself, is to my ears the most compelling demonstration of successful synthesis in our music school. Riley talked about his own aesthetic and compositional choices, of course, but then he mentioned how his study of species counterpoint in his theory classes helped him understand linearity from a compositional perspective. And he talked about how his study of chromatic harmony informed his voice leading in this piece. He also shared some details about his composition lessons, as did his teacher, and much of that addressed questions like finding one's own compositional voice and, for him in particular, embracing a somewhat antagonistic aesthetic when necessary. But the moment that really jumped out at me in my conversation with Riley was when we talked about his experience studying the string quartet in my musicology seminar. It was not at all my intention to design a class aimed at a composition student, and I will admit that I was rather surprised when he enrolled in it. It's usually just a bunch of string players. But in our conversation, he admitted that he was not so interested in the historical questions as much as the analytical issues we got into—the analysis of surface topics in Mozart or the quasi-tonal aspects of Ravel. And he shared how spending the past two months studying string quartets rather intensely affected his own compositional choices and facility writing for this particular combination of instruments. But it was the more philosophical questions about the perception of musical time, and specifically differences between a musical recall, a musical retrieval, and a musical recollection as we distinguished them in the music of Beethoven, Schubert, and Brahms that really grabbed his attention, mostly because he thought the distinctions we were making (or trying to make) were total BS. He didn't set out to address this in his own composition, of course, but because we were talking about musical perceptions of time in a musicology class, he became more aware of constructions of time in his own music.

As my conversation with this young composer about his new piece came to a close, I will admit to feeling rather satisfied, and not just because he gave me so much material for this

presentation. This one student demonstrated to me a truly remarkable integration of the knowledge, skills, and thought processes of his music education thus far. And this was apparent in the composition of his own music, the way he coached the performers for the premiere of his quartet, and perhaps most importantly in conversation with his classmates and teachers. When he discusses music, things related to music, and even the big questions of his musical life, he demonstrates so compellingly a true synthesis of a multiplicity of musical skills and experiences. And I think a large part of getting him to this point, to achieving such synthesis in his musical life, is a result of the way chamber music is a thread that runs through the whole fabric of our curriculum.

Thank you.

MUSICIANS' HEALTH AND SAFETY: MEDICAL INFORMATION FOR ADMINISTRATORS

HEARING LOSS FOR MUSICIANS

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Introduction

Music is a beautiful thing to experience and enjoy, but it can also be potentially harmful to your hearing. Acoustic trauma is well-known to induce hearing loss. Although musical sound differs from other types of noise in some aspects, it carries the same risk of hearing loss for a given intensity and exposure duration. We wish to review the basis of human hearing, discuss noise-induced hearing loss, and offer some recommendations about treating and preventing this loss.

How do we hear?

During the 4th week of embryonic development, the human inner ear develops as the otic vesicle. This structure further differentiates and gives rise to our hearing and balance organs. The primitive external ear develops from six separate swellings of the embryonic germ cell layer during the 6th week of development. By the 18th embryonic week, the external ear has fully formed.

When we hear, environmental sounds are collected by the external ear or pinna, and travel through the ear canal toward the eardrum. The eardrum vibrates and the sound waves which traveled in the air are now conducted and amplified as they travel across three smallest bones inside the middle ear (malleus, incus, and stapes). The vibrating stapes bone functions as a piston, pumping the sound waves into the cochlea, our spiral-shaped hearing organ. Part of the inner-ear, the cochlea contains specialized receptor hair cells that are crucial for converting sound waves into electrical signals that are transmitted by the hearing (cochlear) nerve to the brain. Some 17,500 to 23,500 hair cells are distributed along the cochlea's spiral structure in a specialized frequency-specific architecture which allows humans to hear sounds in the 200 to 20 kHz range. Extending from its base to its apex, various regions inside cochlea respond to the sound of specific frequencies, called "tonotopic" organization. For example, hair cells in basal turn of the cochlear respond mainly to high-frequency sounds, and those in apical turn respond well to the low-frequency sounds (Figure 1).

Figure 1. Frequency range comparison
Cochlear nerve, hearing testing, and musical instrument ranges (left). Diagram of cochlear nerve showing tonotopic organization (right).
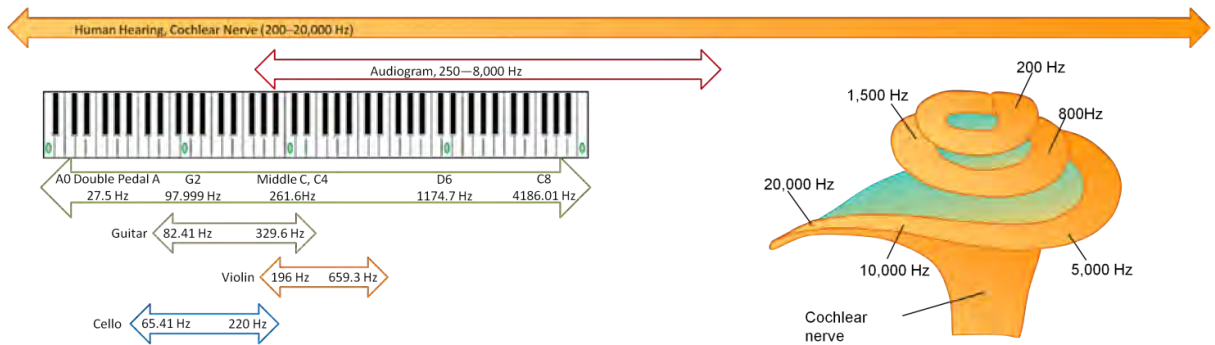
Piano has the widest range of frequencies compared to other musical instruments (Figure 1). Piano key frequencies range from 27.5 Hz for A0 double-pedal A to 4186.01 Hz for C8, but human hearing covers a far wider spectrum (200-20,000Hz). This means that a person with a high-frequency hearing loss that does not overlap with musical frequencies may still hear and appreciate a piano concerto with the same vivid sounds as when they were a child. However, sometimes a person with normal hearing by audiogram can still have high-frequency hearing loss above 8 kHz that is not measurable. This person may experience tinnitus, a bothersome ringing sound that can interfere with their enjoyment of music. Conversely, someone who develops low-frequency hearing loss may find it extremely difficult and even displeasing to listen to music, because the sounds are distorted and not-true to memory. Examples of normal hearing and noise-induced hearing loss (NIHL) are depicted in the audiograms in Figure 2.

Figure 2. Audiograms

Normal audiogram (left), and audiogram showing noise induced hearing loss (right).
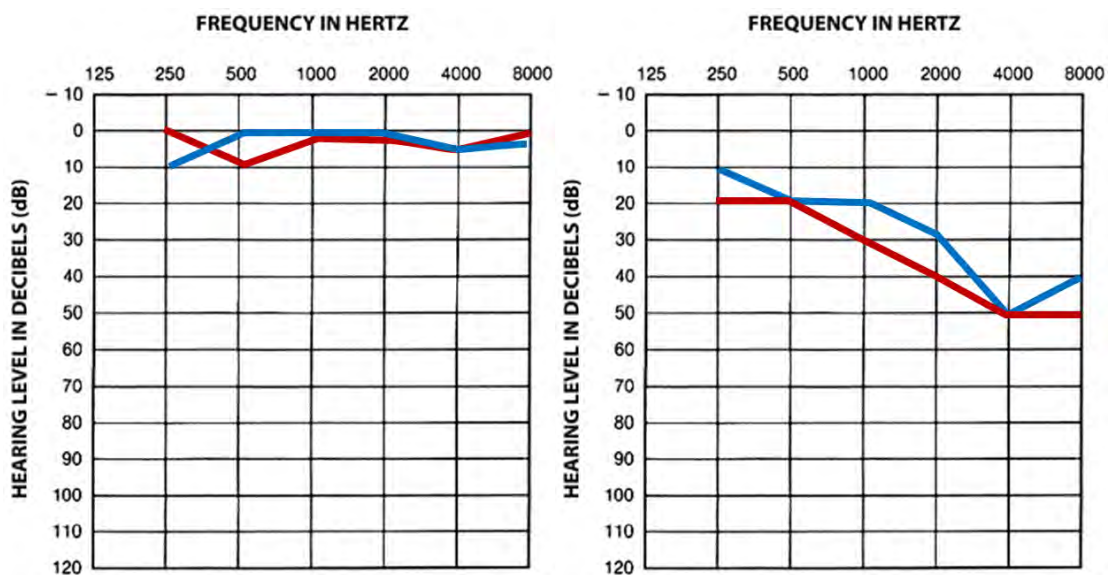
How do we lose our hearing?

With age, humans tend to experience gradual hearing difficulties starting with high-frequency sounds. This age-related hearing loss usually manifests in the 7th decade of life. There are a vast numbers of ear diseases, congenital disorders, and potential injuries that cause hearing loss including Meniere's disease, chronic infections, ototoxic compounds, radiation, loud noise, and head trauma.

Noise-induced hearing loss depends largely on sound intensity and exposure duration. Prolonged time periods of even moderate intensity sounds (including music) can cause hearing loss. Loud sound, whether from a rock concert or a symphony, can cause death to cochlear hair cells with resultant hearing loss. A survey of 329 student musicians revealed an overall prevalence of NIHL of 45%.[1] The cochlear hair cells most-sensitive tend to be those specialized at detecting high-frequency sounds (Figure 3).

Approximately 10% of the world's population suffers from hearing loss, half of which is attributed to unsafe noise exposure.[2] Hearing loss is the most prevalent service-related disability in military veterans treated by the U.S. Department of Veterans Affairs.[3] Much is known about the mechanisms of NIHL. Loud noise exposure triggers the production of damaging compounds called reactive oxygen species, or free radicals.[4,5] These chemicals cause an oxidative stress that damages hair cells in the cochlea for up to a week.[6] This destructive process is also involved in the development of cancer, Alzeheimer's disease, heart attacks, and even the aging process. Following damage by free radicals, cochlear hair cells do not regenerate, and the resultant hearing-loss is irreversible.

What can we do to treat hearing loss?

The antioxidant drug N-acetylcysteine has been shown to reduce the oxidative stress and evidence from animal studies suggests that it could protect against cochlear hair cell death.[6] Unfortunately, N-acetylcysteine has not shown the same protective effects in human[7], and currently is not approved for treatment of NIHL. Another possible preventive medicine for NIHL could be magnesium. Magnesium is an essential nutrient and controls cellular energy consumption. With increased energy demands within a cell, the risk of temporary or permanent cellular damage rises. Similarly, when a cochlear hair cell experiences increased energy demands in the setting of a loud noise, there is a risk for permanent damage. There are some positive data suggesting magnesium as a preventive medicine for noise induced hearing loss.[8] There is also experimental evidence showing that the steroid cortisol may have some protective effects on hearing.[9,10] Several clinical trials with other medicines including antioxidants and vasodilators are underway, although no FDA approved medication is available yet.

What can we do to prevent loss of hearing?

Because of the significant hurdles to reversing cochlear hair cell damage, prevention remains the best treatment for NIHL. The key to prevention lies in protecting the ear from harmful loud noises. Occupational Safety and Health Administration (OSHA) standards state that hearing conservation measures become mandatory at 85dBA for an 8-hour day of exposure (Table 2). Hearing conservation entails limiting noise exposure and using protective ear equipment. Engineering or administrative noise controls are required when exposure exceed 90dBA. Many musical instrument sounds could easily exceed 90dB and are considered loud

enough to cause permanent hearing loss (Table 1) According to OSHA, the maximum permissible noise level exposure for an 8 hour day is 90dB, but if the level goes up to 100dB, it is allowable only for 2hours. If the noisy environment is unavoidable or limiting duration of exposure is not feasible, even 5dB of sound protection from basic ear protectors can significantly decreasing the risk of NIHL.

Figure 3. Normal hair cells & damaged hair cells
Hair cells in the cochlea are comprised of rows of outer cells, and a single row of inner cells (top). Fluorescent image of hair cell damage in an experimental mouse model (lower). Outer hair cells are principally damaged by noise exposure, leading to noise-induced hearing loss.
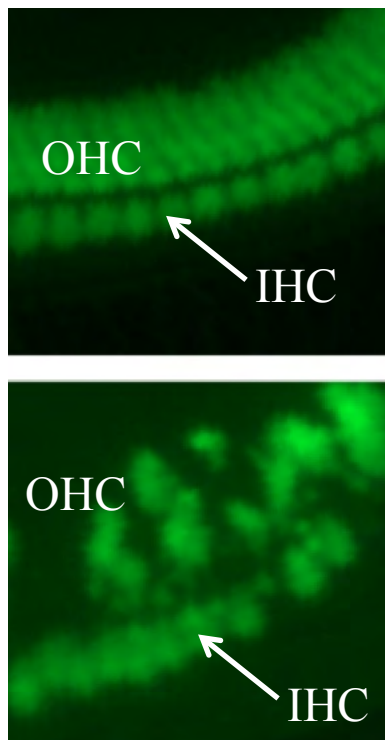
Table 1. Sound intensity of various forms of music

Music source	Noise level (dB)
Normal piano practice	60-70
Violin	92
Portable music headphones	94
Piano Fortissimo	84-103
Flute	92-103
French horn	90-106
Piccolo	90-106
Tympani & bass drum	106
Cello	85-111
Oboe	95-112
Clarinet	84-114
Trombone	85-114
Symphony music, peak	120-137
Amplfied rock music, 4-6'	120
Rock music, peak	150

Table 2. OSHA daily permissible noise exposure[11]

Duration (hours)	Sound level,(dBA)
8	90
6	92
4	95
3	97
2	100
1.5	102
1	105
0.5	110
<0.25	115

Summary

Loud noise and even prolonged exposure to moderate noise can cause damage to the cochlea and its specialized sensory hair cells. Depending on the intensity and duration of exposure, even melodic sounds generated by musical instruments can cause permanent hearing loss. Preventing this loss is a crucial because once dead hearing cells are damaged, they do not regenerate. We encourage musicians and music lovers alike to be mindful that loud music can be detrimental to their hearing; and recommend hearing conservation by limiting exposure and with the use of ear protection.

Figure 4. Summary points

1. Noise induced hearing loss (NIHL) is caused by hair cell death in the cochlea.

2. NIHL can cause distortion in speech and in music perception.

3. Sounds generated by musical instruments are loud enough to cause permanent hearing loss.

4. Prevention is key because cochlear hair cells do not regenerate - therefore hearing loss is irreversible.

5. Following acute hearing loss, there may be a critical window for intervention -no FDA approved medication available yet –but pending

6. For musicians constantly exposed to possible hearing damaging sounds, even a 5dB attenuation will make a big difference in reducing NIHL.

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ONLINE LEARNING

AN EVOLUTION OF EXPERIENCE AND PERSPECTIVE

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Introduction:

In this presentation I will draw upon my experience over the last ten years in online instruction, distilling from that experience those aspects I think are relevant and applicable to a variety of music institutions, colleges, schools, and departments interested in their own involvement and participation in online learning. First, some historic background:

Background:

Ten years ago online instruction in higher education was indeed a novelty. "Distance education" at that time was more likely to depend on correspondence via the U.S. mail than via the Internet. More than half of Internet users were still using dial-up modems, and the high-speed "tipping point" was still a few years away.

Nevertheless, important infrastructure was being put in place. Learning Management Systems (LMSs) were developed in the late 1990s that many institutions adopted in the early 2000s to facilitate online course delivery. Essential LMS functions included: course announcements, email communications, delivery of lesson content, group discussions, drop boxes, assessments, and a grade book. WebCT, Blackboard, Angel, Moodle, and Desire2Learn were among the LMSs available to institutions then. (btw, Penn State adopted Angel in 2001 as the University's learning management system.)

Institutions that were committed to online course development channeled financial and human resources to that end. "Teaching company" courses also sprang up, and offered a simple and cost-free way for institutions to jump into online learning.

An evolution of the concept of online learning—which is ongoing—began largely with the idea that the components of online learning needed to substitute for the absence of face-to-face classroom meetings.

As such, many designs of online instruction included video lectures. And if a textbook was already part of an existing classroom course, then it would likely remain part of an online version of the same course.

But educators quickly recognized the vital importance of the interactivity that occurs in the classroom setting. A critical focus, then, for online learning became finding ways to build a sense of community in the online environment, by promoting communication and interactions among students and between students and the instructor.

The virtual "classroom" would take many shapes: asynchronous discussion forums, live chat sessions, even video-conferencing.

And this central challenge and mission remains for online educators: how to nurture a spirit of community among students scattered in diverse locations, who may be contributing to "classroom" conversations at different hours of the day, and bringing widely varied backgrounds with them. Key to this mission is the instructor. Successful online learning depends on an

instructor who is present, accessible, responsive, and knowledgeable. Of course, a rigorous and engaging online curriculum is essential, as are relevant student activities.

The rapid technological advances of the last decade, along with the evolution of online instructional design, have called into question the necessity of a printed textbook for many courses. That question, I think, has become one of the touchstones of online course development.

Today online learning is taking place, to one degree or another, in virtually every program and course in higher education.

In a very real sense, today's classroom courses are all moving toward a "blended learning" model. I see a continuum of online content that runs by degrees through classroom-based instruction, through fully online courses.

Right now, there are essentially two models of classroom instruction, both of which incorporate online components:

- The first is the "Technology-enhanced" class: that is, traditional in-class meetings, enhanced by "smart classrooms" with Internet access; an LMS provides an online platform for out-of-class activities and curricular material; printed reading materials (e.g., textbook) normally serve an essential function within the course curriculum.

- The second is the "Blended Learning" model: that is, while there are still in-class meetings, they are approximately half the customary number; saving money, saving space; these are smart classrooms with Internet access; an LMS provides a substantial online platform for out-of-class activities and curricular material; printed reading materials (e.g., textbook) may or may not serve an essential function within the course curriculum.

The Blended Learning model has helped give rise to a movement, known as "flipping the classroom," that grew out of research in the 1990s and led in the 2000s to a reversal of traditional student activities associated with in-class and out-of-class time. In perhaps the clearest representation of this, instructor lectures are video-recorded and posted online for students to view outside of class, allowing class to be devoted to interactive problem solving among the students, with the guidance of their instructor.

I think the degree to which classrooms need to be flipped—or even can be flipped—depends greatly on the subject matter, the size of the class, and the individual approach of the instructor. Many instructors in traditional settings have long inspired their students and drawn them into active engagement in the classroom. In those cases, outside reading may serve the same function as an online lecture in the flipped classroom model.

Still, an interactive online multi-media curriculum can communicate and engage with students in ways that a textbook cannot. And it is this ever-expanding technological capability that is enriching classroom-based instruction, while opening the way for continued improvement in fully online courses.

Within the fully online environment, given the common characteristics of all online instruction—that is, there are no classroom meetings, and an LMS provides a substantial online platform for course activities and curricular material—I see a continuum of online course content, the boundaries of which can be represented by two extremes:

- The defining aspect of the beginning of the continuum is this: printed reading materials (e.g., textbook) serve an essential function within the course curriculum.

- At the other end of the continuum, we have a very similar setup: It's fully online instruction, but in this case, printed reading materials (e.g., textbook) do not serve an essential function within the course curriculum.

Between these two extremes can be found courses that freely mix printed reading materials with online curricular materials, because both are essential to the course.

       In many online courses, printed reading materials will continue to serve an essential function within the curriculum. In other online courses—particularly in the case of general education music courses—I would suggest that printed textbooks have become unnecessary, an anachronism, and possibly an impediment to the learning process.

       Two factors are key: first, music is one of a number of arts—of academic disciplines— that can be communicated effectively through digital media; and second, at the level of undergraduate general education, the curriculum needs to be shaped to meet students who arrive without a prior background in the subject. The limitations of scope and depth lend themselves to a well-focused, well-crafted online text. My experience with online learning over the last ten years has shaped my views on these matters. And so it is that I now share some of that history with you.

My experience:

Course: Rudiments of Music (2003-2004):

       Ten years ago I was invited to join the School of Music faculty at Penn State University. At one of the first meetings with my colleagues in music theory and history, we heard a presentation from a "teaching company" specializing in general education music courses for delivery via the Internet. At that time, January 2003, more than half of Internet users were still using dial-up modems, greatly limiting the speed at which data could flow between the Internet and any individual user.

       This company's solution to the issue of data flow was to place the course content on a CD-ROM, which students would purchase in order to participate in the course. The company also had a course website—specific to each institution's individual course sections—which coordinated students' access to the course lessons, and where discussion forums resided, along with course management data, including assessments, the grade book, and drop boxes for written assignments.

       One of the most impressive aspects of the music fundamentals course we previewed was the interactive nature of the lesson material. The virtual keyboard—and its tie-in with the grand staff—was a revelation. One often sees this sort of illustration in music fundamentals textbooks, but the interactive virtual keyboard was far and away a much stronger teaching tool for the material. The company also expressed a willingness to customize the curriculum at our request, adding an introductory overview of music history.

       Our music theory and history faculty decided then to adopt the company's course for use in Rudiments of Music, which is Penn State's general education course on music fundamentals. At that time, the course was being taught in the classroom, and so the new online components replaced a textbook, as well as many of the assessments that had traditionally taken place in the classroom.

       This was an early example of a blended learning model that we still have in place— except, of course, that now students no longer purchase a CD-ROM. With high-speed Internet delivering access to well over 90% of online users, students now simply purchase online access to the company's course site.

Not long after we had adopted the online course package for our classroom sections, I was asked to reconfigure the Rudiments of Music course for distance learners, so that the course could be offered fully online through Penn State's World Campus. An interesting historic note: Penn State's World Campus had opened in 1998, to usher in the use of online delivery of courses at Penn State. This new online course would be phased in to replace the "correspondence" version of the Rudiments of Music that had been the initial delivery system for distance learners at Penn State.

Since there would be no classroom meetings through World Campus, I wrote Supplementary Lecture Notes to be posted on the course site, and implemented weekly discussion forums that would provide the essential interactions among students, and between the students and the instructor. I also added an end-of-term reflection paper, asking students to reflect on how the study of the rudiments of music had enhanced their appreciation for music and musicians.

The following year, the Penn State School of Music began offering the online version of the Rudiments of Music. I mention this because of its relevance to the target student audience.

World Campus was instituted at Penn State to reach out to students beyond the boundaries of our Penn State campuses. The School of Music was offering the online version to resident students at Penn State's main campus of University Park.

It became immediately evident to us—and across the University—that resident students were interested in signing up for online courses. Multiple initiatives were undertaken to identify existing courses that could be redesigned and offered through online delivery.

Course: Evolution of Jazz (2004-2007):

I participated in one of these early initiatives at Penn State. In 2004, I was invited to write the School of Music's first online general education course, Evolution of Jazz. The course already had a long history of being taught in the classroom. We had been using a required textbook package that included listening CDs.

At the time, our plan was to create online lessons that would take the place of classroom meetings. Students, whether taking the course in the classroom or online, would have the same required purchase of the textbook package. In the online "classroom," though, we wanted to raise the existing student cap, from 40 to 60 students. In addition to the course lessons, we prepared a dozen quizzes, three exams, five discussion boards, and two short papers that would be presented as online assignments. This workload—for the students—matched the existing in-class course. The increase in the student-to-instructor ratio was possible because of the automation of some of the assessments and grading.

With the essential help of an instructional design team from the University's Educational Technology Services, Evolution of Jazz was initially developed, and we taught the online version of the jazz course in this manner for seven years. Over the last two years, we have implemented changes, based on my experience with another online course initiative.

Course: Film Music (2007-2009):

About five years ago, we began plans to create a new upper division course for music majors, as well as a new online general education course on the same subject, Film Music. Working with two of my colleagues, we developed an outline for both courses that would examine the role of music in narrative film.

We didn't find a textbook on the subject that seemed suitable to our purposes and emphasis. This was not going to be a history of film music course; rather, it would be a focused examination of the role of music in narrative film, including a handful of selected full-length films for study.

We made the decision that I would write the entire general education course, and that the online lessons would serve as the "text." My colleagues conducted the initial research for the upper division course, and handed off a great deal of course content to me for development within the general education course. I knew this would be a more detailed and in-depth writing task than was my initial online course assignment in Jazz. I was not simply writing lessons to supplement an existing text. I was creating the text from scratch.

We would maximize the College's investment in the project in two significant ways: first, by channeling the research of my colleagues into the general education course; and second, by providing selected lessons from the online course for use in the upper division course.

Fortunately, I had the help and guidance of our College's in-house instructional design team at the eLearning Institute. For me, their technical expertise and instructional design background were essential. I know my subject content, but I am far behind the leading edge of technological innovation. I imagine many faculty feel this way, and I think institutions committed to online learning understand the necessity for a technological infrastructure to support faculty efforts in online course development.

In addition to writing all the course content, I was also asked to design the course in such a way that an instructor—without an assistant—could teach a class of 100 students online. My earlier experience allowed me to come up with a more efficient instructional design.

But even more important than this numeric efficiency was the conceptual design of the discussion boards, to cultivate the knowledge and skills that the course is intended to develop in the student. Based on a model of focused viewing and listening, participating students are asked to select one of the brief film clips from among those posted on the discussion board, and examine the clip in the same way that they will for their end-of-term written assignment, when each student selects a clip from a list of more than 300 films.

The skills of observation, analysis, reflection, and synthesis that the students practice on their discussion boards are the same skills they apply in writing their end-of-term written assignments. These same skills are also tested within the quizzes and unit exams.

Instead of having five discussion boards, as in the jazz course, the new film music course would have ten discussion boards. On the face of it, I realize that doesn't sound more efficient, but the differences between the two models are significant.

In the jazz course, six teams of ten students had been set up. For each of the five discussion boards, all six teams participated in their own discrete discussions. Students would see only their team's discussion. Each student was expected to make an initial post and to respond to at least two of their teammates' initial posts on each of the five discussion boards.

In the film music course, five teams of twenty students were set up. Each team would be assigned to be participants in two of the ten discussion boards. But none of these would be private team discussions. Instead, the entire class—including the eighty students not actively posting and responding—was assigned to read each team's discussion board posts and responses, as well as to view the clips under discussion.

Each student's focus on two of the ten discussion boards would keep the workload manageable for the student. Yet, students would also benefit from the conversations of their classmates on the other discussion boards. And therein derives the efficiency. The instructor also benefits from this same efficiency, both in terms of his or her contributions to the discussion boards, as well as assessing the work of the students. A numerical comparison between the two models is instructive:

In the jazz course with 60 students, there were thirty individual discussion boards of ten students; that's 300 initial posts, and 600 responses. In the film music course with 100 students, there are ten individual discussion boards of twenty students; that's 200 initial posts and 400 responses.

If a model of efficiency was built into the course design, it did not carry over to the writing of the course lessons. Creating an entire course text from scratch was a somewhat

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daunting task. It is exactly the same task as writing a textbook. The experience was incredibly consuming, yet tremendously rewarding. In some respects, I think it's the best thing I've ever written—so far. From its launch in Spring 2009, the Film Music course has been enormously popular.

Course: Evolution of Jazz, revisited (2010-2012):

After a year's experience teaching the Film Music course and observing the student outcomes, I was convinced that we had developed a very good model for online learning.

I looked again at the jazz course and saw two possible avenues of redevelopment there: first, the discussion boards and end-of-term written assignment could be redesigned according to the Film Music model, which would allow the section enrollment caps to be increased from 60 to 100 students; and second, the online lessons and audio recordings could be expanded to become the complete course text, eliminating the need for students to purchase an outside textbook package.

Both of these course revisions have been implemented over the past two years. The first—revising the discussion boards and end-of-term written assignment—was funded in-house by a grant from our College, and took effect Fall 2011. The second—expanding the course lessons to replace the textbook package—was also funded in-house and took effect Spring 2012.

But there was an additional impetus for implementing this second change. In the midst of working on the first revisions, I was approached by a "teaching company" to write an online jazz course. I explained that I could not do that—without Penn State University—since the university owns the copyright to the courses I've written. But I thought it might be possible for the two parties, Penn State and Connect for Education, to reach an agreement that would allow Connect for Education to market our jazz course to institutions other than Penn State University. I knew I would be in line to receive a portion of any royalties flowing from such an agreement, so I had an additional incentive to deliver the new online course material.

Remarkably (from my perspective), the College was interested in pursuing this arrangement, and Connect for Education now offers the jazz course that I have written to all other institutions, except Penn State. This arrangement ensures that, as author of the course, I will not be receiving royalty payments from our own Penn State students, avoiding any potential conflict of interest. Dr. Keith Bailey, Assistant Dean and Director of the eLearning Institute explained the rationale in fairly simple terms: "We get a course; we get a happy faculty member." (Keith Bailey, in conversation, November 5, 2012)

Course: Classical Music (2012-2013):

Another online course initiative has begun for me this academic year, funded by a Mellon Foundation grant. In Fall 2013 we will be piloting a new online classical music course that I am writing, "Under the Hood: How Classical Music Works."

My particular take on the subject is informed by my academic discipline of music theory, and also by my experience with the technological capabilities of online learning. That is, technology in education has reached a remarkable point where we can illustrate fairly sophisticated music concepts clearly—and individually, in an interactive online environment.

In this case, the target audience is the general education student, but it's clear that this same technology holds great potential for instruction for music majors, as well. Many music theory programs already incorporate online components in their sight singing and ear training instruction, and I see tremendous potential to expand the online theory curriculum.

Relevance and Application:

For those institutions and music units wanting to initiate their own involvement and participation in online learning, I think the essential first step is to develop a vision, a rationale.

There are questions to be asked and answers to be found, all revolving around the central question: What is it that we want to accomplish?

- To increase the breadth of educational opportunities?
- To give students what they want (e.g., summer enrollment)?
- To improve academic quality?
- To improve academic efficiency?
- To meet the needs of current students?
- To attract new students?

And I think institutions need a financial model. Every institution will have its own financial model, but it starts with dedicated financial resources to support the development of the necessary technology infrastructure, and to support faculty time to write courses. (This would be a good time to point out that I am receiving five course releases over this academic year, so that I have time to work on the course I'm currently writing.)

Another important decision point is whether to in-source or out-source the work of instructional design. Out-sourcing of instructional design appears to be gaining traction, based on some pretty flashy press that companies such as 2U are receiving (e.g., 2U at USC; see techcrunch.com Nov. 15, 2012).

For those institutions lacking financial resources or a financial model for online course development, "teaching company" courses (such as those offered by Connect for Education) provide an entrée into online education. Whether an institution has a Learning Management System, such as Angel or Blackboard, such third-party courses provide a comprehensive online course platform.

Central to the development of online courses is consideration of NASM standards for distance and correspondence learning. The NASM National Office provides the following:

> The NASM standards state that distance-learning programs must meet all NASM operational and curricular standards for programs of their type. NASM Visitors and the Commission on Accreditation look not only at content, but also at delivery systems when they consider degree and non-degree programs offered through full or partial distance learning mechanisms.

At Penn State—and in the School of Music—compliance begins with curricular content. The University's course approval process does not specify the delivery system. It's the same course, whether it's offered in the classroom or online.

Other issues:

- verification of student identities: for us, this begins with secure, password-protected student logins;

- verification of student authorship of work: Penn State uses turnitin.com

- prevention of cheating: we rely on frequent revision of quizzes and exams, building a larger and larger question bank; randomization of questions and answers; creating a "moving target."

In summary, as noted by the NASM National Office:

> "The important point to make is that if institutions are offering or thinking about offering distance education programs, they must ensure that both programs and operations are consistent with NASM standards."

At the Penn State School of Music, our focus in online education has been on general education music courses, and I think that emphasis is appropriate. These courses are well suited to online delivery, and they will likely continue to anchor the School of Music's online portfolio. In addition to the three that I have addressed here, we also offer World Music, which was authored by a colleague about six years ago, and the Music of the Beatles, authored this past year by another colleague.

We also recently introduced two online graduate courses in the M.M. Ed. Program, two credits each, offered online over consecutive three-week summer sessions. Speaking with a colleague who authored one of the courses, I'm told that these online sessions can provide flexible bookends on either side of our one-year resident master's program.

What does the future hold in store for online learning? My guess is: A lot more! A significant and influential portion of world culture is committed to online media as an integral part of life. I think more online learning is not only inevitable; it's inescapable!

I'm a believer in the virtues of online learning. These are extraordinary times in which we live! But I hope that face-to-face meetings will continue to be valued in education, not only for their intrinsic merits, but for their essential contributions to the human experience.

My special thanks to: Dr. Linda Thornton, Dr. Sue Haug, Dr. Keith Bailey, and Dr. John Harwood, who took time from their schedules to meet with me to discuss these matters, and provided useful and valuable insights that have helped inform my consideration of the topic.

Appended below is further background information that was provided to me by the NASM National Office in preparation for this session:

Title IV of the Higher Education Act is comprised of rules that relate to federal student financial assistance programs. In practice, the system of Title IV funding, involves the work of both the U.S. Department of Education and independent recognized accrediting agencies such as NASM that are "recognized" by the Department. The Higher Education Act outlines the ways in which the government and accreditors shall work together in a system that results in federal distribution of loan, grant, and work-study money to deserving students attending institutions of quality.

After the Higher Education Act was reauthorized in 2008, NASM members voted to approve a number of proposed changes to the NASM *Handbook* in order ensure consistency with current legislation. The NASM standards state that distance learning programs must meet all NASM operational and curricular standards for programs of their type. NASM Visitors and the Commission on Accreditation look not only at content, but also at delivery systems when they consider degree and non-degree programs offered through full or partial distance learning mechanisms.

Other concerns linked to Title IV include the ability of the program to verify the identities of students enrolled in distance learning programs. What safeguards does the institution have in place to prevent instances of fraud in this area? How can they be sure that the person receiving the financial aid is also the person completing the course? Additionally, institutions must publish and have means for assessing students' technical competencies and the technical

equipment requirements for the program. To admit students that are lacking certain key technical abilities and/or resources is unethical and unfair.

The important point to make is that if institutions are offering or thinking about offering distance education programs, they must ensure that both programs and operations are consistent with NASM standards.

Notes:

Re: dial-up v. broadband: [Source: Web Site Optimization http://www.websiteoptimization.com/bw/0705/]

http://www.bizjournals.com/baltimore/news/2012/10/17/2tor-changes-names-to-2u-inc.html

# FOSTERING AND SUPPORTING STUDENT CREATIVITY AND INNOVATION

DAVID ROSENBOOM
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Youth Population

We live in an increasingly youth-oriented world. According to United Nations Population Information Network 2010 data, approximately 43% of the world's nearly seven billion people are under the age of 25! With only a little imagination, our minds reel with the implications for the future brought by this staggering fact. Also noteworthy is the fact that the largest percentage of this growth in youth-centered population lies in Asia and Africa. Because many of these key regions are economically challenged with low standards of living, it is a young, poor world that is rising.[1]
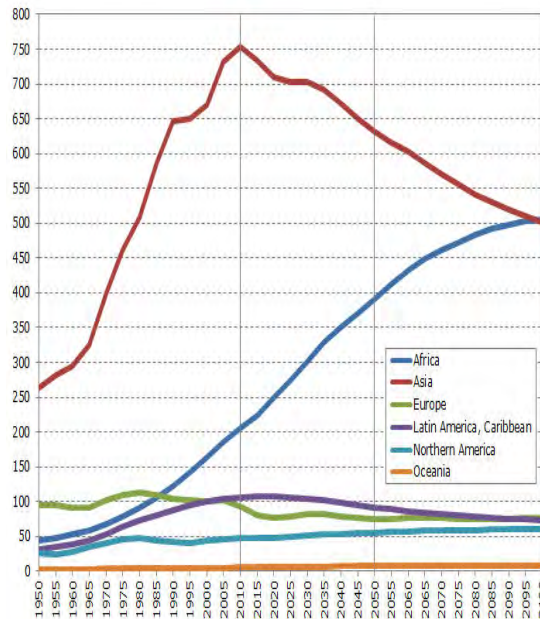
Population trends 1950 to 2010.[2]

Viewed from a global perspective, this rising youth population is predominantly poor, yet they are globally connected with technology they take for granted.[1] They are collaborative and intensely social, many preferring net connectivity to face-to-face communication. They are hungry for action and have high expectations. Many are feedback driven, craving attention. They are inquisitive and creative, customizers and experimenters, and they blend personal and professional lives. They are determined with a sense of urgency about the future of our planet and humanity. Increasingly, they are concerned about the cost of education and how to make a living.

Critically, those of us working in music education must remain keenly observant about where this rising population gets its inspiration. Clearly, their sources are pan-stylistic and genre deviant. The old fashioned notion, *schools of composition*, has long been out the door. Partly in response to radical changes in the career landscape for music and the evaporation of formerly defined career pathways, the idea of the creative *collective* is emerging again. Groups are banding together in mutual support of each other. Many of our students want their work to be perceived as socially relevant, and more and more, they want to have a creative role in the music they play.

In his 2012 NASM meeting on strategic planning, Doug Lowry, Dean of the Eastman School of Music, posed this question. "Should the academy mirror what's going on in the outside world?" It's a smartly provocative question. In a sense, the need to ask it points out that the academy may be falling behind our evolving youth culture. Creative students already know what's going on in the outside world, and we would do well to listen to them when considering our strategic restructuring. Each institution will construct its own response. They must do so, however, while being fully mindful and knowledgeable about that outside world, whether choosing to mirror it or not. In the current environment, possibly the best thing we can do for students is offer ways to release their creativity; this we <u>can</u> do. To understand how, we must first learn from what students are already doing, on their own.

So, what are the fundamentals in this new environment? What can schools do? Principally, we must nurture and fertilize emergent creativity, and then get out of the way! Creative activities must be nurtured; they cannot be pre-configured or legislated. This creates huge challenges for our top-down administrative and financial planning machinery. For example, one of the most effective tools an insightful music executive can bring to bear is a budget for the unknown, funds to fuel that which emerges from the contingent possible. Yet, this is the most difficult kind of resource to acquire. High-level institutional planners would be wise to allocate such contingencies in this new creative economy.

When a student enters our academy and asks, "What do I <u>have</u> to do?," we should answer with, "What do you <u>want</u> to do?" This is a tough question for students who may be emerging from many sadly formulaic, teach-to-the-test, secondary school environments. Yet if they can survive this moment on entering our creative communities, with gentle support, they will have a good chance of developing the tenacity necessary to eventually invent the career pathway that will enable them to succeed. Along the way, the academy must give them the agency with which to clearly frame what sets them apart, as unique, creative voices for our culture.

What is core?

How should we define a core curriculum in this environment? What now are the relevant fundamentals of music? Again every institution will find its own answer and must be encouraged to freely do so. Its answer will help define its institutional personality and position in the landscape of choices students have for acquiring knowledge these days. Many of these choices lie well outside the academy. On the meta-level of curriculum design, I would suggest just a few guiding principles. One, let the core be defined by emerging practice and stay flexible. Keep a hand on the pulse of what students really need to achieve success in their own, self-defined career pathways. Also consider what they need ultimately to sustain that success throughout a long life. This requires a sensitive blend of wisdom and non-attachment to the biases of our own training. Two, maintain a high exit bar. Whatever the students are doing, they should strive to become the best possible in that practice.

Again at the meta-curriculum level, four essential core competencies emerge. One, be able to identify the disciplines of a unique practice. If we can enable our students to not only invent the unique frame that defines their creative voice, but also to identify for themselves what fundamentals they will need to achieve success within that frame, what they will need to know and be able to do to contribute significantly to the cutting edge of their practice, we will have given them one of the most valuable tools we can provide. Two, acquire the agency to materialize

results. Students need to know how to get stuff done well and telegraph that agency to the professional world. They must produce high-quality products, again inside their own creative frame. Three, they must have communication competency, the ability to engage and bring the world at large into their world. And four, collaborative competency is critical. Their ability to succeed will depend increasingly on working with others, in interdisciplinary contexts as well as socio-economic and cultural contexts.

Creativity education requires sensitivity to new modes of learning. Davidson and Goldberg[3] identify several clear directions that have emerged from studies in new patterns of attention and learning in our culture: self-learning, horizontal curricular structures, credible collective investigations vs. one-way flow of information from specialists, de-centered pedagogy, networked learning, open-source education, connectivity and interactivity, and lifelong learning. All of these are re-shaping priorities in curriculum design. Creativity assessment tools are also needed, though creativity is difficult to quantify. Descriptive techniques arising from interdisciplinary critique may be more effective.

To sum up, effective pedagogies for creativity in our time must focus on teaching students how to acquire and develop unique artistic practices. We must teach them to ask what are the first principles of their unique practice and how to define their particular creative universe. After that, we must help them delineate the discipline and outcome measures needed to refine their practice. This is a student-centered approach. If, while being teachers, we are also practicing, creative artists, we will have a leg up in this process, for we will have engaged in it ourselves.

Strategic planning in the present age is pressing on us, to be sure. Our academies are largely unsustainable in their current business models, and new ones will require rethinking our very functions. To start with, it's important to ask probing questions. Here are a few such questions and points to consider that we have started with in The Herb Alpert School of Music at CalArts. Perhaps they may be useful; there may be many answers.

- How can we re-construct our curriculum so that it clearly communicates our attitudes about crossover thinking, stylistic blends, transdisciplinarity, both within music and across the arts, and the pan-genre inspirations our students are bringing to their creative work today?
- How can/should we best respond to the levels of preparation, exposure, and experience we see today among our incoming students?
- What are the best ideas we can bring to the challenge of most effectively enabling our students to succeed in the new global, VUCA (volatile, uncertain, complex, and ambiguous), horizontally networked, career world today?
- What is the most effective role for our school in the new DIY, multi-generational, educational marketplace that is fast emerging today?
- What is the best way to approach our curriculum—what is basic and what is opportunity-generating—in a world that will demand: individualized plans for access to education, ways to support a variety of rates and styles of learning, preparation for blended careers, yet-to-be invented financial strategies to pay for each individual's education, changing attitudes toward assessing work—(e.g. strong trends toward portfolio-based assessment), and alternative systems of certification or "*badging*?"
- How can we integrate project-based learning more effectively and clearly into our curriculum and in a way that both encourages developing core skills, while enabling students to find their true directions, own them, and from that, derive amplified motivations to learn?
- How can we best support the full engagement of everyone in our community in the exciting challenge of remaking our creative, educational, and art-making environment? How can we best counteract complacency?

- What is our response to the already rapidly changing models now emerging for higher education in general—(flexible *horizontal* structures for collaborative learning, often aided by new technologies, replacing old authoritative *vertical* structures, for example)?
- What is our response to rapid evolution towards competency based assessments and measuring artistic accomplishments when judging eligibility for graduation, instead of relying on the old participation grids, like "year level," and "residency requirements" that are possibly outmoded and no longer viable?
- Are "degrees" relevant for the future, and if so, what should they be?
- How do we enable multiple styles of engagement and levels of access to education that students in the future will demand and are already demanding?
- How do we respond to rapidly evolving trends in trans-stylistic, trans-disciplinary, pan-inspiration-based creativity that is obviously driving our students' work these days?
- Are we fully apprised about changing styles of learning, attention, and cognitive engagement that are now evident among students in general and that demand reassessment of old models for effective pedagogy and learning how to be life-long learners?

The realities of today's employment environment are upon us. Formerly standard, pre-defined jobs for musicians are shifting, changing, or disappearing. This includes the worlds of orchestras, operas, the film and gaming industry, recording, festivals, touring, online distribution, and so on. Recent data from the Strategic National Arts Alumni Project (SNAAP)[4] indicates good news: a relatively high percentage of graduates from schools of the arts in the U.S. are employed. However, these alumni are making their livings predominantly through blended careers, garnering about half their income from the field they studied in and about half from other kinds of gainful employment. This suggests that to act responsibly towards our students now, we should help them understand and acquire skills that may be valuable in the newly emerging workforce. These skills are also shifting. A study by the Institute for the Future[5] identifies ten skills critical for success in the future workforce: 1) sense-making, 2) social intelligence, 3) novel and adaptive thinking, 4) cross-cultural competency, 5) computational thinking, 6) new-media literacy, 7) transdisciplinarity, 8) design mindset, 9) cognitive load management, and 10) virtual collaboration. Many of these sound like essential skills for creativity as well. Consequently, blending them in a curriculum that gives agency for developing unique creative practices should not be so daunting, once we take up the challenge of <u>true</u> creativity education.

It may be useful to delineate a set of key challenges in the strategic restructuring that must be in our futures.

- Inventing adaptable business models rather than the typically unsustainable ones plaguing higher education today.
- What to do about student debt?
- Dancing with the lightning evolution in career climates for artists today.
- Preparing artists for inevitably necessary, blended careers.
- Rolling with the changing patterns of public support for culture—(The U.S. has always trailed the "free world" in this; now the "free world" is starting to copy our bad habits).
- Deciphering what's really changing and what's not new in arts education—bringing faculty along in this investigation.
- What's the role now for the time-honored 1-on-1 mentoring model? Mentoring will be key in the new flexibility required for future curriculum models. It must be taken very seriously, even considered like a course or music lesson, in which students are carefully guided through the myriad options from which they will be able to choose.

- How to support interdisciplinarity without making interdisciplinarity a discipline. Interdisciplinarity is fundamentally emergent and about access to courses, facilities, and open time for thinking and collaboration. If interdisciplinarity is scripted in the curriculum and turned into a discipline, it will be deadened.
- Budgeting for emerging of phenomena that can't be known or predicted in advance— actually the unknowable often ends up being the most powerful.
- What to do about assessment trends?
- Integrating venture thinking and entrepreneurship into pure art education.
- What are the *disciplines* students need in a *transdisciplinary* world? If we can't know, how can we best provide an array of options and make them accessible as needs become spontaneously articulated among students.
- How to balance substance with nimbleness, flexibility, and adaptability. We need supremely adaptive academies capable of quick and wise responses to change. This is one of our biggest challenges.

Initiatives at CalArts

Here are some examples of things we've tried and initiatives that are continuously emerging at CalArts and may be relevant to this discussion.

Reverse Funnel

In recent strategic planning sessions, CalArts faculty members have developed the concept of the *reverse funnel* approach to undergraduate core curriculum design. In this structure, all students enter through the narrow end of a funnel, during which they receive first-year instruction in what has been determined to be core for all. These subjects, though somewhat modular, are guided by what faculties determine to be essential to enable students to collaborate and work with each other in musical pursuits subsequently, during their remaining years in school. If we ask, "What do they need to be able to work as musical artists together?", clearly common, core competencies emerge for each musical community. After this, the curriculum becomes structured in modular pathways that fan out to the large end of the funnel. Students may collect those competencies necessary for their emerging individual voices as creative and effective artists. When competency levels are sufficient and the portfolio of work and courses is adequate, a degree could be granted. This plan is under development.

The Idea of Programs

The idea of curricular *programs* or bounded, specialized pathways may be outmoded. Alternatives to the idea of programs are being considered. The boundaries of programs at CalArts are presently quite permeable, though detailed requirements may sometimes make them still too rigid. New models may emphasize openness and project-based, customized, portfolio assessment for assigning credit, as opposed to traditional metrics like seat-time, year levels, standardized tests, etc. Student self-assessment may also become a part of new models. Evolving requirements may offer choices among areas of emphasis, showing alternatives and lists of options. For this to work well, effective mentoring is absolutely key! Finally, to effectively guide new creative voices, faculty must also live an artistic synthesis and see *art not different from life*.

Research in Art Schools

In new models, creative research should be encouraged as core, and not just left to graduate programs in research universities. Developing new forms of art and new art works can be substantiated as research. Research programs on creativity itself should be developed. Rethinking research in the arts, sometimes in collaboration with other disciplines, may reveal ways to open doors for new sources of funding not traditionally in the sights of music units (i.e. NSF, NIH, etc.).

Interdisciplinarity

Interdisciplinarity is fundamental in today's students' thinking. Most have already manipulated creative content in various media from childhood. Again, interdisciplinarity is about access to the widest possible spectrum of instruction, facilities, and time. It's about giving oneself the license to *establish a practice* that does not grow directly from extant practices. So what does it need to flourish? It must not be made a discipline itself. It needs academies of possibility, where attitudes support trying things without fear of failing. It needs open spaces in the curriculum, along with flexible and engaged mentoring. It also needs pooled resources applied by those watching—ourselves, as music unit executives with our faculties—to support powerful emerging work imbued with possibilities.

Creative Commons

To partially address the matter of time restrictions exacerbating interdisciplinarity, CalArts established a Commons.[5] Commons is a student-led effort to affirm interdisciplinary ambitions. Required courses may not be scheduled during Commons, so all students and faculty are free. (Commons currently runs Thursdays 4:00 to 7:00 PM every week). It is a time when all students at the Institute, unencumbered by formal academic responsibilities, have the opportunity to meet, to create, to invent, to discuss, and to engage in the possibility of dynamic, collaborative art-making across métiers. Commons is a time for conversations that one didn't know one had the time for. Commons is a place for conversations one didn't know one could have. All facilities that can be made available to students across the Institute must remain open during Commons. Though Commons is a young effort, indications are that students are taking good advantage of it.

Interim

During two weeks taken from the regular course schedule in January, faculty and graduate students may propose to offer special immersive and intensive workshops, seminars, collaborative projects, short-term classes, and other activities they could otherwise not pursue during the normal academic schedule. A kind of educational county fair has emerged in which students are encouraged to engage in special projects, often trying areas of study and investigation they have never tried before. Extraordinary work has emerged from Interim. Opportunities for interdisciplinary work are common during Interim. Interim is required of all students; they earn one unit of course credit and receive a grade for participation in an appropriate number of hours of work and submitting a written *experience report*. Student responses to Interim have been overwhelmingly enthusiastic and positive.

Examples of Interim subjects offered in 2013 included:
- African Drums & African Music Concepts Lessons
- Afro-beat & Dancehall movement class
- Ambient Atmospheres
- American Treasures: Two Pillars of American Music & Song
- An Introduction to the Music of Christian Wolff
- Art Lande: Improvisation and Creativity
- Art Lande: Jazz Standards, Advanced Improvisation & Composition
- Bach Chorales
- Bach's easier keyboard pieces
- Baltic Pagan Solstice
- Bodies, Sensors, and Sound
- Creativity Transfer Two
- Early Music on Modern Instruments
- Field trip to ARUP

- Flight Workshop
- From the GRM to Mego: A Survey of Electronic Music
- Indian Rhythm for Improvisers, Composers and Performers
- Inside The Black Box: Basic Electronics for Musicians
- Interface Design
- Intonation Workshop: The Performance Practice of Extended Meantone Temperament and Wolfgang Amadeus Mozart's Theory of Harmony
- Jazz Duo Concepts
- Jeff Franzel Songwriting Workshop
- Max/MSP Crash Course
- MFA Intensive - Jazz Composition
- Open Instrumentation Symphonic Jazz Band
- Quantum Hyperopera
- Radical Chamber Music
- Radical Self-Expression via Burning Man's Ten Principles
- Singer Songwriter Recording Project 2013
- Sound is Movement
- Taking Your Music on the Road: concert tour planning and booking for the self-promoting artist
- The Art of Transcription
- The Latin Easter Mass - History and Performance
- The Music of James Tenney
- The Rock Horn Project
- Three Panel Discussions: TIME, THE FUTURE, THE AUDIENCE
- Towards a Musical Consciousness: Exploring Mind, Music and Nature
- Transcription and Analysis of Freddie Hubbard's Trumpet Solos
- Unity in Diversity—Music and Dance of Indonesia

Performer-Composer Program[6]

Performance, composition and improvisation have been tightly integrated throughout most of the long history of music across global cultures. The era dominated by rigid separation of composers and their iconic products from performers who must interpret their instructions is drawing to a close. Though great monuments of musical art have been created during this brief, minor bubble in exclusively Western music history, new practices are increasingly emphasizing a merging of performing practices with composition practices in new creative voices. Systems of new musical notation also often demand very creative performers with high-levels of virtuosity and fluidity in navigating complex, alternative musical languages. This fundamental shift stimulated CalArts to establish a Performer-Composer Program for upper-division BFA and MFA students some time ago. Recently this has been extended to the DMA level as well. It is important to emphasize that this program is not a double major in performance and composition. Rather, the program seeks musical artists whose work exhibits a thoroughgoing integration of their personal composition and performance practices, and who are prepared to pursue their creative, scholarly and professional goals at the highest level. It is intended that graduates will be prepared for a wide variety of professional careers including individual artistic entrepreneurship, positions in education, and work in both public and private cultural sectors. While rigorous, the program offers each student the flexibility to co-design with his or her advisors a curriculum addressing individual needs and objectives. Extraordinary creative products are emerging from this program.
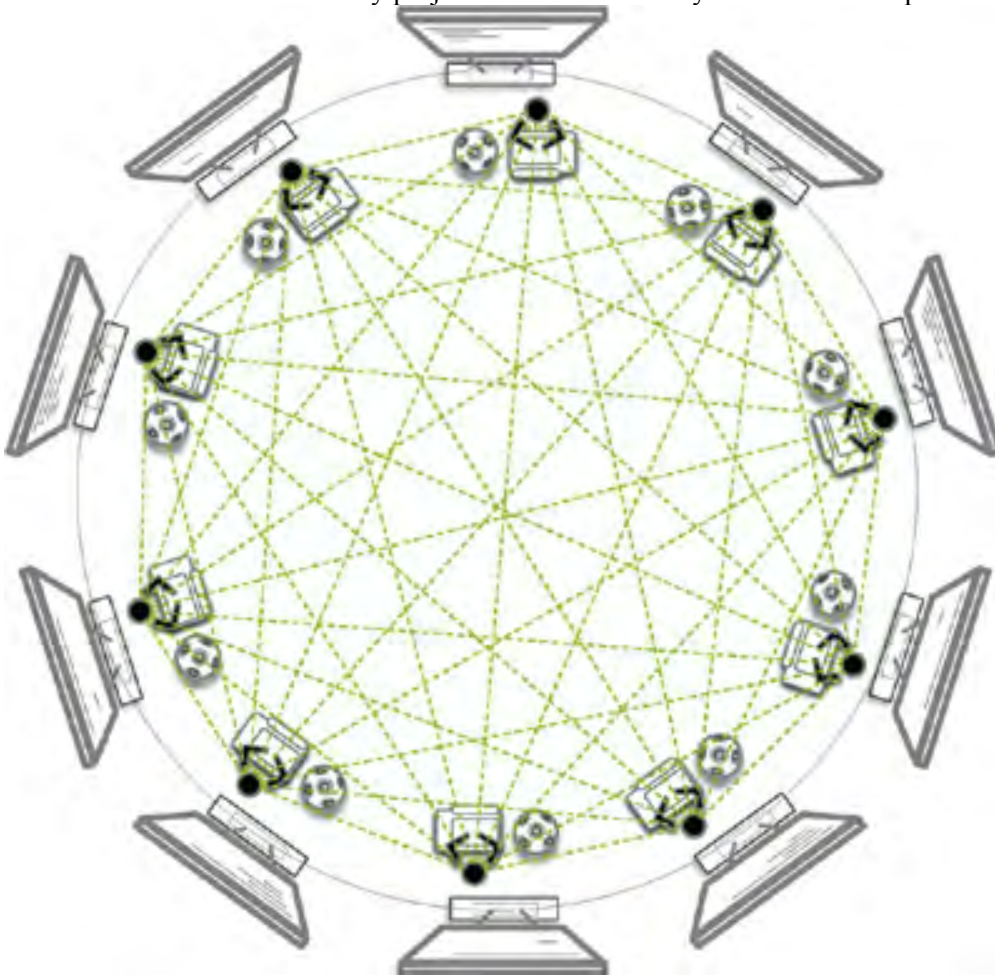
Open Learning Communities

Collaborative learning, both peer and facilitated, has become more and more important in our environment. In this context students are encouraged to define their own problems, question

and analyze assumptions, generate new ideas, and take sensible risks. As online education infrastructures become more available to faculty, lectures, reading, and research takes place more out of class, freeing class time for collective problem solving and more individual contact. This exploration of free-learning pedagogies also makes use of digital discussion forms and other technological tools.

N-to-N Learning
With National Science Foundation (NSF) support, CalArts has been developing methods and facilities for teaching computer science to artistic students. Ajay Kapur, Director, Music Technology: Intelligence, Interaction and Design Program (MTIID)[7] and Associate Dean for Research and Development in Digital Arts at CalArts, and colleague, Ge Wang, of the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, have developed an N-to-N teaching facility. Unlike the old model of one-to-many instruction, in which information flow is mostly one-way from instructor to students, the N-to-N model takes place in a classroom where all exercises and project work being carried out by students is visible to everyone in the classroom all the time. The students' work is displayed on digital monitors circling the room for all to see. This changes instructional dynamics dramatically; and outcomes show a marked increase in the level achieved by projects realized after only a short time in operation.

N-to-N Learning Model employed in CalArts' *Machine Lab*

Open Source Studio[8]

In another extension of peer community learning, CalArts' Center for Integrated Media offered a course recently in which students, faculty, and remotely present visiting artists located around the world participated in a new-media studio and critique course, Open Source Studio. The results highlighted what can be accomplished with telematic tools today to broaden access to distributed learning communities.

Interdisciplinary Courses

Though interdisciplinarity cannot be legislated or prescribed, some approaches to course design can be particularly effective. Here are two examples from CalArts.

Composition-Choreography

This is a seminar team-taught by the author and choreographer Colin Connor of The Sharon Disney Lund School of Dance at CalArts. It is not a course about how to set already composed choreography to music or how to choreograph already fixed compositions. Rather the class gives collaboration assignments in which students are asked to make works through which they investigate a genesis place wherein composing and choreographing are conceived as being the same, not different. Students are asked to take music, dance, language, and theater back to an origin point that may reside only in gesture and originate new work from this place. Sometimes prompts are given, such as those from the author's *Six Composition Lessons—Frames for Future Music*.[9] Creative teams often emerge from this class that develop extraordinary new work for years afterward.

Improvised Musical Theater

An innovative, two-semester, interdisciplinary course that has given students new perspectives has been developed by CalArts' Performer-Composer DMA candidate, Kristen Erickson.[10] An excerpt from the course description reads as follows.

Throughout the semester we will adapt improvisational games from both music and theater to a broader interdisciplinary environment. By playing, analyzing, and modifying these games, we will employ an iterative design process for creating performances. In addition to recent developments in interactive fiction, we will study the work of Viola Spolin, John Zorn, Augusto Boal, Sun Ra, Merce Cunningham, John Cage, Butch Morris, Pauline Oliveros, The Wooster Group, Nature Theater of Oklahoma, The Sims. The fall semester will focus on algorithmic strategies for improvised performances. Improvisational games and algorithms are both made of rules. Building on this, we can adapt concepts from computer science and video game design theory to our performances.

Pedagogies of Creativity

Broadening the traditional offerings focused on standard music pedagogy that prepare students for the inevitable teaching in their careers, Susan Allen, Associate Dean in the Herb Alpert School of Music at CalArts, has created a two-semester set of course on the pedagogies of creativity in general, *Toward Creativity: Pedagogy, Praxis, Philosophy*.[11] These topics are considered very important for future teaching competencies.

Global Collaboration Projects

Conceiving and producing collaborative production projects with international partners has become one of CalArts' most effective ways of building communities for its students in a world context. Many continuing, international, professional partnerships have grown for students from these projects, which have flourished after graduation as students become alumni. One prominent example is an interactive opera, called *AH!*, conceived by the author and writer,

Martine Bellen. Young composer-performers from ten countries were engaged in a collective project realized through workshops and international, telematic collaborations, and then finally produced in performances and installations for the local Los Angeles public as well as a global public via the Internet. The musical and text structures of *AH!* also reflect the characteristics of new music notation styles in which alternative pathways may be taken by performers. In this example, the thirteen stories of the AH! text are arrayed in a mandala form, which may be traversed in different ways by following linking lines connecting parts of the stories with each other and their corresponding musical materials.

AH! — Linked Stories Mandala-Wheel
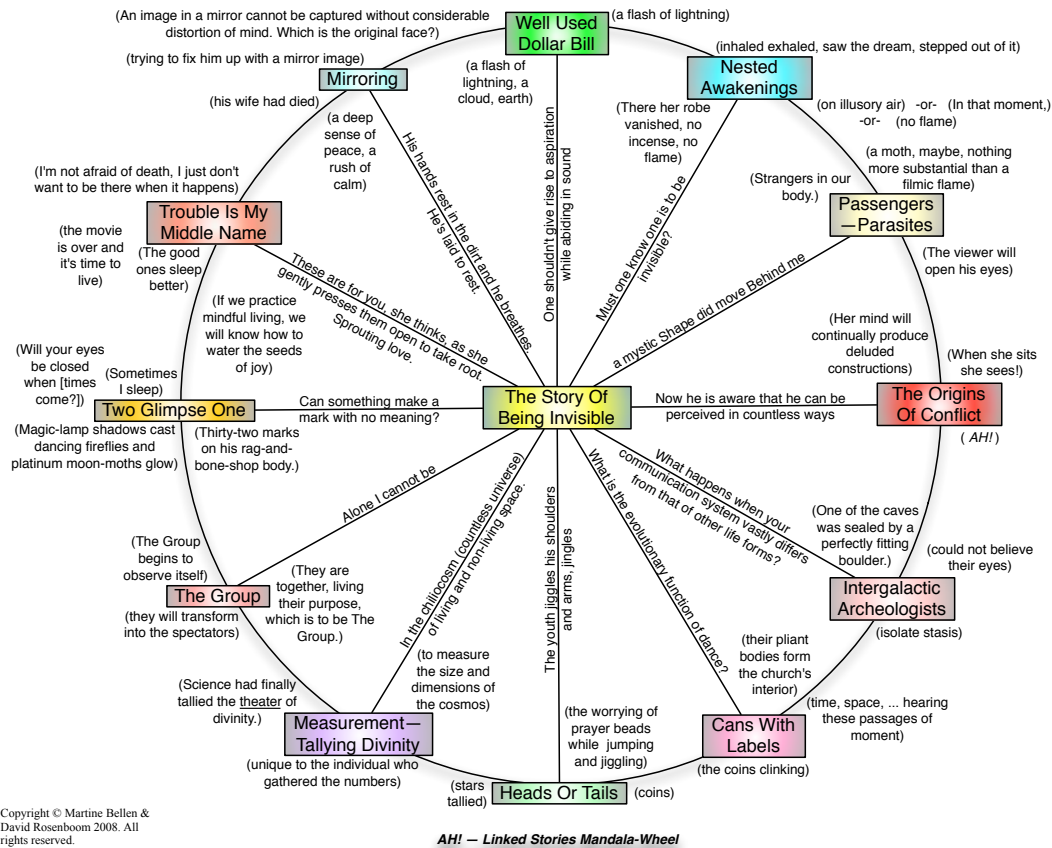
Very strong musical and educational pedagogies and enduring professional alliances developed for the participants in this project. Its full scope can be seen on the *AH!* project website.[12] Other internationally produced projects undertaken by CalArts have garnered similarly powerful results.

Creativity Transfer

Exporting creativity encourages ideas for creative solutions. Venture thinking can be gently introduced into our pure-art academies for positive effect without conflicting with art-for-art-sake agendas. Entrepreneurship and venture thinking can inspire the current generation towards creative output. *Creativity Transfer*[13]—a name derived from typical *technology transfer* operations of research universities—is an umbrella under which the author is encouraging such activity. Workshops and seminars have been offered and other projects are underway. Student responses have been energetic and positive. It has been particularly inspiring to observe how often students are ahead of us in understanding the importance and scope of this kind of thinking in the arts.

Creativity Unites

Creativity unites core inspiration, passion, competency, venture thinking, career, and agency. A school of possibility should always focus on enabling possibilities and avoiding the rigid decision-making traps that can close institutions off from essential flexibility, responsiveness, and adaptability, and also from inadvertently throwing out core, tested values. Our curriculum is here to draw out the talents of people who participate in it, not to be a game of limits to be conquered.[14] Creativity is a positive, joyful deviance living at the core of culture. James Carse reminds us, "Culture continues what Mozart and Rembrandt had themselves continued by way of their work: an original, or deviant shaping of the tradition they received, original enough that it does not invite duplication of itself by others, but invites the originality of others in response."[15]

Education as Open Space

This I believe: Education is open space, fundamentally emergent, fueled by collective invention and critique among individuals integrating information at rates and in styles unique to each, and supported by systems for acquiring the techniques, skills, and disciplines necessary to realize projects in thinking and materializing with maximum ease and efficiency.

We don't educate—in the sense of doing something *to* someone anymore, we compose opportunities for discovery in order to maximize the emergence of *education happening*.

ENDNOTES

[1] Salkowitz, R. (2010). *Young world rising, how youth, technology and entrepreneurship are changing the world from the bottom up*. (Hoboken, NJ: John Wiley & Sons, Inc.).

[2] United Nations Population Information Network. (2012). Online: http://www.un.org/popin/

[3] Davidson, C.N. and D.T. Goldberg. (2009). *The future of learning institutions in the digital age*. (Cambridge, MA: The MIT Press).

[4] Future Work Skills 2020. (2011). (Palo Alto, CA: Institute for the Future). Online: http://www.iftf.org/futureworkskills2020

[5] See: http://calarts.edu/commons

[6] See: http://music.calarts.edu/programs/performer-composer

[7] See: http://mtiid.calarts.edu

[8] See: http://oss.calarts.edu

[9] Rosenboom, D. (1987). Frames for future music (Six Composition Lessons). In The Future of Music. Compiled by L. Polansky, *Leonardo*, 20,4, 363-365.

[10] For examples of K. Erickson's work see: http://www.kevyb.com

[11] For course descriptions see: http://courses.calarts.edu/taxonomy/term/filter/5?field_course_code_value=MX&keys#MX400A

[12] See: http://ah-opera.org

[13] See: http://music.calarts.edu/creativity-transfer

[14] Rosenboom, D. (2008) A School of musical possibilities. [Online: http://www.davidrosenboom.com/media/school-musical-possibilities]

[15] Carse, J.P. (1986). *Finite and infinite games*. (New York: The Free Press, Macmillan, Inc.)

Useful Websites for Open Education Resources (OER)

Creative Commons: http://www.oercommons.org
Department of Education: http://www.openeducation.net

Open Education (U. of Mich., IU, MIT, Stanford & uPortal consortium: http://www.open-education.org
Institute for the Future: http://www.iftf.org
Future Work Skills 2020, (IFTF): http://www.iftf.org/futureworkskills2020

http://www.davidrosenboom.com
http://calarts.edu

MEETING OF REGION 9:
FRIENDS, FUNDS, AND FRESHMEN

EXPERIENCE OF THE MEADOWS SCHOOL OF THE ARTS,
SOUTHERN METHODIST UNIVERSITY

SAMUEL S. HOLLAND
Southern Methodist University

Background

During the recent past, the Meadows School of the Arts at SMU has launched an ambitious agenda of building a culture of innovation, entrepreneurship, and authentic community outreach on top of its foundation of quality arts programs. Many prospective students, parents, and members of the public are finding this overall emphasis attractive and the initiatives described in the following paragraphs are some examples of practices that have helped us sustain and increase enrollment, increase funding for the music unit from within the arts school and the community, and increase audiences in programs both on and off-campus.

Student Web Presence Requirement

Beginning with the class of 2016, all music majors at SMU are <u>required</u> to maintain an online presence that showcases the talent and skills that make them unique artists --and all Meadows students, regardless of major or classification, are encouraged to participate. First-year students begin this process before the first semester of their first year and keep it up to date throughout their studies as well as into their careers as artists.

An online presence is more that a Twitter account or website. It's about a comprehensive plan for presenting oneself and one's work professionally across multiple digital platforms. Meadows students are required to have a Facebook Page (NOT just a personal profile) as well as a website with a domain name attached to it in which their ongoing work is presented. SMU makes a free WordPress™ account available, but students may also select an external provider. We believe that a web presence is an essential starting point in the education of an artist who will be able to market themselves and their art, no matter what specific career path they may eventually choose.

To view current first-year SMU music student websites, visit:

http://www.smu.edu/Meadows/TheMovement/ArtsEntrepreneurship/StudentSites

FACE: First-Year Arts Community Experience

First-year students at universities everywhere spend many hours in orientation sessions on such topics as how to survive life in a dorm, how to make healthy lifestyle choices, how to pick classes, and how to start down an academic path. Music students at SMU also have a semester-long orientation that is developed specifically for the artist in today's world, a mandatory pass/fail course called First-Year Arts Community Experience or FACE. The web presence described above is a curricular requirement of FACE.

In FACE, first-year music majors learn to work together with other artists, monetize their practice, collaborate, and find common ground among their different forms of artistry. Team-taught by faculty from across the Meadows disciplines, students in FACE get to meet local and international professionals and gain real-world insight into what it means to be a working, collaborative artist. This orientation class does not spend time explaining how critical it is to spend days and nights in the practice room, although it should be evident that such discipline is still assumed and expected by the faculty. Instead, FACE is designed to teach a first-year student how to navigate the world as an entrepreneur and collaborator.

For more information about FACE, visit:

http://www.smu.edu/Meadows/TheMovement/ArtsEntrepreneurship/FACE

n.b. There is a separate required orientation course for music majors only that DOES focus exclusively on the unique issues music students encounter in college that includes academic advising, time management, practice skills, wellness, injury-prevention, etc.

Two New Minors

Most working artists are not famous. In reality, most artists make a living locally, so being relevant to a community is a key to getting paid. Since communities typically want to improve their quality of life, an explicit mission that includes 'making the world a better place' is an important component of being relevant. An artist must be able to articulate how his or her art will improve lives and community. Creating relevance in artistic practice allows a young musician both to grow a business and change the world at the same time. SMU has circularized both arts entrepreneurship and arts management into minors that can be undertaken by any undergraduate music major.

Minor in Arts Entrepreneurship

The 18-hour minor in arts entrepreneurship provides basic information and skills necessary to develop and launch a new arts venture--either for-profit or not-for-profit. It includes courses such as Arts Budgeting and Financial Management; Developing an Arts Venture Plan and Attracting Capital; Donors, Investors, and Public Funds. There are no prerequisites for this minor. Courses in the minor are taught, not by music faculty, but by professionals in the department of Arts Management and Arts Entrepreneurship (AMAE), supported by faculty in Advertising, Public Relations, Media Arts, and Journalism. All faculty have demonstrated success in the world of arts entrepreneurship. By using electives wisely, it is possible for a music major in any sub-discipline to complete this minor.

The Minor in Arts Entrepreneurship includes the following 12 hours of required AMAE courses in the department:

    Introduction to Arts Management
    Arts Budgeting and Financial Management
    Attracting Capital: Donors, Investors and Public Funds
    Developing an Arts Venture Plan: Legal, Strategic and Practical Issues

Students in the program must choose one 3-hour elective from the following list:

    Survey of Advertising

Creative Production
Consumer Behavior
Interactive Advertising
Social Media Marketing
Integrated Marketing Communication
Marketing the Arts
Into to Public Relations

And another 3-hour elective from the following list:

Entrepreneurship and the Hero Adventure
Law and the Arts
Social Entrepreneurship
Art Colloquium - New York
Management Communication
Topics: Communication Consulting
Producers Seminar
Integrated Marketing Communication
Marketing the Arts
Intro to Public Relations

For more details, visit:

http://www.smu.edu/Meadows/AreasOfStudy/ArtsManagement/UndergraduateStudies/ArtsEntrepeneurshipMinor

Minor in Arts Management

For those less interested in starting an arts business, but who are interested in working for an arts organization, there is a parallel 18-hour minor in Arts Management. The minor in arts management provides an in-depth view of how professional arts organizations are managed, with an emphasis on understanding the practical issues facing today's arts manager. There is some overlap with the Minor in Arts Entrepreneurship of required courses and electives, but there are other unique courses that deal with management, organizational behavior, cultural policy, etc.

For more details, visit:

http://www.smu.edu/Meadows/AreasOfStudy/ArtsManagement/UndergraduateStudies/ArtsManagementMinor

Meadows Creative Community

Meadows Creative Community (MCC) is an interactive online community where current students, faculty, and alumni can upload and showcase music, fine art, communication art, and other performance art to a potentially global audience. You might think of it as a combination of YouTube and Pinterest that is available to the public over the Internet to represent the artists and communication specialists in the Meadows school.

To visit Meadows Creative Community, go to the following URL:

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A user who joins MCC is able to do the following things <u>on the Meadows website</u>: link to a YouTube video, upload video to MCC, upload audio, upload photo albums, and/or create an alumni news update or success story. Everything in MCC is linked into social media—Facebook, Twitter, and other less established, but emerging applications.

The system is open to the Internet, but different groups have different capabilities. Current SMU Meadows faculty, staff, and students that log in to the system with their SMU user ID and password can view media, contribute media, comment on items, "like" items, and share items via Facebook and Twitter. They can also edit media they've contributed as well as delete their own media.

The general Internet public can comment on items, "like" items, and share them via Facebook and Twitter. The public can also submit a request to become a verified alumnus. SMU Meadows alumni enter the system as a general Internet user, until they submit an alumni verification form and gain approval to post media. This process is quick but is not automated. Once approved, alumni can submit, edit, and delete items in the same way as current students, faculty, and staff. They can also submit success stories, telling of what they've been up to since graduation.

There is considerable risk in a project such as MCC. Not all work is perfect or even "finished" in a traditional sense. Some pieces are experimental, controversial, or maybe even beautiful. We believe that, in a community of artists, risk-taking should not only be allowed, but encouraged and celebrated (within some boundaries). Uploaded content is screened before it is published. Social photos and/or anything that violates copyright will not be published.

The system is built on the open-source Drupal CMS and modified using modules, theming, site-building, and numerous customizations. Staff members from across the university worked almost two years to make MCC possible. The Division of Music could not have accomplished a task of this scope on its own.

At present there are approximately sixty music entries. Examples of music content include faculty interviews, a student-led facilities tour, behind the scenes interviews and candid shorts at concerts and in rehearsals, lots of performances, photo galleries, alumni success stories, and excerpts from media (news stories, etc.).

MCC is more than an archive, an academic repository, or a private sharing system. It was designed to help Meadows students, faculty, staff, and alumni have their work seen by larger audiences.

We also use MCC in recruitment. For example, prospects can be directed to a tour the facilities guided by a student or they can watch an interview with a key faculty member before they actually get to meet the faculty member. They can listen to examples of student and ensemble performances as well as see videos of behind-the-scenes activity, including rehearsals. MCC is also used in event promotion. For example, the marketing team sends a weekly blast email to the campus, arts patrons, alumni, and other interested parties. The blast email links directly to MCC content so that a patron can preview an upcoming performance or find contextual information that will help illuminate it.

Summary

These five interrelated initiatives are part of an overall strategic plan to attract and retain students in the 21st century, to support alumni, and to create transformative impact on the arts community in Dallas and elsewhere. Insofar as each is successful, donor awareness and involvement is increased and a new generation of patrons is attracted to support the music unit at

SMU. While these initiatives do not tell the full story, they are presented here as examples of strategies that have helped to broaden the base of support in very challenging times.

RECRUITING AND MARKETING CASE STUDY
"HOW I DOUBLED THE SIZE OF MY DEPARTMENT IN ONE YEAR"

MARK AARON HUMPHREY
University of Mary Hardin Baylor

There is an old adage that the church began in Jerusalem as a movement, went to Greece and became a philosophy, went to Rome and became an institution, went to America and became a business. I grew up in that business. My dad is a mega-church pastor, and before I returned to full-time academia a year ago, I was too. My dad was a small groups pastor, responsible for establishing community and personal connection within a large, sometimes impersonal-feeling organization. So I grew up hearing about strategies for how to do this, which helped prepare me for the role of overseeing creative arts, communications, and marketing. Essentially, these are some of the strategies I employed in order to double the size of a struggling department during my first year as music chair in one of the most competitive markets in the US (Texas) during a downward national trend in enrollment.

My Background

I came to the University of Mary Hardin Baylor as Chair of the Music Department after having been a full-time worship director for large, high-profile mega churches in Los Angeles and overseeing church music studies at Azusa Pacific University. Aside from my musical responsibilities, I also oversaw marketing, communications, and worked closely with our media & technology departments. While we strove to grow and expand the reach of our organization, we also knew that the key to meaningful growth lie in personal connection and community. For that reason, we were very intentional in how we presented and cultivated our group identity. This approach greatly informed my approach to establishing community, marketing, and recruiting at UMHB.

UMHB When I Arrived

When I arrived during the fall of 2012, our department had 45 music majors, roughly half of its historical average. We also had fourteen full-time music faculty, which meant that the security of my faculty's positions would be greatly improved by turning around a steadily declining enrollment of music majors. While we have a beautiful, historic campus, our music facilities are lacking. With no legitimate performing venue for large productions, limited technological resources/labs, and poor ensemble rehearsal space, our music facilities currently are unable to compete with public high schools in our area. This made it difficult for us to increase enrollment, though our university was expanding rapidly. However, the greatest asset we have is a talented, dedicated, caring music faculty. Were it not for this, their openness to change, and their willingness to participate in recruiting, we would not have succeeded in our efforts to grow the department.

Establishing Community

As I applied the philosophy of community building from my mega-church background, I encouraged (truthfully, expected) our faculty and students to engage via social networking. I created a framework for this, the specifics of which I can elaborate upon at another time. Suffice it to say that the key to the success of social networking lies in an intentional approach to leading and cultivating it. I had to incentivize participation heavily at the beginning. Facebook posts would go out offering iTunes gift cards for the next ten students who registered for our Twitter feed or for the next student to post a picture of themselves in the practice room (presumably practicing, of course). Aside from building community, I was also leading the faculty and

students to tell the story of our department. One of the most underappreciated aspects of music school is the experience itself. I also knew that by telling this story in this way and by sharing pictures, videos, and recordings, potential recruits would get a window into what it looked like to be anything they wanted, but never "just a number."

Another component of my approach to community and social networking was to embrace our old building instead of complaining about it. There were a lot of things that it couldn't do, like isolate sound from room to room, allow us a nice performing space, give us a place to gather, or impress recruits and their parents with its grandeur. However, the building is almost a century old. Imagine the stories it could tell, if it could talk. So I decided to try and give it a voice. Right around that time, there was a Facebook fad of groups entitled, "You know you're in _____, if…" So I jumped on that bandwagon and created, "You know you're in Presser Hall, if…" To this day, it has been one of the most meaningful arenas for sharing memories among alumni, students, and faculty within our department. Thankfully, this tool can continue to build and build over time and archive the stories of our building.

Marketing Plan

Being in Texas, our competition for students is sizable. As I surveyed the landscape of our competitors and their marketing approach, I saw fairly standard approaches to marketing, which emphasized performance halls in their ads. Since we have no performing arts center, we were forced to take a different approach. With nearly a 3:1 student to faculty ratio, our capacity for individualized attention was a distinct advantage. I knew we needed to develop a personal approach to marketing, so I designed our "just a number" campaign. This campaign shows pictures of several of our students with captions like "Nick is a worship leader. Maddie is an opera singer. Cristal is a teacher." The overarching tagline read:

> You can be a lot of things at UMHB.
> "Just a number," isn't one of them.

As I chose the pictures for the ad, I focused on diversity of race, specialization, and cultural touch points. We were able to highlight classical & commercial music, performing & teaching, vocal & instrumental all within one ad. We also focused our marketing efforts to be full-page, full-color, in important places, instead of our previous "scatter shot" approach. Combined with this was a complete overhaul of our department website, which focused on dynamic, event-driven content, which allowed us to match the level of diversity in our ad on our website. Here too, we focused on personalizing our brand. A common event scroll of large pictures would include commercial music, staged productions (with strategically taken photos to hide our lack of a PAC), classical works, and teaching-related events that featured young children. When a student recital is coming, we give these students the same focus as a visiting artist, complete with picture and program info. One of our most effective seasons was when a picture of a nationally-known rock musician was followed by our opera production, which was followed by a picture of our music education students working with special needs kids at an event we host for them and their families each year. To me, this was a meaningful picture of the breadth and depth of what music looked like in our community. Often we are so focused on what music sounds like that we forget how important its visual experience is as well.

Recruiting Plan

I saved this section on recruiting for the end, because it was really built upon the foundation of community and marketing that we had established. Without those things in place, this plan would not have been nearly as effective. There is no silver bullet in this plan, but there are some practical things that might help other programs who seek to improve recruiting. You'll see that, like marketing and community, this required work.

As soon as a prospective student connected with us, we made sure they had links to all of our social networking platforms. Getting them connected with our story and community was key. Once students submitted an online audition request, 1-2 music faculty contacted them right away in order to identify their focus and interests. My hope was that every recruit would eventually have 15-20 contacts from us from the time they first connected with us until the time they submitted their signed scholarship agreement (indicating they would attend UMHB). With a large full-time faculty, this was possible. A couple weeks before their audition I would personally Facebook them requesting them as a friend. Usually 1-2 other music faculty would do this as well. This way, the night before they auditioned, we could message them wishing them luck and telling them we were excited to have them on campus.

In addition to our departmental database (which includes all recruits, students, alumni, and contacts for the department), I maintained a spreadsheet with every prospect's name, instrument, and audition date. We have specific rubrics for assigning tiers to our auditions. This allows us to compare auditions as objectively as possible. Once they have auditioned, that tier is assigned to them and notated on our spreadsheet. The final thing notated on the spreadsheet is a likelihood score. This score ranges from 0 (student has committed to another school) to 5 (student has signed/returned their scholarship agreement to us).

This number rises and falls throughout the recruiting season. I maintain these numbers based upon every contact we have with a student. If a prospective doesn't respond to an email or phone call, their number lowers. If they post on their Facebook status that they can't wait to come to UMHB this fall, their number rises. This allows us to keep the pulse of the entire field of our prospects. Every time we receive a signed scholarship agreement, I post on our Facebook page a personal message welcoming them by name and instrument as the newest music major at UMHB. Since we have our page feed on our department website, they become the top headline for us at that moment. This headline is hopefully read by everyone in our network and encourages us all by showing the momentum our department is experiencing.

As for the results, they have been astounding. Our average incoming class has ranged from 12-16 new students during the past decade. We hosted about 40 auditions the year before I arrived. This past year, we hosted 80 auditions and we have registered 47 new music majors. This is twice the number of auditions as the previous year, three times the number of new majors as the previous year, and four times the number of new majors as two years prior. This represents an increase of $900K in gross revenue per year and a total gross revenue of $1.4M. During this year, University enrollment and scholarship funding were flat. We averaged 30% less per major in music scholarships.

As of November of 2012 (the following recruiting year), we have 20 auditions already scheduled for 2013-14 enrollment. This equals the total number of auditions from three years ago.

Closing

While it is tempting, after having had such recruiting success in my first year, to think we will continue this success, I know that is not guaranteed or even likely. However, we are expanding our marketing, adding some exciting new curricula, and have broken ground on new facilities. Our focus now is on building the infrastructure to support a department doubling in size during one year. In addition to expanding class offerings, shifting teaching loads, and hiring adjuncts, we are also designing a comprehensive mentoring/tutoring program within our department. Our hope is to not only attract, but to mentor and retain our music majors. This will certainly be the expectation of our NASM Visiting Team, when they arrive this year. That's right, we've also been preparing our self-study during my first year as well.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

MANCHESTER GRAND HYATT HOTEL
SAN DIEGO, CALIFORNIA

First General Session
Plenary Business Meeting
Sunday, November 18, 2012

Call to Order: President Gibson called the meeting to order at 9:00 a.m.

Greetings from the President: After the Association's singing of the National Anthem and the Thanksgiving Hymn, President Gibson welcomed and recognized special attendees to the meeting:

David Woods, honorary member
Representatives from sister organizations
Retiring executives
New attendees
Podium members

In Memoriam: Johannes Johansson: A moment of silence was observed for Johannes Johansson, Past President of the European Association of Conservatoires (AEC).

Greetings from the European Association of Conservatoires: Greetings from current AEC President, Pascale De Groote, were conveyed to the Membership in a recorded video message.

Report of the Commission on Community/Junior College Accreditation: Neil Hansen, Chair, reported that the Commission reviewed 12 applications in all categories during its meeting on Friday, November 16, 2012. Applications for Renewal of Membership were approved for three. Also reviewed were eight Progress Reports and one application for curricular Plan Approval.

Report of the Commission on Accreditation: Sue Haug, Chair, reported that the Commission on Accreditation meets twice yearly. In June 2012, the Commission reviewed 176 accreditation-related applications and 35 administrative matters, including HEADS and Supplemental Annual Reports. In November, the Commission reviewed 219 accreditation-related applications and 346 administrative matters, including Accreditation Audits and Affirmation Statements.

Associate Membership was granted in June to four new member institutions. Membership was granted to two institutions in June and four institutions this November. Applications for Renewal of Membership were approved for 38 institutions in June and 19 institutions this November. In total, the Commission reviewed 102 accreditation applications associated with comprehensive review in June and 85 this November. In addition, at its November meeting the Commission reviewed 85 Progress Reports, three applications for Substantive Change, 35 applications for Plan Approval, and 10 applications for Final Approval for Listing of curricula.

Institutions were reminded that after a vote by the membership in November 2011, the Accreditation Audit and Affirmation Statement are now annual reporting obligations for all member institutions. The reports permit the Association to address compliance with federal regulations and, in part, help to avoid more frequent comprehensive reviews. Chair Haug thanked all Commissioners, including prior Commissioners who volunteered to assist last week.

Introduction of New Accredited Member Institutions: President Gibson recognized institutional representatives from newly accredited member institutions:

Associate Membership was granted in June 2012 to:
      Florida Southern College
      Molloy College
      Rhodes College
      Texas Lutheran University

Membership was granted in November 2012 to:
      Marietta College
      Spring Arbor University

President Gibson expressed gratitude to Commission members, both present and past, for their diligence during the recent session, especially for managing the unusually large agenda of institutional applications and reports. The official reports of both Commissions will be available on the NASM Web site after institutions have received formal notification.

Report of the Treasurer: Douglas Lowry presented the Treasurer's Report.

Motion (Lowry/Harper)**:** to approve the Treasurer's Report. **Motion passed.**

Report of the Committee on Ethics: Micheal Houlahan, Chair, reported that no institutional complaints had been filed during the prior year.

Recognition of Don Gibson, President: The Association recognized and presented a plaque to President Gibson in appreciation of his four years of service as NASM President.

Business from the Executive Director: Mr. Hope introduced and thanked NASM staff members and representatives of organizations providing hospitality throughout the meeting. He also encouraged institutional representatives to complete and return to the National Office their meeting questionnaires and to propose topics for future Annual Meetings.

Consideration of Proposed *Handbook* Amendments: Mr. Hope summarized the changes being proposed.

Motion (Mercier/Lambert)**:** to approve the proposed *Handbook* changes. **Motion passed.**

Report of the Nominating Committee: Lawrence Mallett, Chair, introduced the slate of nominees for Association office and announced that the election would occur at the second plenary meeting.

Report of the President: President Gibson expressed appreciation at the opportunity to serve as President of NASM. He spoke about the impact of both corporate and individual responsibility,

especially with respect to effecting change. He then reflected on the history of NASM and on his experiences in university administration, and he offered some advice on the subject of leadership.

President Gibson concluded his remarks by recognizing and thanking those who worked on the new standards approved at this meeting and introduced the roundtable discussions to follow the plenary session about achieving synthesis in the undergraduate curriculum.

Recess: President Gibson recessed the plenary session at 10:29 a.m.

Second General Session
Monday, November 19, 2012

Call to Order: President Gibson reconvened the Association at 11:17 a.m. and recognized the President of the National Association for Music Education, Nancy Ditmer.

Report of the Executive Director: Mr. Hope recognized and thanked President Gibson on behalf of the NASM staff. He reported that in an effort to facilitate institutional reporting regarding two NASM standards, additional information would be forthcoming about time and credit and health and safety standards and guidelines. He continued by reporting on policy issues pertaining to higher education, including the present financial climate and questions regarding the relationship between the individual and the state.

Election of Officers: Lawrence Mallett, Chair of the Nominating Committee, recognized current and new members of the Nominating Committee and re-introduced the slate of candidates. Committee members and National Office staff members assisted in conducting the election.

Motion (Bowyer/Price)**:** To adjourn the business portion of the second general session. **Motion passed.**

Adjournment: President Gibson adjourned the plenary business meeting at 11:40 a.m.

REPORT OF THE PRESIDENT

DON GIBSON
Florida State University

It is a great honor and pleasure to be with you today in San Diego. It is interesting and rather sobering to remember that this Association has been working and meeting since before any of us were born. Times have changed, certain things are different, but at a high conceptual level NASM represents a continuity of basic purpose. This purpose is centered in relationships among music, the people who work with music professionally, and the various types of work they do. In every meeting from the first until now, those representing member institutions have met special responsibilities to this basic purpose, a purpose that can only be fulfilled by NASM as a corporate entity. We are that corporate entity. We and our successors must keep continuity and change in a productive relationship. I am confident that we and they will do so. I will talk a bit more about our corporate responsibility and the continuity/change relationship in the first part of this report.

This year's meeting marks my last as your President. NASM has been a very important part of my professional life for nearly 30 years. The honor of being your president is one of the greatest treasures I hold. The colleagues and friends I have made through my association with this organization have amused, enlightened, and supported me throughout many years in music administration. My appreciation is boundless.

As I will also be completing my work as dean at Florida State this Spring Semester, I am looking back with considerable gratitude for the years of rewarding work I have enjoyed as a music administrator. My experiences have been rich and varied and have included tenures at small and large institutions, both public and private. While the governance models in place at these institutions varied widely, in each I was privileged to learn a great deal about effective administration in collegiate settings. I will share a few observations about individual administrative work in the second part of this report.

I will close by considering briefly the relationship between our corporate and individual responsibilities and the meaning of that relationship for the future of music in higher education.

Let us begin considering our corporate responsibility with something immediate. Let's talk about change. This year NASM has reviewed and approved standards and guidelines in areas that connect music to technology and also music and technology to the other art and design forms. We have revised and extended our standards on sacred music to address new opportunities and conditions. We are continuing to address the undergraduate curriculum. Together, we have noted the tradition-bound nature of prototypical curricular models currently in place, as well as the many agents of change encouraging us, even forcing us, to consider and adopt more relevant, nimble curricular modes. We are exploring together how we can best ensure that our students leave us with the preparation they will need for long, successful careers. On other change-oriented fronts, the Commission has worked with institutions that are developing new curricular ideas. The National Office Staff has kept us informed of policy events changing the landscape, and provided analyses to help us understand what is happening and make informed decisions at home. We have engaged in productive work that connects us with related fields. For example, addressing health and safety in new ways, working on content and curricular issues with the other art forms, and making new connections to technology.

These and other changes contribute to the Association's continuity. How is this possible? The answer is a simple one. We, the members of NASM, acting corporately have today, once again evolved the work of the Association. This year's attention to change continues NASM's long history. Year after year we have voted on proposals that grew from member innovations, situational analyses, developments in the field, and the lessons of experience. Change is our tradition. It is fundamental to what NASM does.

In my own case, NASM is a different organization than it was thirty years ago, but in the best ways, it is the same. This is the continuity part. The best continuity comes from constant adherence to fundamental transcendent principles that have always guided the Association. These principles provide a solid foundation for decision-making at more detailed levels. These principles are outlined in NASM publications and address themes such as music and the nature of music, artistry and intellect, teaching, the primacy of local action and control, the individual/community relationship, rule by consensus-based standards, cooperation, diplomacy, building the field, service, protection, counsel, independence, and patience—all in the service of helping students get the best possible education.

The principles do not prevent change. Instead, they require us to consider new things, and to question constantly what is current. But they also require us to act in a framework of reason and to change responsibly, no matter how radical a departure the change may produce.

It helps to remember that there was a day when our Commission on Accreditation reviewed the first application for the Bachelor of Music degree, for the Doctor of Musical Arts degree, for degrees in music therapy, jazz studies, ethnomusicology, music industry, recording technology, music technology, digital multimedia, and for degree programs combining music with an outside field, just to name some of the major categories that now represent major streams of continuity.

These historic decisions supported and ratified then new creative advancements developed by local faculties and administrators that have benefited students, institutions, and the field. Few if any of us here know the Commission members who made those decisions, but those decisions were made and became the basis for further advancement. Those Commission members acted creatively with new ideas under the transcendent principles of NASM. The continuity/change relationship was at work then as it is today.

This example reminds us of a truth. All who remain in administration for a few years learn how dependent we are on the work of others not just in terms of who they are, but in terms of what they do. We cannot know or begin to thank all who help us because we cannot know all the ways we are being helped. My years in NASM have vastly expanded my understanding of this reality.

Look around you and you will see colleagues you may not know who are helping you in ways you do not know. Likewise the Association itself, and the ways it brings us together to support each other. NASM has worked and continues to work to help us in ways that we may not see. In many settings it nurtures and debates quietly on our behalf.

Beyond its standards and accreditation responsibilities, NASM makes and maintains important connections to institutions, to higher education as a whole, to governments, and to other organizations. It monitors and responds, and when appropriate, reports to us, and asks us to be aware or to consider or to help. Its scope of attention is wide, its knowledge of history, vast.

It is a practiced virtuoso in the art of connecting dots, and always has been. In 1924, NASM's founders projected the higher education needs of a democratic industrial society and the

geographic expansion of higher education. They then made a connection with the potential to foster exponential growth in an infrastructure for developing American musical culture. They acted to form an association of institutions to build in ways that no individual institution could, to support individual institutions in ways that they could not support themselves.

The result is a cultural advance unprecedented for its scope, speed, and depth. Now, as then, our corporate participation makes this analytic, dot-connecting, supportive resource possible. The resource is invaluable. Indeed, it is irreplaceable. For reasons I have stated and for many others, if we did not have NASM we would have to invent it.

Let us turn now from the corporate to the individual. NASM is one means of bringing corporate or community assistance to the work of individuals, and particularly to individual administrators. Music administration is not easy, but it is rewarding and fun, at least at times. My experience tells me that cultivation of an effective personal style is critically important, especially if you want to keep the prospect of fun a real possibility.

I would like to share with you a few observations about leadership styles gained from years of experience in various types of institutions. I do so hoping that many of you might find something useful in these observations as you serve as agents of change in your institutions. I'll begin with an early learning experience.

In my first role as director of a comprehensive music program, I adopted an "open office hour" protocol initially instituted by my predecessor in response to the constant interruptions to his workday. For two hours each of two days every week, faculty, staff members, or students were encouraged to drop by and discuss issues of concern to them. While initially this model worked well for me, in a very short amount of time the traffic dried up—virtually no one came to visit.

Upon reflection, it occurred to me that it might be better to view the constant interruptions as a fundamental attribute of the job—to embrace them. I then decided to simply open the door whenever I could do so, and within a short amount of time the traffic picked up again. While I did encounter many "interruptions," as often as not the visitor merely wanted to say "hi." Interestingly, within a couple of weeks, everyone settled into the more informal model and the "interruptions" became a normal part of my daily routine. While problems were frequently brought to my attention during these impromptu meetings, usually the problems were at an embryonic stage, and the solution was readily at hand. It became clear to me that a short conversation at the onset of a problematic situation can avert a subsequent urgent e-mail message and perhaps eventually a crisis or even a lawsuit. I was beginning to understand the importance of effective communication and early intervention in problematic situations.

And while I am on the subject of e-mail, let me state unequivocally that I'll take a face-to-face discussion over an e-mail communication any day of the week or even a simple phone conversation for that matter. Given the effortless execution process and casual nature of e-mail correspondence, messages frequently are not carefully constructed—even worse, they can tend to be too long and copied to too many people. Misunderstandings seem to arise much more frequently from e-mail communications, and such misunderstandings can be very difficult to untangle. For me, an effective e-mail message or response to one is short, very sweet, and absolutely unequivocal.

As I continued to engage in impromptu, casual conversations with my colleagues during my initial years in administration, my relationships to those colleagues became—not surprisingly—more collegial. Beyond making life in the workplace much more pleasant, I noticed many

practical benefits that enhanced my ability to conduct business successfully. First of all, my faculty colleagues generally seemed to trust me to do the right thing. As a result, I felt comfortable being forthcoming about matters of concern to the unit, and my colleagues sensed and valued this apparent transparency. This comfortable interaction with my colleagues proved most valuable in addressing stressful situations. Over time it became more and more apparent to me that while the authority to act comes from one's superiors, the ability to do so *effectively* can only be granted by one's colleagues.

The importance of trust cannot be overstated. As an example, when my colleagues and I faced difficult budget reductions, I always found it useful to make some preliminary suggestions to cover, perhaps, 75-80% of the problem. I then presented for thorough discussion various options for the final 20-25%. Once the entire model was agreed upon, it was presented to the unit leadership and subsequently to the faculty for approval. I used this approach at least five or six times at different institutions and found that it worked well. If the administration/faculty relationship is not based upon trust, a collaborative approach such as this will not work. In addition, when trust is firmly established, it becomes quite easy to admit quickly and completely to mistakes, and doing so tends to enhance rather than weaken one's ongoing ability to lead.

Getting to know my colleagues also enabled me to understand their individual characters more fully, and this understanding gave rise to a better sense of what motivates each of them. On more than one occasion, I noticed that their apparent "intentions" were quite different from the "outcomes" of their actions. Noting the difference between these two things is very important. Over the years I have come to believe that it is important to assume the very best intentions from your colleagues for as long as you can do so. The more care taken to ensure that inappropriate blame is not visited upon a colleague, the better.

So very much about successful administration, I have learned, is based upon highly effective communication, and at the core of such communication is trust.

If your colleagues fundamentally trust you and view you as transparent in your decision-making, they will be inclined to assume your best intentions rather than your worst when faced with challenging circumstances. As noted earlier, this is particularly valuable in times of fiscal crisis. In that fiscal crises seem to occur more regularly these days, I'll now offer a few suggestions and observations concerning money matters that I have found to be associated with highly effective leaders across many, diverse institutions. The first concerns transparency.

A fiscal model presented by administrators as transparently as possible protects against the tendency for colleagues to replace a lack of knowledge with an assumption of monkey business.

While I very much believe that faculty colleagues frequently tend to fill in the blanks with assumptions of monkey business, I do not believe the same is true for upper administrators. Over the years I have noticed that my superiors seemed to take a lack of "noise" (if you'll pardon the expression) from the music unit as a sign that things were being properly handled. So—let the *only* "noise" drifting upward be the lovely music performed by your students. And remember to let the welfare and education of those students remain at the center of your focus at all times. This is yet another trait of effective leaders—their ability to keep the central focus of discussions, regardless of the severity of the challenges being faced, on the welfare of students, their education, and the joy they bring to the enterprise. And during times of protracted financial difficulties, effective leaders generally maintain a positive, yet fully realistic style while simultaneously planning for continuing and even worsening challenges ahead.

Also along the lines of fiscal management, administrators who treat one-time funding sources as though they were continuing funding streams typically do not remain administrators for long. Such a fiscal approach is no more sensible than using one's Visa card to pay off one's MasterCard balance. That final comment, among many like it, was offered in a Commencement speech by Ohio State University President E. Gordon Gee.

Effective budget managers are frequently on the conservative side and many have assistants whose fiscal style is even more conservative.

And finally, an individual recognized for effective budget management is typically one who communicates well and engages others in the process. Successful money management has very little to do with numbers and a great deal to do with one's personal management and leadership style.

I would now like to mention a few more general observations concerning leadership styles of highly effective administrators.

To begin, I have noticed that excellent leaders consistently recognize both excellent outcomes and excellent effort. Things can take a while to accomplish in the academy. A little positive reinforcement along the way is always welcome.

This is particularly true when viewed from the context of faculty recognition and reward systems such as promotion and merit pay. While both of these tools are core attributes in many, if not most, higher education governance models, they are at best, blunt instruments in my view. It is never wasted effort to identify and recognize excellent work done by those who may fall outside the promotion and merit pay systems. The world-class teacher who never achieves the rank of full professor because her focus has been on student success rather than personal success comes to mind. There are other examples as well.

In negotiating challenging conversations, highly effective leaders remember that diverse opinions are to be expected from a faculty cohort recruited for their individual and differentiated talents and interests. While differing opinions strongly held can make compromise and even ongoing discussions challenging, they are to be expected and to the fullest extent possible, should be welcomed to the conversation.

And in these conversations, strong leaders demonstrate a willingness to compromise to the greatest extent possible. When two parties approach a problem, each intending to achieve a solution that includes at least half of their opening position, more often than not, the solution is not achieved. In such instances, the two intransigent halves rarely make a productive whole.

And of course, each of us needs a place to hide at one time or another, a place to retain personal dignity after a bad move—many of the finest leaders I have known make every effort to find such a place for all involved in a difficult situation, even those individuals who may not necessarily deserve such cover. While there are times when it is best to expose the individual responsible for a difficult situation, in many, perhaps most cases, such treatment does not serve a positive end, but rather simply alienates the individual further.

The most successful leaders learn and own all of the details of their positions while remaining aware of the key issues facing their campuses and the academy at large. Knowledge is power in higher education. Further, any apparent lack of knowledge will weaken one's position and as well as one's ability to conduct business effectively.

Successful administrators never underestimate the importance of "fairness." If faculty colleagues believe that they have been treated fairly, they are much more willing to take on extra burdens or special responsibilities if necessary.

Highly effective leaders are also patient. Aircraft carriers do not turn on a dime, and neither do large, diverse, and complex institutions. As an aside, let me emphasize that even relatively small, private liberal arts institutions are complex, at least at the level of the whole. As noted by Charles Barrow, former dean of the Baylor University Law School: you cannot tell faculty members what to do, you need to "mosey them along."

Generally speaking, the flatter the administrative structure, the more it promotes effective cross-disciplinary discussions and understanding. Even in larger programs that may require administrative hierarchies, many effective managers actively promote an unfettered access to administrators and colleagues in all disciplinary areas and at all levels.

And finally, administrators who are taken seriously by their colleagues are usually not the same folks as those who tend to take themselves too seriously.

The leadership principles I have mentioned here are the ones that seem to have contributed to successful outcomes in many different institutions. While the emphasis here has clearly been on working successfully with others, at times, unequivocal leadership is simply required. So, lead when you need to, but collaborate whenever you can. The most successful working environments I have known operate very much like seasoned chamber ensembles—collaborative leadership, transparent intentions by all parties, and minimal or no surprises among them. My personal success in exemplifying these behaviors has varied considerably. In retrospect, though, I can confirm that the further my behaviors were from those presented here, the less positive the outcomes of my efforts. Likewise, my greater successes were usually based upon a leadership style more fully incorporating these principles.

While I have offered the foregoing as suggestions based upon observations of the fine work of others, I would now like to close with a couple of final suggestions—I know from personal experience that these are true.

- Regardless of the nature of your institution, it is good practice to empower those around you and avoid micromanagement as much as possible. In the case of leaders who own all the details of their positions, delegated responsibility and authority helps build a redundant structure, yielding both fewer errors and happier, more engaged colleagues. Perhaps most important, however, such a structure provides time and energy for the unit leader to pursue the kinds of activities best suited to his or her skill set.

- Perhaps the best way to help ensure a long career in music administration is to change jobs frequently. There is nothing more stimulating than the move to a new location and a new set of challenges and opportunities.

This morning I have spoken about our responsibilities for NASM as a corporate entity and our responsibilities as effective leaders of music units.

I hope as I have spoken you have already been making connections between these two sets of responsibilities, and perhaps connecting those relationships to the future of music in higher education.

I believe these kinds of connections are going to be more important than ever. As I envision the next few years, I continue to see a high probability of ongoing financial challenges. These challenges will be combined with others such as core content, delivery systems, relationships among disciplines, assessment, organizational structures, and distributions of administrative control. And there will always be the interplay of good and bad ideas.

Thus, more than ever and probably at a faster rate than ever before, administrators will need to take the lead in considering possible ramifications and consequences as proposals are developed. Change is a given. Wise, effective change is not a given. This is why thoughtful transformational leadership will be needed to nurture and guide the relationship between continuity and change in individual music schools and departments. Not one national model of transformational leadership, but large numbers of individuals with the capacity to provide transformational leadership in and for specific institutions and circumstances.

Effectiveness seems to depend on intensifying positives in our situation even as we evolve them. This intensification applies to ourselves, our local situations and to NASM. We must address the challenges of the immediately unfolding future without making decisions that restrict or close off possibilities in the evolving future we cannot see. The key here is to advance and evolve while keeping our positives, including our principles, our personal and corporate creativity, our institutional independence with regard to artistic and academic decision-making, and our art. As has been said before, we *in* NASM and we *as* NASM cannot control the future, but we can control the principles we use to address and create the future.

I leave the presidency of NASM with three great positives intact in my understanding of the way things are for music in higher education. First, there is no substitute for hundreds of effective individual local administrators and faculty who nurture and build their programs day by day. Second, there is no substitute for the corporate energy, spirit, wisdom, and support that NASM provides. And third, there is no substitute for the relationship between the work and constant actions of institutions and NASM. This relationship builds and builds and builds. It builds trust, it builds possibility, it builds capability, and it builds the field.

NASM is an institutional membership organization, but individuals are essential. Each of you is essential, both at home, and here at NASM working and contributing for the good of the whole. If you look around at all the challenges we face and worry, you are simply being realistic. The challenges are great and the stakes are enormous. But another set of truths resides alongside the dangers and concerns. I invite you to look at the history of music in the United States. Look at where we have been, how we as individuals, institutions, and association have grown in capability and capacity. Look at how we are continuing to move forward, including the business transacted in this hour.

I invite you to look at all these positive things working together over several generations and to have faith—faith in the future, faith in our continuity, faith in our principles, faith in our ability to change wisely, faith in the power of our mutual trust, and above all faith in the kind of work in music that higher education addresses.

This coming July 1, I will formally assume a music professorship at Florida State University. Should anyone wish to contact me, either by phone or e-mail, please do so prior to that date. I intend to melt into the faculty cohort and will not be pursuing compulsive activities such as responding to e-mail and returning telephone calls. I wouldn't want anyone to assume that my transition from administrator to full-time faculty member was less than complete.

Please accept my best wishes and sincere thanks for your support, your friendship and for your contributions to NASM and to our profession.

REPORT OF THE EXECUTIVE DIRECTOR

November 2012

The 2012-2013 academic year marks NASM's 88th season of service. Efforts to support and advance the music profession in the United States remain at the core of the Association's projects. Its work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy surrounding higher education and the arts, is continually being improved and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to evolve and intensify. The Association's principal activities during the past year are presented below.

Accreditation Standards and Procedures

Much of the yearly work of NASM involves accreditation. This includes preparation for Commission meetings, arranging accreditation visits, providing consultations for member institutions, and development of standards and resources for the accreditation review process. NASM Commissioners, visiting evaluators, and staff members work to help make this a valuable component in the advancement of music programs for many institutions in higher education.

With the next comprehensive standards review set to begin in 2015, NASM is now focusing on specific areas of standards review. This process will continue until the next comprehensive review. Institutional representatives should feel free to contact the office of the Executive Director at any time if they have any views on the Standards for Accreditation that they feel would assist in improving the work of NASM.

The Membership is voting on several proposed standards changes and amendments during the 2012 Plenary Business Meeting of the First General Session.

One such proposal is an appendix to the NASM *Handbook* that provides accreditation standards and guidelines for curricular programs in higher education in creative multidisciplinary convergence and technologies. Earlier this fall, the other three arts accrediting associations held similar votes on this appendix. Initial drafts of this proposal were prepared by the CAAA Commission on Multidisciplinary Multimedia.

The Membership will also vote on standards proposals regarding sacred music and music technology. Initial drafts of the sacred music and worship studies proposals were developed by the NASM Working Group on Sacred Music Standards. The proposed music technology standards were drafted following consultation with a group of representatives from institutions with music technology programs. The texts have gone through numerous iterations, and the final proposals on which the Membership will vote have been informed by comment received from members and other interested groups and individuals.

The September 2008 edition of the NASM *Membership Procedures* documents is now in full use. Any Self-Studies from this point forward should be created based on the most current edition of these documents. Brief additions or amendments are added from time to time. Users beginning the process should use the March 2012 version of the September 2008 edition of the *Procedures.* Improvements made throughout the revision process of these documents should help to make the review process more efficient and more flexible in order to adjust for local conditions. For assistance in using the *Membership Procedures,* please contact the NASM National Office staff. All documents are available for download from the Association's Web site at nasm.arts-accredit.org.

The Association continues to encourage the use of the NASM review process or materials in other accountability contexts. Many institutions are finding efficiency by combining the NASM review with internal reviews. The Association is gladly willing to work with institutions and programs to produce a NASM review that is thorough, efficient, and suitably connected with other internal and external efforts.

Projects

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Don Gibson and Vice President Mark Wait are the music Trustees of the Council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K–12 level. This undertaking connects K–12 and higher education efforts. Michael Yaffe is the chair of the ACCPAS Commission, and Margaret Quackenbush is the music appointee.

The CAAA Commission on Multidisciplinary Multimedia continues its work on behalf of the four arts accrediting associations. In addition to consulting the *Handbook* appendix mentioned above, institutions wishing to learn more about the topic of Creative Multidisciplinary Convergence and Technologies may access the group's "tool kit" of advisory documents through the CAAA Web site at http://www.arts-accredit.org/index.jsp?page=CAAA.

Members of the commission include chair Douglas Lowry from the Eastman School of Music (NASM), George Brown from Western Michigan University (NAST), Daniel Lewis from the Limón Institute (NASD), Peter Raad from Southern Methodist University (at-large), and Jamy Sheridan from Maryland Institute College of Art (NASAD). Anyone interested in this topic, and especially those representing institutions that offer multidisciplinary or multimedia studies, is encouraged to share thoughts and ideas by contacting the office of the Executive Director.

The NASM Working Group on Sacred Music Standards has completed its task of drafting standards proposals in the areas of sacred music and worship studies. Working Group members include Cynthia Uitermarkt from Moody Bible Institute (Chair), Clark Measels from Carson-Newman College, and John F. Paul from Marylhurst University. The Association wishes to extend its appreciation for their efforts.

The yearly Annual Meeting of NASM provides various opportunities for the discussion and dissemination of current information surrounding music study, higher education, administration, and other related fields. A large number of individuals work each year to produce outstanding sessions.

The 2012 Annual Meeting will include discussion of the following topics:

(1) Developing synthesis capabilities in undergraduate students

(2) New approaches to undergraduate teacher preparation

(3) Undergraduate degrees: frameworks, titles, and institutional creativity

(4) Mediation and conflict resolution

(5) The liberal arts degree in music: current and future prospects

(6) Musicians' health and safety: medical information for administrators

(7) Relationships with state departments of education

(8) HEADS: completing the survey and using the data for planning and projections

(9) Specific procedures for NASM evaluation

(10)   Legal issues for music executives

(11)   Preparation for entry into the undergraduate music major

(12)   Federal policy issues affecting the work of music schools

(13)   Online learning

(14)   Fostering and supporting student creativity and innovation

(15)   Advocacy, assessment, benchmarking

Six separate pre-meeting development sessions for music executives will also be held immediately prior to the Annual Meeting including an extended pre-meeting workshop for new music administrators in higher education. This workshop will address issues that directly affect music administrators such as working with faculty and administration, financial management, and leadership issues. There will also be ample opportunity to discuss these topics and interact freely with other attendees. The Association is grateful for all those who developed specific agenda material for the Annual Meeting, as well as those who serve as moderators and lead discussion groups.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved over time. Participation by member and non-member institutions remains strong. Following the close of the 2011-2012 HEADS Survey, the resultant Data Summaries were published in March 2012. Additional capabilities and services will be added as time and financial resources permit. Comparative functions of HEADS Special Reports will be discussed during the second HEADS session.

Policy

The Association continues to work with others on the education of children and youth. Tremendous challenges are appearing on the horizon as general agreement on the purposes of K–12 arts education fragments. In the next years, the federal Elementary and Secondary Education Act will be reauthorized—a major project for all concerned. At the same time, new technologies, social conditions, and the evolving public mood create new opportunities and challenges for music that are being met with the usual creativity and expertise.

Following reauthorization of the Higher Education Opportunity Act, negotiated rulemaking on the law began in the spring of 2009. HEOA rulemaking is the process by which regulations are created that dictate how the U.S. Department of Education must carry out provisions of the Act. Various parties within the higher education communities, including leaders of accrediting groups, work diligently to develop and/or respond to regulations. NASM Executive and Associate Directors offered guidance and support throughout the rulemaking process to those involved in rulemaking negotiations, and they continue to participate in policy analysis efforts and responses to federal regulatory proposals.

For the past three years, NASM has been working with other higher education and accreditation organizations on three sets of regulations: accreditation, program integrity, and gainful employment. Since the subsequent finalization of regulations on program integrity and gainful employment, NASM has released several advisories on topics including misrepresentation, the federal definition of the credit hour, repeated courses, state authorization, and gainful employment. NASM is also

monitoring legislative proposals and lawsuits related to these regulations. A compendium of updated NASM advisories on federal issues may be accessed through the Brochures and Advisory Papers section of the NASM Web site.

More policy challenges are on the horizon on local, national, and international levels. Certain attitudes and efforts exist that purport to replace current systems based on trust of expert knowledge and experience, and independence of institutions regarding academic matters, with centralized systems focused almost solely on assessment techniques and accounting. There is much more work to be done to educate many about the dangers of this approach. The NASM Executive Director will keep you informed as issues and projects progress.

In addition to accreditation policy mentioned above, the Association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K–12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues that affect NASM schools grow out of large social forces that can be understood but not influenced significantly. Economic cycles and downturns have a profound effect, but no single person or entity controls them. NASM continues to join with others in seeking to preserve a policy approach that enables deductions for charitable contributions on federal income tax returns. Increasing personal philanthropy is a critically important element in future support for education and the arts, particularly in these harsh economic times. NASM continues to monitor with concern proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

National Office

The NASM National Office is in Reston, one of the Virginia suburbs of Washington, D.C. We are always delighted to welcome visitors to the National Office. However, we ask that you call us in advance, particularly if you wish to visit with a specific staff member. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. Specific travel directions are available upon request.

The Association's outstanding corps of volunteers is joined by a dedicated and capable National Office staff. Samuel Hope, Karen P. Moynahan, Mark Marion, Tracy L. Maraney, Chira Kirkland, Willa J. Shaffer, Jenny Kuhlmann, Lisa A. Ostrich, Sarah Yount, Andrea Plybon, Teresa Kabo, Stacy A. McMahon, and Anne Curley continue to enhance NASM's reputation for effective administration of its responsibilities. The staff deeply appreciates the support, cooperation, and assistance of NASM members.

The primary purpose of the National Office is to operate the Association under rules and policies established by the Membership and the Board of Directors. The office has grown in its services to NASM over the years, and now is extremely busy carrying on the regular work of the Association, developing new systems and refinements to old ones, and assisting a growing number of institutions seeking Membership for the first time.

As a staff, we are able to see on a daily basis the great foundational strength of NASM. Fundamental to this foundation is wisdom about the need to cooperate in order to build music in higher education as a whole, as well as in each member and applicant institution. NASM has always been able to make commonality and individuality compatible. It has promoted no methodological doctrines; only concepts, conditions, and resources necessary for competence and creativity. This foundation will serve NASM well in the challenging times ahead.

NASM is blessed with the willingness of volunteers to donate time, expertise, and deep commitment to the accreditation process. As time becomes evermore precious, the value of this volunteerism continues to rise. The strength of NASM is peer governance and peer review. The

work of our visiting evaluators and commissioners is a wonderful expression of commitment to the field and of faith in the future.

The entire staff joins me in expressing what a privilege it is to serve NASM and its member institutions. We hope you will always contact us immediately whenever you think we may provide assistance. We look forward to continuing our efforts together.

Best wishes for the forthcoming year.

Respectfully submitted,

Samuel Hope
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

Attending the NASM Annual Meeting is one of the year's great pleasures. It is always inspiring to see so many institutions represented by so many dedicated leaders. The scope and depth of the artistic and intellectual power represented here affirms our aspirations for music in our institutions and in our society at large.

We are fortunate to love and serve a field that gives so much, that feeds our being and that nurtures our souls. We are fortunate to be in a field that seeks to create, to open new possibilities even when working with ideas and pieces of art that are centuries old.

I want to return to the question of openness in a moment. But first, a quick review of the larger policy context. We all know and have our views about the financial situation. We know that federal spending and taxes are major issues. We have had an election, and the country remains divided, in many cases bitterly so. Yes, this division is over economic systems and issues, but also on a number of other basic questions such as what is the role of the state, what is the relationship of the state to the individual and the individual to the state? Such questions have been debated for centuries.

Various views on these questions are ideas, and it is commonplace but true to say that ideas have consequences.

On an immediate practical level, collisions of ideas about these questions will produce the context for many federal-level decisions that will affect us.

What happens on taxes and tax policy will affect economic growth, discretionary income, charitable giving, and personal freedom. Each of these and all together have an impact on what we do. Various pieces of legislation and regulation will be forthcoming.

What happens on education is important as well. The Elementary and Secondary Education Act, or *No Child Left Behind*, is past due for reauthorization. The Higher Education Act is due for reauthorization in 2013. The actual schedule is not clear. These large pieces of legislation contain programs authorized to be administered by the U.S. Department of Education.

There is not time or need on this occasion to go into detail about possibilities. But two things are important. First, policy questions associated with federal education bills are not just about funding; increasingly, they are fundamentally about the freedom of individual institutions and teachers to make independent academic decisions. They are fundamentally about local control.

Second, those here who were with us in the Higher Education Act reauthorization battle from 2003 until 2008 know that maintaining academic independence was not easy. It will not be easy this time either.

So as we look at the policy issues that face us and consider various proposals, there are a number of test questions we can use to think about the actual results that various proposals might produce.

I want to suggest one such test. To what extent is the idea or policy a force for openness or narrowness?

Let us look at this test in a bit more detail.

Our schools seek to open minds, expand capabilities, provide access to new content, and enable connections and integrations associated with advanced, sophisticated work.

We see our art and intellectual life in general as a vast territory of fields and specializations, a set of things available for creative action. We are all but lost in the sea of possibilities, and in the wonder of multiple potentials. Most of us are humbled by what we do not know about our own field, much less others. But we keep trying to nurture our openness by learning and connecting and synthesizing. We make choices about what we will do artistically and intellectually from an understanding of and reverence for the creative results that can occur when we are open, and especially when we know how to be open to the realities of different answers, when we know how to use at least some aspects of the vast territory to make new things or make old things new.

This openness is what we do. But we do it in a context that is local, perhaps regional, but certainly national as well. We are trying to enable something, working to help individual students gain power in content, in using the relationships among knowledge and skills to be effective and productive in situations that do not have single answers. We are trying to enable something that has no neat, easily containable specificity. Let's call it capacity, or capability, or competence, or all three.

But what of the policy context for higher education? How consistent is it with what we do? Too often it seems narrow-bore all the way. And it seems to be narrowing. The concept of higher education is narrowed from civilization building to vocational training. The definition of content value is narrowed from the vast array of things that human beings do and are to reductionist rhetoric about science, technology, engineering, and math. Problem identification is narrowed from dealing with complex interactions of multiple factors to simplistic formulations and promotional jargon. The evaluation criteria are narrowed from the richness and sophistication possible with expert judgment to what can be easily counted and understood by all. We are in a strange world where some people with degrees from our most selective colleges and universities are passionately engaged in efforts to run all of education, including higher education, like one vast elementary school. Here vision is narrowed as well, and we are in a situation where increasingly, even in higher education, there is a tendency, as Pierre Bourdieu has said, "to substitute the things of logic for the logic of things."

These conditions and the challenges they create are familiar to us all. They vex us or intrigue us by the puzzles they create. But look at the contrast between what is happening about higher education on the national policy scene and what is happening here. We are spending this meeting opening things out. We are doing it to serve the creativity of each individual here and each institution represented.

The discussions about the undergraduate curriculum are intended to open and widen conversations. The nature of synthesis requires openness. You have approved standards in Sacred Music and Music Technology, and Creative Multidisciplinary Convergence and Technologies that expand familiar territory and open others in newly sophisticated ways. Clearly, we continue to connect, create, and innovate toward openness even though we work in a context that too often narrows.

So what should we do? We should attend to the practical things of policy, service, and stewardships. We should study and speak and act from knowledge. We should warn of dangers we see, and work to keep opportunity open. We will continue to do these things together as we have in the past. But there is more that we can do. Let us think about music itself. It enlarges the

heart. It opens the soul. Yes, we live in times when the narrowing forces are strong. To use a biblical phrase, serious education problems are being addressed in ways that "add drunkenness to thirst."

One response is to feel overwhelmed, or surrounded. Another response is to enlarge our hearts so that our engagements with the narrowness forces are enveloped more than ever in the essence and meaning of what we do. So that our hearts and souls are not filled with narrowness. This is what I hope each of us will do, and that by our example we will lead and inspire others to do the same.

Thank you for your leadership and your continuing hard work, and best wishes.

REPORTS OF THE REGIONS

Meeting of Region 1
Sunday, November 18, 2012

The meeting was called to order at 8:16 a.m.
Purpose of the meeting is 3-fold:
>To carry issues from the region back to the board
>To discuss ideas for the regional program next year
>To elect new officers for the region.

National trends include discussions on teacher education and synthesis.

This year's regional presentation is on Monday at 2:15 regarding regional accreditation.

Nominations for Chair:
>Richard Kravchak, Domingas Hills
>James Gardner, University of Utah

Voting resulted in a tie. A motion was put forth that Richard serve as Chair and James as Vice Chair. The motion was seconded and carried.

Nominations for Secretary:
>Tom Priest, Weber State University
>David Conners, Cal State LA

David Conners was selected by vote.

Regional issues to take before the board and potential topics for next year's regional session:
>Evaluations of part-time employees
>NASM requirements for safety (presentation occurring at this conference)
>Tenure/post tenure review-Utah state legislature has had proposals to do
away with tenure system. Meaning and significance of tenure.
>Liberal Arts degrees in music (discussion topic at this conference)
>Performance standards in Music Education, Commercial Music, etc.
>Latino music in the curriculum, i.e. mariachi music in the music ed.
curriculum.
>Credit transferability between institutions
>Transfer of credits from institutions without regional accreditation, i.e.
Musicians Institute and the Colburn School. Many schools have a
regional accreditation requirement as well as state mandates.
>The drive for 120-credit degrees-edicts from administration and state.
Piano proficiency transferability

Meeting was adjourned at 8:46 a.m.

>Respectfully Submitted,

>Andrew Glendening, University of Redlands
>Chair

Meeting of Region 2
Sunday, November 18, 2012

Election of officers:
Chair - Todd Shiver, Central Washington University
Vice Chair - Mark Hansen, Boise State University
Secretary - David Robbins, Pacific Lutheran University

Topics for next NASM meeting:
Relationship between the music executive and the state board of education
TPA impact on teacher education, a case study from Washington State

Two members of the commission on accreditation, Keith Ward and Ramona Holmes, discussed common reasons for deferral in the reaccreditation process. Health and safety concerns and policy for hours and credit (section 3A 2,3,4,and 6) are typically not documented. Advice: When you state in your self-study that you are in compliance with the standards, make sure you can demonstrate evidence of this fact.

NASM Region 2 program
"Nuts and bolts of recruiting students and offering scholarships while attending to NASM guidelines"

Panel members:
Jeffrey Carter, Webster University
Richard Mercier, Georgia Southern University
Daniel Sher, University of Colorado

Attendance: 55

All handouts were distributed and for those who did not get a handout the panelist will send materials upon request.

> Respectfully Submitted,
>
> Todd Shiver, Central Washington University
> Chair

Meeting of Region 3
Sunday, November 18, 2012

Region 3 Business Meeting – Attendance 49
- Introduction of new members
- Returning membership introduced themselves
- List Serve Up-date and attendance sheet
- Election results
    o Timothy Shook, Southwestern College - Chair
    o Calvin Hofer, Colorado Mesa University - Vice-Chair
    o Todd Queen, Colorado State University – Secretary
- Topics for discussion
    o Number of credit hours required for graduation

- First year experience – specifically in music
- Smaller schools – procedures to place students in music theory
  - Entrance exams, fundamentals course, pre-test
  - Discussion occurred surrounding this issue of what other schools do
    - --online summer course prior to entrance
    - --diagnostic test during the audition process
    - --online summer course at Eastman – inexpensive
    - --audition process – accepted and placed in the theory sequence
- Program review – Music's data and narrative response to internal constituents
- (Assessable) Student Learning Outcomes; aligning student learning outcomes from the course to the institutional level
- Student Teaching models for Music Education majors
- What are Teaching Education programs doing to address education reform
- Supervision of student teachers – who supervises?

Region 3 Program
- Attendance 50
- Joyce Griggs, University of Illinois at Urbana-Champaign and PJ Woolston, University of Southern California Presenters

Topic: Student Retention: The Final Phase of a Successful Recruitment and Admissions Process

Respectfully Submitted,

Timothy R. Shook, Southwestern College
Chair

Meeting of Region 4
Sunday, November 18, 2012

Business Meeting
The Region 4 Business meeting was convened Sunday, November 18, 2012, at 8:15 am
Approximately 50 people attended (one of two attendance sheets was not returned)

Elections – None were held

Nomination Committee – No committee was created, since the elections are two years away.

Members were reminded of a Region 4 resource – the listserv, for polling via e-mail the members in Region 4 for feedback on matters of concern. It has been used in the past year to learn policies about credit and ensembles, scholarship requirements and other matters.
Members were asked to raise any questions or concerns for the Board and none were raised.
Members were urged to participate in the Roundtable discussions.
Members were reminded of the Region 4 Program Session and given an overview of the panel members participating.

Solicitation of the members for topics for the 2013 Region 4 Program Session yielded one suggestion that was endorsed by multiple people – One or more experts presenting on latest information on hearing health and protection.

The meeting was adjourned at 8:40 am.

Program Session
The session began at Monday, November 19, at 4:05 pm with introductions by moderator Paul Bauer

"How Do We Support Business/Entrepreneurship Skills Development for Music Majors?"
The program session was attended by approximately 70 people and was received enthusiastically.

Panelists:

-David Cutler (University of South Carolina) Director of Music Entrepreneurship, author of *The Savvy Musician, active* consultant and lecturer across the country. savvymusician.com

-Kimball Gallagher (alumnus of Juilliard School and Shepherd School of Music) free-lance musician - New York City, prime example of a successful "portfolio career" musician, founder of PianoKey.net,

-Laura Liepins (Colburn School), Director of Artistic Administration and Career Development, Academic Center for Student Advancement, relatively new investment in personnel and services by Colburn in Fall 2011.

-Catherine Radbill (New York University) Director, Undergraduate Music Business Program - Launched the Entrepreneurship Center for Music at the University of Colorado at Boulder in 1998 and author of new textbook, *Introduction to the Music Industry - An Entrepreneurial Approach.*

Session adjourned at 5:20pm with numerous attendees spending extra time with the 4 panelists afterwards, and some enthusiastically declaring the session one of the most valuable of the Annual Meeting.

> Respectfully Submitted,
> Paul D. Bauer, Northern Illinois University
> Chair

Meeting of Region 5
Sunday, November 18, 2012

The meeting was called to order at 8:20 am on Sunday, November 18th, 2012.
After brief introductions of the chair and vice chair, Michael Crist welcomed eight new music executives in Region Five and asked for introductions around the room.

The first order of business was the election of a new secretary for the Region. With no nominations forthcoming, the chair asked for volunteers. Nancy Cobb Lippens from Indiana State University volunteered and was elected unanimously.

Following the election, the chair updated the membership on the Board meeting he attended on Saturday, November 17th, 2012. One of the main issues discussed was that of assessment within accreditation and the divergence and role of outside entities. The chair informed the membership about the upcoming revision of the Association's Handbook in 2015 and called for members of Region Five to get involved and give input.

The second order of business was to decide on the Region Five's presentation at the 89th Annual Meeting in 2013. Michael Crist recommended inviting Jackie Wiggins from Oakland University as the featured speaker on how to develop an efficient and successful assessment plan. She received a unanimous vote from the membership.

Lastly, the chair asked for any issues/concerns that the membership would like to share with the Board. One question raised was the possibility of including free internet access at the annual meetings within the negotiated room rate. Another issue of concern was the mandate of the State of Ohio for a certain number of degrees to be completed within three years and its impact on the music curriculum. Additionally, the State of Ohio no longer requires a Master's degree in education. As a result existing Master's degrees in music education are failing. Is the solution to offering above-mentioned degree exclusively online? Also, the state of Ohio now limits undergraduate degree programs to 120 credits. What are the implications and consequences for music education programs?

Michael Crist will share above issues with the Board. The meeting was adjourned.

Respectfully submitted,

Ulli Brinksmeier, College of Mount
St. Joseph
Secretary

Meeting of Region 6
Sunday, November 18, 2012

The meeting was called to order by region Chair, Dan Goble (Western Connecticut State). All present introduced themselves and a contact list was circulated.
An announcement was made of the Region 6 presentation, *Evaluating Success in Liberal Arts Music Degrees: Intrinsic Value and External Perceptions*. Panelists for the presentation are Donna M. Bohn, Immaculata University and James Douthit, Nazareth College; the panel will be moderated by Dan Goble.

Suggestions from the participants for possible topics for next year's presentation included:

• Teacher Performance Assessments (what are they, why are they happening to me?)
• SNAAP (Strategic National Arts Alumni Project) and other tools for tracking graduates
• "Blended" and "Flipped" classes in music
• Budget Cuts
• Copyright Law: using content on websites, streaming and other usage questions
• Academic Assessments
• The Entitled Student: effective methods of dealing with students and parents
• Director/Chair/Dean Survival Guide (with panelists representing a cross-section of diverse programs and gender)

After a hand vote, "Director/Chair/Dean Survival Guide" was chosen as the topic for the 2013 Region 6 Presentation (the runner-up was "SNAAP and other tools for tracking graduates").

A request was made to suggest SNAAP to the Board of Directors as a topic of a future discussion.

The meeting was adjourned.

Respectfully Submitted,

Gary Fienberg, College of New Jersey
Secretary

Meeting of Region 7
Sunday, November 18, 2012

61 in attendance

I. Richard Mercier, Chair, called meeting to order at 8:17 and announced that Region 7 Secretary Jean West from Stetson had sent an email on November 14 stating she would not be attending the NASM Convention and would be stepping down from her position for health reasons

II. Harry Price, Chair-Elect, assisted with election of Region secretary - Laura Franklin, Brevard College, elected

III. Region members introduced themselves.

IV. Region 7 possible topics for NASM 2013

1. Tenure and promotion; specific criteria for music faculty
Ideas/Solutions discussed: -----present academic research as differentiated per area (performance, scholarship, publication, etc) -----performance as research/scholarly activity -----define local, regional, national, international -----codify for ensemble directors, applied teachers - what constitutes peer review? -----goal is to educate faculty outside music as to what music does; interview each faculty member to make sure they are consistent in their own definitions within music area for ease in communication/advocating outside music area -----national collegiate choral organization: go to ncco web site - clearly translated choral activities as they pertain to scholarly research/activity
2. How to deal with change from one institution type to another type (2 to 4, bacc to grad, teaching to research) - how to negotiate that change with faculty, administrators, etc.
3. NATS has been in communication with Opera America discussing university preparation for singers going into opera tracks - Topic: Session with reps from professional areas to look at pre-professional preparation
4. Entering students and lack of preparation in music theory - how to remediate this without adding to curriculum? Mercier notes this topic is especially timely as it pertains to college affordability, RPG, DOE regs (Related sessions offered 2012)
5. Injury prevention and how far teachers are expected to go with this; how accountable are applied teachers? (Related session offered 2012)
6. Copyright laws in light of technology changes and new technologies - Possible related topic - mechanical licensing and agreements as they related to you tube, podcasts, etc.
7. Faculty teaching load for part and full time faculty as well the music executive

Adjourned for General Session at 8:48.

Regional 7 Sessions had 50 people in attendance and produced lively conversations.

Respectfully Submitted,
Richard Mercier,
Georgia Southern University
Chair

Laura Franklin, Brevard College
Secretary

Meeting of Region 8
Sunday, November 18, 2012

- 41members present
- Barbara Buck presented an addition to the agenda: Nominating Committee – motion to approve by Mitzi Groom, Western Kentucky University; seconded by Pamela Wurgler, Murray State University
- Review and approval of Agenda with addition: Motion for approval by William Green, Lee University; seconded by George Riordan, Middle Tennessee State University
- Review and approval of Minutes from 2011 Region 8 meeting: Motion for approval by Laura Moore, University of South Alabama ; seconded by Elaine Harriss, University of Tennessee-Martin

- Introduction of Officers

- Introduction of executives in attendance

- Introduction of Music Executives New to Region 8:

  Jeremy Buckner, Carson-Newman College
  Tony Cunha, Campbellsville University
  Donald Grant, Morehead State University
  Skip Gray, University of Kentucky
  L. Curtis Hammond, Morehead State University
  Jeff Kirk, Belmont University
  Laura Moore, University of South Alabama
  Julia Mortyakova, Mississippi University for Women
  Jeff Pappas, University of Tennessee
  David Ragsdale, University of Alabama in Huntsville
  William Skoog, Rhodes College

- Nominating Committee: Barbara Buck announced that a slate of nominees for all offices would be needed for next year and asked if the current Nominating Committee would continue to serve.

  Current members: Mitzi Groom, Western Kentucky University Chair; Skip Snead, University of Alabama; Lee Harris, University of Tennessee, Chattanooga.
  Mitzi announced her retirement. Skip Snead was voted chair of the committee with Lee Harris continuing as a member; Pamela Wurgler, Murray State University volunteered to serve as a member.

A member asked the length of officer terms and was answered by Barbara Buck – two year terms for each officer. Subsequent information provided by the NASM National Office indicated that terms are three years.

- Announcement of Future Meetings
  - 2013 November 22-26 Westin Diplomat Resort, Hollywood, Florida
  - 2014 November 21-25 Westin Kierland Resort, Scottsdale, AZ
  - 2015 November 20-24 Hyatt Regency at the Arch Hotel, St. Louis, MO

- Reminder to Membership: **REGION 8 SESSION: Monday, November 19, 4:00 – 5:30 pm Randle D, Fourth Floor**

  Session Title: *Opportunities and Challenges of Marketing Through Social Media*
  Presenter: Laurence D. Kaptain, Dean, College of Music and Dramatis Arts, Louisiana State University, Baton Rouge, LA

- Suggested Topics for Future Meetings
  - How to survive ongoing assessment
  - Mentoring faculty and educating faculty on how to mentor
  - Evaluation of faculty
    It was suggested that mentoring and evaluating faculty could be combined into one session
  Barbara Buck suggested that the membership had some time to ponder these topics before a decision had to be made.

- Announcements
  Several institutions announced position openings.

- Adjournment at 8:45 am

<div align="right">
Respectfully Submitted,

Sara Lynn Baird, Auburn University
Secretary
</div>

Meeting of Region 9
Sunday, November 18, 2012

65 members were in attendance.

The chair for each state gave a report:

Arkansas meets twice a year. They are working together in discussing the new 120 credit hour rule for all degrees.

Louisiana has been discussing yearly budget cuts with a warning of mid-year budget cuts; establishing base line sound levels for safe teaching environments; single BA degrees with emphasis; interdisciplinary minors in multimedia.

Oklahoma meet at the state's annual conference last January. Lynn Cooper was invited to speak about the efforts in which he was involved in Kentucky bring music people from across the state together to for a coalition for music advocacy. Oklahoma continues to work on its advocacy efforts and are expanding its collective website to include audio and video spots.

Texas held a state-wide meeting last January at which Sam Hope was the keynote speaker. Also discussed were state minimum graduation rates and new state funding structures. The endowed music scholarships administered by TMAS has foundered nearly $1,000,000 to date.

No items were brought forward from the membership to the board.

No elections were held.

Ideas from the floor for topics for future meetings:

1. On-line instruction, how to work with IT

2. Remedial theory work for incoming students

3. How does Regional Accreditation interface with NASM

4. Strategies to develop learning out comes.

5. Developing partnerships between music units and cultural organizations.

Respectfully Submitted,

Mark E. Parker, Oklahoma City University
Chair

REPORT OF THE COMMITTEE ON ETHICS

MICHEAL HOULAHAN, CHAIR

Thank you, Mr. President.

No complaints were brought before the Committee in 2011-2012.

As your institution's representative to NASM, please make your faculty and staff aware of all provisions in the Association's Code of Ethics.

Let us all use these provisions as we develop our programs. Questions about the Code of Ethics or its interpretation, or suggestions for change, should be referred to the Executive Director. He will contact the Committee on Ethics as necessary.

Supplemental Remarks:
Report of the Committee on Ethics

In addition to our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM, and indeed, to music in higher education.

For 88 years, NASM members have maintained a Code of Ethics. Every word has been approved, either by us or by our predecessors. The Code is ours collectively, and we have it to protect the public, each other, and the field as a whole.

In music, healthy competition is essential. Mobility of faculty and students is also essential. But competition and mobility can become destructive if we fail to agree on the ground rules. In the NASM Code of Ethics we have an agreement to agree.

The deadlines in the Code of Ethics regarding student and faculty recruitment are extremely important as the basis for the kinds of competition and mobility that build up the field. May 1st and April 15th are the dates that we have agreed to respect. Admission with a music scholarship based on merit or faculty hiring after the applicable date carries important responsibilities for music executives.

It is important that all NASM institutional representatives do the following with regard to this issue:

First, inform appropriate administrators, faculty, and staff of the specifics of the Code regarding recruitment deadlines and policies, and explain why these policies are important for all to follow.

Second, inform prospective students of their responsibilities regarding scholarship offers. Use their application or recruitment as an opportunity to broaden their sense of good citizenship in the music community as a whole. The NASM Web site has an excellent piece on this topic written especially for students. It can be found under the section titled "Frequently Asked Questions: Students, Parents, Public."

Third, in situations where the deadlines have passed, follow the Code and consult with the music executive of any other institution that may be affected before making an offer. Beyond the courtesy of good practice, these provisions of the Code help all of us maintain an orderly process in faculty and student recruitment.

Thank you for your participation in and oversight of the hard work accomplished in our institutions each year to recruit and enroll students and hire faculty, and for your continuing good record in abiding by the Code we have set.

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Following action by the Commission on Community/Junior College Accreditation and the Commission on Accreditation at their meetings in November 2012, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Marietta College
Spring Arbor University

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

NEIL E. HANSEN, CHAIR

November 2012

A Progress Report was accepted from one (1) institution recently granted Associate Membership.

A Progress Report was acknowledged from one (1) institution recently granted Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Cottey College
Montgomery College
Northwest College

Progress reports were accepted from five (5) institutions recently continued in good standing.

Action was deferred on one (1) program submitted for Plan Approval.

One (1) institution was notified regarding failure to submit the 2012 Accreditation Audit.

Seven (7) institutions were notified regarding failure to submit the 2012 Affirmation Statement.

REPORT OF THE COMMISSION ON ACCREDITATION

SUE HAUG, CHAIR
DAN DRESSEN, ASSOCIATE CHAIR

November 2012

Progress Reports were accepted from three (3) institutions recently granted Associate Membership.

After positive action by the Commission on Accreditation, the following institutions were granted Membership:

Marietta College
Spring Arbor University

Action was deferred on seven (7) institutions applying for Membership.

Progress reports were accepted from three (3) institutions recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

Asbury University
Capital University
College of Charleston
Florida International University
Georgia Southern University
Humboldt State University
Nazareth College of Rochester
Northern Kentucky University
Oklahoma State University
Ouachita Baptist University
Saint Cloud State University
Syracuse University
University of Missouri
University of Missouri, Kansas City
University of Oregon
University of Science and Arts of Oklahoma
University of the Arts
Weber State University

Action was deferred on fifty-four (54) institutions applying for renewal of Membership.

Progress Reports were accepted from fifty-five (55) institutions and acknowledged from one (1) institution recently continued in good standing.

Thirty-nine (39) programs were granted Plan Approval.

Action was deferred on thirty-eight (38) programs submitted for Plan Approval.

Progress Reports were accepted from twelve (12) institutions and acknowledged from one (1) institution concerning programs recently granted Plan Approval.

Thirty-one (31) programs were granted Final Approval for Listing.

Action was deferred on twelve (12) programs submitted for Final Approval for Listing.

Progress Reports were accepted from two (2) institutions concerning programs recently granted Final Approval for Listing.

Three (3) institutions were granted second-year postponements for re-evaluation.

Progress Reports were accepted from five (5) institutions recently granted postponements.

Two (2) institutions were notified regarding failure to pay dues.

Seventy-seven (77) institutions were notified regarding failure to submit the 2012 Accreditation Audit.

Two hundred fifty (250) institutions were notified regarding failure to submit the 2012 Affirmation Statement.

South Suburban College withdrew from Membership in August 2012.

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF
November 2012

President
** Don Gibson (2012)
Florida State University

Vice President
** Mark Wait (2012)
Vanderbilt University

Treasurer
** Douglas Lowry (2013)
Eastman School of Music

Secretary
** Catherine Jarjisian (2014)
University of Connecticut

Executive Director
** Samuel Hope

Past President
 * Daniel P. Sher (2012)
University of Colorado, Boulder

Non-Degree-Granting Member, Board of Directors

 * Kate M. Ransom (2014)
The Music School of Delaware

Commission on Community/Junior College Accreditation

 * Neil E. Hansen, *Chair* (2014)
Northwest College

Kevin J. Dobreff (2013)
Grand Rapids Community College

Robert Ruckman (2012)
Sinclair Community College

Commission on Accreditation

** Sue Haug, *Chair* (2013)
Pennsylvania State University

** Dan Dressen, *Associate Chair* (2013)
Saint Olaf College

George Arasimowicz (2012)
Kean University

Steven Block (2014)
University of New Mexico

Commission on Accreditation *(continued)*

Christopher P. Doane (2013)
University of Louisville

Maria del Carmen Gil (2014)
Puerto Rico Conservatory of Music

Mitzi D. Groom (2012)
Western Kentucky University

Tayloe Harding (2012)
University of South Carolina

Ramona Holmes (2012)
Seattle Pacific University

Craig Johnson (2013)
North Park University

Edward Kocher (2014)
Duquesne University

Mary Ellen Poole (2012)
San Francisco Conservatory of Music

Willis M. Rapp (2013)
Kutztown University of Pennsylvania

John W. Richmond (2014)
University of Nebraska – Lincoln

Jeffrey Showell (2013)
Bowling Green State University

Keith C. Ward (2014)
University of Puget Sound

Michael D. Wilder (2014)
Wheaton College

Public Members of the Commissions and Board of Directors

 * Karen Hutcheon
Towson, Maryland

 * Ann C. McLaughlin
Severna Park, Maryland

 * Cari Peretzman
Lewisville, Texas

REGIONAL CHAIRS

Region 1
* Andrew R. Glendening (2012)
  University of Redlands
  Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2
* Todd Shiver *(pro tempore)* (2012)
  Central Washington University
  Alaska, Idaho, Montana, Oregon, Washington

Region 3
* Timothy R. Shook *(pro tempore)* (2012)
  Southwestern College
  Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4
* Paul Bauer (2014)
  Northern Illinois University
  Illinois, Iowa, Minnesota, Wisconsin

Region 5
* Michael R. Crist (2014)
  Youngstown State University
  Indiana, Michigan, Ohio

Region 6
* Daniel Goble (2014)
  Western Connecticut State University
  Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7
* Richard Mercier (2013)
  Georgia Southern University
  Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8
* Barbara Buck (2014)
  Kentucky State University
  Alabama, Kentucky, Mississippi, Tennessee

Region 9
* Mark Edward Parker (2013)
  Oklahoma City University
  Arkansas, Louisiana, Oklahoma, Texas

COMMITTEES

Committee on Ethics

Micheal Houlahan*, Chair* (2012)
Millersville University of Pennsylvania

David P. Robbins (2014)
Pacific Lutheran University

Peter T. Witte (2013)
University of Missouri, Kansas City

Nominating Committee

Lawrence R. Mallett, *Chair* (2012)
University of Oklahoma

Cynthia R. Curtis (2012)
Belmont University

James B. Forger (2012)
Michigan State University

Mark Lochstampfor (2012)
Capital University

Jacqueline H. Wiggins (2012)
Oakland University

National Office Staff

Full-Time

** Samuel Hope, *Executive Director*
Karen P. Moynahan, *Associate Director*
Mark Marion, *Management Associate for Accreditation*
Tracy L. Maraney, *Management Associate for Finance and Operations*
Willa Shaffer, *Projects Associate and Webmaster*
Chira Kirkland, *Programming and Editorial Associate*
Jenny Kuhlmann, *Data and Records Associate*
Lisa A. Ostrich, *Executive Assistant to the Associate Director and Meetings Associate*
Sarah Yount, *Assistant to the Executive Director*
Andrea Plybon, *Accreditation and Research Assistant*

Part-Time

Teresa Kabo, *Accreditation Coordinator*
Stacy McMahon, *Office Manager*
Anne Curley, *Library and Project Support*