

PROGRAM

National Association of Schools of Music
EIGHTY-THIRD ANNUAL MEETING

November 16-20, 2007

Grand America Hotel
Salt Lake City, Utah

**COMMISSION/BOARD ACTIVITIES
WORKSHOPS FOR EVALUATORS**

(Please note: The hotel floor number follows the meeting room name.)

Thursday, November 15

1:00 p.m.
COMMISSION ON ACCREDITATION **Murano (1)**

Friday, November 16

8:00 a.m.
COMMISSION ON ACCREDITATION **Murano (1)**

9:00 a.m.
**COMMISSION ON COMMUNITY/JUNIOR COLLEGE
ACCREDITATION** **Belevedere (3)**

12:00 noon
EXECUTIVE COMMITTEE LUNCHEON MEETING **Embassy (3)**

2:00 p.m.
WORKSHOP FOR NEW VISITING EVALUATORS **Savoy (1)**
By invitation only.

3:00 p.m.
BOARD OF DIRECTORS MEETING **Riviera (3)**

Saturday, November 17

8:00 a.m.

EXECUTIVE COMMITTEE BREAKFAST MEETING

Embassy (3)

8:30 a.m.

WORKSHOP FOR NEW VISITING EVALUATORS

By invitation only.

Savoy (1)

10:00 a.m.

BOARD OF DIRECTORS MEETING

Riviera (3)

1:00 p.m.

**WORKSHOP FOR COMMUNITY EDUCATION
VISITING EVALUATORS**

By invitation only.

Belevedere (3)

EIGHTY-THIRD ANNUAL MEETING

(Please note: The hotel floor number follows the meeting room name.)

Friday, November 16

1:00 p.m.-5:00 p.m.

REGISTRATION

Grand B Foyer (1)

Saturday, November 17

8:00 a.m.-5:00 p.m.

REGISTRATION

Grand B Foyer (1)

8:00 a.m. – 10:55 a.m.

MUSIC IN GENERAL STUDIES: DEFINITIONS AND CONTENT

Imperial A (1)

(CMS/NASM)

Topics will include, but not be limited to, the following: perspectives on music composition, performance, and the arts; learning styles and motivation; reasoning; music theory; strategies for expanding departmental ownership and commitment.

8:00 a.m. – 8:55 a.m.

DEFINITIONS AND CONTENT: DEMONSTRATIONS

Imperial A (1)

Presenters: Andrew Bishop, Albion College
Sharyn L. Battersby, Clayton State University

Moderator: Barbara E. Bowker, Harper College

9:00 a.m. – 10:55 a.m.

DEFINITIONS AND CONTENT

Imperial A (1)

Presenters: Anthony K. Brandt, Rice University
Stacey Davis, University of Texas at San Antonio
Laura Kelly, University of Texas at San Antonio
Barry D. Salwen, University of North Carolina at Wilmington
Edward Eanes, Kennesaw State University

Moderator: Dan Dressen, Saint Olaf College

Saturday, November 17 (continued)

1:00 p.m.-2:55 p.m.

**MUSIC IN GENERAL STUDIES: STUDENT ENGAGEMENT Imperial A (1)
(CMS/NASM)**

The Presenters for this session will discuss the following topics, at a minimum: taking or making music, live performance, explorative projects, and music and film. There will be time at the end for group discussion.

Presenters: Constance C. Glen, Indiana University
Mary Goetze, Indiana University
James Hugh Falzone, North Central College
Hope E. Koehler, University of Wisconsin-Superior
Elizabeth N. Morrow, University of Texas at Arlington

Moderator: James Perone, Mount Union College

1:00 p.m.-3:00 p.m.

**PREPARATION OF GRADUATE STUDENTS Imperial B (1)
FOR COLLEGE TEACHING: WHERE ARE WE NOW? (CMS/NASM)**

Both leaders in our discipline and colleagues at the threshold of their careers have concerns about the ways in which graduate education prepares young faculty for their teaching responsibilities. Beyond mastery of musical knowledge and of composition or performance skills, how do universities ready their graduates for the broader and the more practical aspects of the teaching profession? This session presents general reflections on the preparation of graduate students for teaching careers, survey information about what kinds of training in this area are offered across the country, and some specific descriptions of both curricular and mentoring programs.

Presenters: John Buccheri, Northwestern University
William Fredrickson, Florida State University
Harry Price, University of Oregon
James Scott, University of North Texas
Ann Tedards, University of Oregon

Moderator: Douglass Seaton, Florida State University

3:00 p.m. – 4:55 p.m.

MUSIC IN GENERAL STUDIES: TECHNOLOGY (CMS/NASM) Imperial A (1)

Topics for this session will include classroom response systems, online techniques to enhance traditional instruction, and comparisons of online and traditional classroom learning. There will be time for questions and discussion.

Presenters: Michael R. Brown, Mississippi State University
Kevin Eakes, Trident Technical College
David A. Ferguson, Indiana University of Pennsylvania
James A. Grymes, University of North Carolina at Charlotte

Moderator: Jose A. Diaz, California State University, Fresno

Saturday, November 17 (continued)

4:00 p.m.-5:00 p.m.

ORIENTATION FOR MUSIC EXECUTIVES NEW TO NASM

Grand A (1)

Attendees will be welcomed, have an opportunity to ask questions about NASM, and participate in small group discussions moderated by leaders with years of experience in NASM. Preregistrants will be provided with information about NASM prior to the annual meeting. The session will also include introductions of the NASM Board of Directors and National Office staff.

5:15 p.m.-6:30 p.m.

**WELCOME ROUNDTABLE FOR
WOMEN MUSIC EXECUTIVES**

Murano (1)

This roundtable provides an opportunity to meet women music executives and to consider common leadership problems. Table discussions will be led by women members of the Commission on Accreditation on topics of interest, including NASM resources for executive development. Attendees are encouraged to prepare questions for their table discussion.

Moderator: Ramona Holmes, Seattle Pacific University

Sunday, November 18

7:00 a.m.-9:30 a.m.

CONTINENTAL BREAKFAST FOR THE ASSOCIATION

Grand C (1)

Sponsor: Wenger Corporation

8:00 a.m.-5:00 p.m.

REGISTRATION

Grand B Foyer (1)

8:00 a.m. – 8:55 a.m.

FACULTY WORKSHOP: TEACHING SONGWRITING (CMS/NASM)

Imperial A (1)

Presenter: John Kratus, Michigan State University

Moderator: John Richmond, University of Nebraska-Lincoln

Sunday, November 18 (continued)

8:15 a.m. - 8:45 a.m.

REGIONAL BUSINESS MEETINGS

These sessions are designed to enable the regions to welcome attendees, conduct their formal business, and discuss issues of concern. Regions 7, 8, and 9 will have an election of officers. Programmatic sessions developed by the regions will be presented in two sets on Monday afternoon.

- Region 1** **Audubon (3)**
Arizona, California, Hawaii, Nevada, New Mexico, Utah
Ernie M. Hills, California State University, Sacramento, Chair
- Region 2** **Imperial B (1)**
Alaska, Idaho, Montana, Oregon, Washington
John Paul, Marylhurst University, Chair
- Region 3** **Imperial C & D (1)**
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming
Marie C. Miller, Emporia State University, Chair
- Region 4** **Savoy (1)**
Illinois, Iowa, Minnesota, Wisconsin
Mario J. Pelusi, Illinois Wesleyan University, Chair
- Region 5** **Murano (1)**
Indiana, Michigan, Ohio
Donald R. Grant, Northern Michigan University, Chair
- Region 6** **Venezia (1)**
*Connecticut, Delaware, D.C., Maine, Maryland, Massachusetts,
New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island,
Vermont, West Virginia*
Terry B. Ewell, Towson University, Chair
- Region 7** **Envoy (1)**
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia
Dennis J. Zeisler, Old Dominion University, Chair
- Region 8** **Milano (3)**
Alabama, Kentucky, Mississippi, Tennessee
Jimmie James, Jr., Jackson State University, Chair
- Region 9** **Grand Salon (1)**
Arkansas, Louisiana, Oklahoma, Texas
Arthur L. Shearin, Harding University, Chair

Sunday, November 18 (continued)

8:30 a.m.-9:15 a.m.

RECEPTION FOR SPOUSES

Oak Room (1)

Host: Boyce Sher

9:00 a.m.-10:30 a.m.

BASIC MANAGEMENT: FACULTY RECRUITMENT

Grand Salon (1)

Many music executives say that faculty recruitment is their most important task. This session will provide fundamental information on the elements of faculty recruitment. It will review various approaches to constructing searches, the development of job descriptions and expectations, interview procedures and techniques, and basic legal information. Time will also be devoted to correlating the job description and search techniques to an accurate assessment and formulation of position responsibilities. Techniques for talking about music faculty qualifications with administrators and committees beyond the music unit will also be considered. Presentations will be followed by ample time for questions and discussion.

Presenters: Mellasenah Morris, Ohio State University
Clark Measels, Carson-Newman College

Moderator: Gale Odom, Centenary College of Louisiana

9:00 a.m. - 12:15 p.m.

SPECIFIC PROCEDURES FOR NASM EVALUATION

Imperial C & D (1)

for institutions one or two years before the visit

This session is designed specifically for representatives of institutions that are formally engaged in the NASM evaluation process. Overall accreditation procedures and the site visit will be the focus. This is a nuts-and-bolts, step-by-step, walk-through of the process.

Dan Dressen, Saint Olaf College
Lawrence Mallett, University of Kansas
Karen P. Moynahan, NASM National Office

Sunday, November 18 (continued)

9:00 a.m.-10:25 a.m.

**MUSIC IN GENERAL STUDIES: DOLLARS AND SENSE: Imperial A (1)
REINVENTING MUSIC APPRECIATION FOR THE NEW MILLENNIUM (CMS/NASM)**

This session will present a variety of ideas for thinking anew about music in general studies, with a special emphasis on the music appreciation course. Perspectives from faculty and administration at one institution will be the basis for developing themes for exploration. How can music appreciation be rethought from both student and institutional perspectives? What issues do new and evolving times bring to pursuit of this question? How do we deal with such issues as generational change and technological possibilities? How can faculty and administration best work together to define and address reinvention?

Presenters: Ingerid M. Kvam, Minnesota State University, Mankato
Linda B. Duckett, Minnesota State University, Mankato

Moderator: Gerard Aloisio, Minnesota State University, Mankato

9:00 a.m.-10:30 a.m.

**PREPARATION OF GRADUATE STUDENTS Imperial B (1)
FOR COLLEGE TEACHING: HOW ARE WE DOING? (CMS/NASM)**

University graduate programs are preparing young faculty for their teaching responsibilities and the broader and more practical aspects of the profession in a variety of ways.

In this session, early career faculty will share their perspectives on the following questions: (a) What was your most valuable training in your graduate program? (b) What do you wish had been part of your graduate training? (c) What have you found to be most difficult in your college position? (d) What one aspect of your preparation for teaching would you change?

Senior faculty/administrators will then respond to the following questions: In what areas do early career faculty members (a) appear to be well prepared, and (b) have the most difficulty?

In addition, the results of a survey posing these questions to a broader population will be presented.

Presenters: Eric Branscome, East Texas Baptist University
Catherine Cole, Cleveland State University
Andrea Gullickson, Butler University
John Miller, North Dakota State University
Donn Schaefer, University of Utah

Moderator: Nancy Cochran, Southern Methodist University

Sunday, November 18 (continued)

9:00 a.m.-10:30 a.m.

OPERA, VOICE, AND PERFORMANCE PROGRAMS:

Murano (1)

PREPARING SINGERS FOR A CAREER BEYOND THE STUDIO

Like instrumentalists, aspiring opera singers need solid technique and artistry for a successful career. However, many other crucial areas of training — such as languages, acting and movement — are unique to singers. The challenge of building a curriculum that prepares singers for a professional career is exacerbated by the fact that instrumentalists usually enter graduate and undergraduate school with more years of musical training and experience than singers. This session will discuss ways in which institutions granting performance degrees can better identify and address the unique needs of singers.

Panelists: Carleen Graham, The Crane School of Music, State University of New York
at Potsdam
Douglas Fisher, Florida State University
Gayletha Nichols, Metropolitan Opera National Council Auditions
Robert Yekovich, Rice University

Moderator: Toni-Marie Montgomery, Northwestern University

10:30 a.m.-11:55 a.m.

**MUSIC IN GENERAL STUDIES: FROM THE
MUSIC ADMINISTRATOR'S POINT OF VIEW (CMS/NASM)**

Imperial A (1)

This session will have a panel discussion on issues related to Music in General Studies from the music administrator's point of view: on-line versions; faculty investment; courses as visibility and recruitment vehicles for the music department; enrollment size; and value and role of MGS courses. Additional topics will be among the following: alternative methods for delivery (on-line); issues of copyright with listening materials; distance education; music majors and nonmusic majors in the same class; and the hiring, mentoring, supervision, and compensation of part time/adjunct faculty. The invited panelists represent different geographic areas as well as various sizes of higher education institutions.

Presenters: James Chenevert, Texas Woman's University
James Douthit, Nazareth College of Rochester
Faun Tiedge, Linfield College
Kay Hoke, Brevard College
David Scott, Angelo State University
Todd Sullivan, Northern Arizona University

Moderator: Linda Pohly, Ball State University

Resource person: John Richmond, University of Nebraska - Lincoln

Sunday, November 18 (continued)

10:45 a.m.-12:15 p.m.

PREPARATION OF GRADUATE STUDENTS

Imperial B (1)

FOR COLLEGE TEACHING: HOW DO WE PROCEED? (CMS/NASM)

This session will explore future possibilities for training graduate students to teach at the college level. Building on the content of the first two sessions (Where Are We Now? How Are We Doing?), it will seek to provide models — based partly on current best practices, partly on the visions of imaginative leaders — for systems allowing the maximization of our graduate students' potential for college teaching and leadership.

Presenters: Robert Cutietta, University of Southern California
Jeffrey Kimpton, Interlochen Center for the Arts

Moderator: André de Quadros, Boston University

10:45 a.m.-12:15 p.m.

TEACHING MUSIC HISTORY:

Venezia (1)

HOW INSTITUTIONAL CONTEXT MATTERS

A general knowledge of music history is important for all musicians. At the undergraduate level, there are significant variations in the purposes of institutions and degree programs. What does this mean for creating and developing courses or programs of study in music history? Without diminishing the importance of broad scope and curricular rigor, what similarities and differences might appear in music history teaching oriented to the needs of future performers versus the needs of future scholars? What about music history as a course that meets general studies requirements for all majors in an institution? How do local answers to these and similar questions help discussions and decision-making in such areas as faculty assignments, curricular requirements, course content and orientation, tests and other evaluations, and so forth? To what extent can these questions be useful in formulating teaching approaches to help students integrate their knowledge of music history into the work they do as musicians in various aspects of the music profession?

Presenters: Ron Bostic, Wingate University
Georgia Cowart, Case Western Reserve University
Jeffrey Sharkey, The Peabody Institute of the Johns Hopkins University

Moderator/Convenor: Catherine Jarjisian, Cleveland Institute of Music

Sunday, November 18 (continued)

10:45 a.m.-12:15 p.m.

**OPERA, VOICE, AND PERFORMANCE PROGRAMS:
ASSESSING ABILITY AND HIRING VOICE TEACHERS**

Murano (1)

The private teacher is the most influential person in the life of most young musicians. Both schools of music and opera companies have a deep interest in the achievements of voice and opera teachers. What can schools and companies learn from each other about the qualifications and attributes of successful teachers? What about interdepartmental appointments or other means of sharing faculty expertise? What are some of the collaborations that are already taking place in the field and how are they working? How do schools and companies identify candidates who possess the unique qualities required in a voice teacher?

Panelists: Carleen Graham, The Crane School of Music, State University of New York
at Potsdam
Douglas Fisher, Florida State University
Gayletha Nichols, Metropolitan Opera National Council Auditions
Robert Yekovich, Rice University

Moderator: Robert Fitzpatrick, Curtis Institute of Music

10:45 a.m.-12:15 p.m.

THE FUTURE OF ART MUSIC: AUDIENCES IN AMERICA

Savoy (1)

Looking back over the past thirty years, it is easy to see a significant evolution in the way time is allocated in the lives of individuals and groups. Technology has created new realities and potentials, and these in turn have adjusted traditional time patterns as well as the natures of personal and professional responsibilities. Time is a major factor in the future of audience interactions with music. The developing situation has produced a number of analyses and ideas about how to attract and retain the custom of audiences for art music. Some studies are focused on a single genre such as symphony orchestras or jazz organizations. Others are by-products of articles about the future of culture in general. Still others look at genre-wide trends. This session will review a number of ideas and perhaps discover new ones. The primary theme is the relationship between specific kinds of audience development concepts, and eventual commitment as an audience member. A second issue is associated with the elements and mixtures of formats and venues for audience engagement with art music. The future of concert halls, recordings, informal concert sites, educational programming, and of course, education in music itself, are all elements of future audience development. For NASM member institutions, major questions and issues include the relationship of (a) professional aspirations, audience trends, and development possibilities to (b) the education and training of professional musicians and (c) the relationship of avocation and preprofessional study to audience building.

Presenters: Alan Fletcher, Aspen Music Festival and School
Amy Carol Parks, Levine School of Music
Thomas Wolf, WolfBrown

Moderator: Don Gibson, Florida State University

Sunday, November 18 (continued)

10:45 a.m.-12:15 p.m.

BASIC MANAGEMENT: FACULTY DEVELOPMENT

Grand Salon (1)

All institutions and academic administrators have a responsibility to promote faculty development within a context that contains institutional mission, levels of dedicated resources, and individual faculty interests and needs. The music executive plays a major role in encouraging and facilitating faculty development. This session will present and explore the major issues in this area. Included will be such issues as creating a faculty development culture, using and improving resources for faculty development, encouraging and assisting with individual faculty development plans, nurturing and supporting aspirations and skills in teaching, developing leadership skills, and evaluating results in the various elements of faculty development programs.

Presenters: Charlotte Collins, Shenandoah University
Richard Kennell, Bowling Green State University
William May, Baylor University

Moderator: James Gardner, George Mason University

10:45 a.m.-11:45 a.m.

**DIALOGUE SESSION WITH MEMBERS
OF THE EXECUTIVE COMMITTEE**

Versailles (3)

This session will afford members the opportunity to share ideas and concerns with two members of the Executive Committee. The Executive Committee is particularly interested in discussing possible topics for future meetings of the Association.

1:30 p.m.-3:00 p.m.

**MUSIC INDUSTRY PROGRAMS:
ANALYSIS, PLANNING, AND FUTURES ISSUES**

Imperial A (1)

This session will focus on two documents produced by the ad hoc NASM Working Group on Music Industry Programs. The first is a set of questions that enables institutions to begin compiling useful information as the basis for decision-making about their music industry programs. This assessments document has multiple uses, including considerations of whether to begin, alter, or expand music industry programs. Presentations will focus on the purposes, organization, and content, and use this set of questions. The second document is an annotated list of futures issues identified by the Working Group with the assistance of music industry professionals and representatives of NASM

Sunday, November 18 (continued)

member institutions. This list is a springboard for discussions and eventual decision-making in teaching institutions. The set of futures issues are intended to be a resource or reference when institutions consider specific futures of their own programs. Therefore, the assessments document and the futures document support each other. Ample discussion time will be provided following brief presentations.

Presenters: Richard Strasser, Northeastern University
Mark Marion, NASM National Office

Responders: Patricia J. Hoy, University of Memphis
Jeffrey Showell, James Madison University
Alan Solomon, The Crane School of Music

Moderator: William Hipp, University of the Pacific

1:30 p.m.-3:00 p.m.

**DEVELOPING MUSICAL AND CULTURAL LITERACY
IN MUSIC STUDENTS**

Imperial B (1)

Among music faculties, there seems to be general agreement that more students than ever before are entering collegiate-level music study with high levels of technical proficiency. However, overall improvement in performance levels is often accompanied by perceptions that musical and cultural literacy are at lower levels than at the past. Many observe students who can play their instruments extremely well, but who have no general understanding of the music written for, or associated with, that instrument, with the overall repertoire of the music they are studying, or a general knowledge of cultural history with references to the setting of music in historical and cultural contexts and relationships of music to other cultural manifestations, especially in other arts fields. This session will present a case study and use it to explore general principles and approaches for addressing this issue on all types of campuses. There will be a significant focus on accomplishing musical and cultural orientation through an on-line program, supplemented with class sessions. The session will conclude the dialogue regarding curricular, technological, legal, logistical, or other evaluation considerations in such programs. These questions will be framed with larger questions regarding assessment of need, the development of program purposes, and choices of content.

Presenter: Paul Johnston, Carnegie Mellon University

Responders: Robert Gibson, University of Maryland
Robert Yekovich, Rice University

Moderator: Noel Zahler, Carnegie Mellon University

Sunday, November 18 (continued)

1:30 p.m.-3:00 p.m.

THE FUTURE OF ART MUSIC: ASIA

Savoy (1)

Development in Asia is proceeding apace in many areas. Music is no exception. This session will provide an overview of music study in Asia and identify potential opportunities and challenges for music schools and programs in the United States. Issues of purpose, orientation, scope, content, and demographics will be considered. This session will connect current information and analysis to the future of art music in Asia, the United States, and globally.

Presenters: Gene Cho, University of North Texas
Colin Murdoch, San Francisco Conservatory of Music
David Stull, Oberlin College

Moderator/Convenor: James Scott, University of North Texas

1:30 p.m.-3:00 p.m.

**CONDUCTOR TRAINING AND EVALUATION –
CONDUCT BECOMING**

Grand Salon (1)

Many institutions are involved in the education and training of conductors for work with various types and levels of ensembles. Intensive education and training for conductors occurs at the graduate level. This session will explore the major artistic, pedagogical, and organizational issues facing conducting programs now and in the immediate future. Of course, a number of challenges are perennial. But, new challenges arrive daily. Particular questions include developing artistic skills, dealing with the range of conducting pedagogy needs according to the natures of degrees and programs offered, considering the extent of which the kinds of things conductors do are changing, and the special problems of advanced programs in conducting. Other aspects of this issue include roles conductors are expected to play as teachers and musical leaders in various communities. In an overall sense, the session will work with and formulate questions the music executive should consider as they and their faculties work to improve conducting programs.

Presenters: David Efron, Indiana University
Neil Varon, Eastman School of Music

Moderator/Presenter: Murry Sidlin, Catholic University of America

Sunday, November 18 (continued)

3:15 p.m.

FIRST GENERAL SESSION

Grand A & B (1)

Call to Order

President Daniel Sher

Reports of the Commissions

Community/Junior College

Commission on Accreditation

Introduction of New Member Institutions

Report of the Treasurer

Report of the Committee on Ethics

Consideration of Proposed Handbook Amendments

Report of the Nominating Committee

Report of the President

4:30 p.m.-5:45 p.m.

DIALOGUE SESSIONS

NASM encourages participants to meet with Commission chairs and members of the Committee on Ethics. Although the chairs and committee members will not comment on specific institutional actions, they will answer questions about Association policy and procedures and receive suggestions about NASM standards and accreditation procedures. *(Repeated Monday, 8:15 a.m. – 9:15 a.m.)*

Commission on Accreditation

Fontainebleau (3)

Chair: James C. Scott, University of North Texas

Commission on Community/Junior College Accreditation

Vienna (3)

Chair: Eric W. Unruh, Casper College

Committee on Ethics

Sussex (3)

Chair: Jamal J. Rossi, Eastman School of Music

4:30 p.m.-5:45 p.m.

BRIEFING: USE OF THE HEADS DATA SYSTEM

Imperial C & D (1)

The HEADS data system is one of the most sophisticated institutional research projects in American higher education. This session will provide an overview of the information contained in annual *Data Summaries*, reports compiled from questionnaires submitted by member and other participating institutions. The explanations will cover use of the data in local policy discussions at degree-granting institutions, as well as opportunities for those institutions to obtain special reports comparing their data with ten or more institutions of their choice. *(Repeated Monday, 8:15 a.m. – 9:15 a.m.)*

Mark Marion, NASM National Office

Sunday, November 18 (continued)

4:30 p.m.-5:45 p.m.

BRIEFING: USING THE ACHIEVEMENT AND QUALITY WEB SITE Grand Salon (1)

This session will provide an overview of the information contained in the new achievement and quality section of the arts-accredit.org web site. Beginning with an overview of content, the session will move to various descriptions and ideas of how to use the information in various public relations, educational, and evaluation contexts. The focus will be on using these materials to explain achievement and quality in music and the arts to those with little or no professional background in the arts disciplines. *(Repeated Monday, 8:15 a.m. – 9:15 a.m.)*

Matthew Hellenbrand, NASM National Office

4:30 p.m.-5:45 p.m.

OPEN HEARINGS

Open hearings are held for the purpose of gathering comment on issues of rising importance to the Association. Concurrent hearings will be held on two topics, and will be repeated on Monday, 8:15 a.m. – 9:15 a.m. Attendees are encouraged to attend.

(1) NASM PROCEDURES FOR INSTITUTIONAL MEMBERSHIP Imperial A (1)

NASM procedures documents are being reviewed this year on their regular five-year cycle. This hearing will provide an opportunity for comment and suggestions about how to improve the clarity and utility of these documents for all types of institutions.

Moderator: Charlotte Collins, Shenandoah University

Recorder: Karen P. Moynahan, NASM National Office

**(2) NASM STANDARDS AND GUIDELINES FOR OPERA AND Imperial B (1)
MUSICAL THEATRE PROGRAMS, AND FOR CONDUCTING PROGRAMS**

This hearing will provide an opportunity to review and suggest improvements to Appendices I.D. and I.E. and other sections from the *2007-2008 Handbook* that provide standards and guidelines for opera and musical theatre programs, as well as standards and guidelines for the education and training of conductors. A text of the present standards will be provided at the open hearing.

Moderator: Don Gibson, Florida State University

Recorder: Laura Strickling, NASM National Office

6:00 p.m.-7:30 p.m.

RECEPTION FOR THE ASSOCIATION

Grand C (1)

Sponsor: Steinway & Sons, Inc.

Sunday, November 18 (continued)

7:30 p.m.-9:00 p.m.

ROUNDTABLE FOR SMALL MUSIC UNITS

Venezia (1)

Music executives from smaller music units will have the opportunity to pose questions to colleagues working in institutions of similar sizes and types. Attendees should prepare questions in advance about topics they wish to share.

Moderator: Catherine M. Schmidt, Winona State University

7:30 p.m.-9:00 p.m.

OPEN FORUMS

Open Forums are designed to provide participants with a maximum of interaction and discussion as well as with information and ideas of relevance to specific groups within the Association. Attendance at the forums may be based upon interest in either the topic to be discussed or the group to be addressed.

7:30 p.m.-9:00 p.m.

Historically Black Institutions

Audubon (3)

This open forum will provide opportunities for discussion of current issues that music programs at Historically Black Colleges and Universities are facing. Within the HBCU arena, we have schools of varying size, background, and focus. This year, the forum will concentrate on the implications of the influences of popular culture on higher education in music.

Presenters: Barbara Buck, Kentucky State University
Shelia Maye, Hampton University

Moderator: Uzee Brown, Jr., Morehouse College

8:30 p.m.-10:00 p.m.

Community/Junior Colleges

Riviera (3)

Session Title: "Community Colleges and Work-Force Development"

At community colleges, work-force development is commonly a priority. How does the pressure to provide work-force development affect community college music units, particularly with regard to transfer programs? How can music units effectively respond to this pressure?

Presenters: Kenneth Hanks, Hillsborough Community College
Robert Winslow, Hillsborough Community College

Moderator: Keith DeFoor, Young Harris College

Monday, November 19

7:30 a.m.-9:15 a.m.

REGISTRATION

Grand B Foyer (1)

7:45 a.m.-9:00 a.m.

COFFEE AND ROLLS FOR THE ASSOCIATION

Grand C (1)

Sponsor: Pi Kappa Lambda

8:15 a.m.-9:15 a.m.

DIALOGUE SESSIONS

Repeat of Sunday, 4:30 p.m. 5:45 p.m.

Commission on Accreditation

Chair: James C. Scott, University of North Texas

Commission on Community/Junior College Accreditation

Chair: Eric W. Unruh, Casper College

Committee on Ethics

Chair: Jamal J. Rossi, Eastman School of Music

Fontainebleau (3)

Vienna (3)

Sussex (3)

8:15 a.m.-9:15 a.m.

BRIEFING: USE OF THE HEADS DATA SYSTEM

Repeat of Sunday, 4:30 p.m. – 5:45 p.m.

Imperial C & D (1)

Mark Marion, NASM National Office

8:15 a.m.-9:15 a.m.

BRIEFING: USING THE ACHIEVEMENT AND QUALITY WEB SITE

Repeat of Sunday, 4:30 p.m. – 5:45 p.m.

Grand Salon (1)

Matthew Hellenbrand, NASM National Office

Monday, November 19 (continued)

8:15 a.m.-9:15 a.m.

OPEN HEARINGS

Repeat of Sunday, 4:30 p.m. – 5:45 p.m.

(1) NASM PROCEDURES FOR INSTITUTIONAL MEMBERSHIP Imperial A (1)

Moderator: Charlotte Collins, Shenandoah University

Recorder: Teresa Ricciardi, NASM National Office

(2) NASM STANDARDS AND GUIDELINES FOR OPERA AND MUSICAL THEATRE PROGRAMS, AND FOR CONDUCTING PROGRAMS Imperial B (1)

Moderator: Don Gibson, Florida State University

Recorder: Laura Strickling, NASM National Office

9:30 a.m.-11:00 a.m.

NEW DIMENSIONS

At the 2007 Annual Meeting, NASM is continuing the **New Dimensions** series that was begun in 1998. The series explores new frontiers of knowledge, skills, and evaluation, both in terms of new things and in terms of new or different ways of doing old things.

CONFLICT RESOLUTION: WHAT ISSUES FOR THE FUTURE? Imperial A (1)

Conflict resolution is a constant responsibility for administrators. There are fundamental techniques with conflict resolution that work in many cases. But, techniques can be thwarted or rendered useless by counter-techniques. When there is common access to technical means for creating, sustaining, and resolving conflict, how does one find the particular approach that can work in given situations? For example, what are some ways to deal with the situation where conflict is being created purposely to adjust political structures or other control arrangements? What about conditions where entities and movements can only be sustained by the continuous creation of conflict? How do academic administrators work in a context informed by increasing use of conflict in politics, journalism, entertainment, and torts law? What about conflict resolution in environments developed to create and sustain mistrust? What about advancing technological capabilities that enable the development and escalation of conflict at ever greater levels of speed, intensity, and coverage? These are some of the questions that will be addressed in this interactive and futuristic look at the evolution of techniques and approaches to creating conditions that minimize and promote resolution of conflicts in changing times.

Presenter: Amy Cohen, Ohio State University

Moderator: Robert Walzel, University of Utah

Monday, November 19 (continued)

9:30 a.m.-11:00 a.m.

NEW DIMENSIONS

ASSESSMENT ON OUR TERMS

Imperial B (1)

Assessment continues to be a major topic in American higher education. Many are deeply concerned, however, about the directions of present discussions and policy initiatives. It seems clear that music cannot afford the time losses and the political risks associated with allowing assessment terms for music to be set by those outside the field. This session will focus on reducing this prospect by concentrating on how the terms and methods typically employed to make assessments in music can be better explained, used, and defended in the present assessment climate. For example, how can we better describe to nonmusicians or nonartists how musical evaluations are made and why they work? How can we translate evaluation and assessment mechanisms natural to music into terms that will be acceptable within other assessment frameworks? And, if necessary, how can we best debate to protect the integrity of the assessment approaches of evaluation methods that we find central to our art form? Presentations regarding these questions will be followed by a discussion.

Presenters: Mark Wait, Vanderbilt University
Samuel Hope, NASM National Office

FUTURES ISSUES IN MUSIC THEORY: CURRICULAR IMPACTS Imperial C & D (1)

Music theory study is essential for all musicians, and advanced work in music theory produces multiple benefits for all fields of musical endeavor. For these reasons, consideration of music theory often falls into a number of categories, including pedagogy. NASM member institutions teach and advance the cause of music theory at various levels. This session will consider major futures issues associated with music theory that relate to the administrative and support responsibilities of music executives. These include evolving or new fields of inquiry, developing philosophical positions about purposes, the stability and development of theoretical models, and the possible relationships of futures issues with regard to content on curricula and pedagogy used to give all musicians a fundamental grounding in music theory. Other major questions are the purpose, scope, and content of the fundamental foundation in music theory needed by all professional musicians, and the extent to which each of these are evolving.

Presenters: Joel Lester, Mannes School of Music
Gary Karpinski, University of Massachusetts Amherst

Moderator: John William Schaffer, University of Wisconsin-Madison

Monday, November 19 (continued)

11:15 a.m.

**SECOND GENERAL SESSION
Report of the Executive Director
Election of Officers
Address to the Association**

Grand A & B (1)

Speaker: Clive Gillinson, Carnegie Hall

1:00 p.m.- 2:15 p.m.

EXECUTIVE COMMITTEE MEETING

Ambassador (3)

Please note: All attendees are welcome to attend any of the Programs Sponsored by Regions scheduled from 2:15 p.m. to 3:45 p.m. and 4:00 p.m. to 5:30 p.m.

2:15 p.m.-3:45 p.m.

PROGRAMS SPONSORED BY REGIONS

REGION 2

Imperial A (1)

Alaska, Idaho, Montana, Oregon, Washington

Session Title: "Successful Collaborations with Schools of Education"

Relentless pressures are placed on music education programs to adequately prepare graduates for music leadership positions: pressures from government, accreditation agencies, and internal pursuit for excellence. Schools of Education face similar pressures. Tensions can arise as the music and education units work together. Do these become points of conflict or opportunities for creative cooperation? Representatives from both academic units discuss how they have been able to successfully navigate through these potential minefields.

Presenters: Peter Denner, Idaho State University
Randy A. Earles, Idaho State University
Ramona Holmes, Seattle Pacific University

Moderator: John F. Paul, Marylhurst University

Monday, November 19 (continued)

2:15 p.m.-3:45 p.m.

PROGRAMS SPONSORED BY REGIONS

REGION 4

Imperial B (1)

Illinois, Iowa, Minnesota, Wisconsin

Session Title: “International Students Attending US Music Programs”

International students make up an important part of the student body in music programs across the country and the number of students applying to our schools is continuing to grow. Along with their talent and potential they bring a unique set of considerations and challenges for faculty and staff alike. This session will discuss the strengths and weaknesses of the traditional definition of "international student," and address specific issues involved with recruiting and admitting them – specific challenges such as English requirements, sources of funding (scholarship, loans, work opportunities, etc.) and a timeline that differs from the traditional incoming student. We will conclude with a discussion on the importance of gauging student satisfaction and various helpful resources, as well as time for questions and answers.

Presenters: Joyce Griggs, University of Illinois Urbana-Champaign
Carolyn Dyson, University of Utah
P J Woolston, University of Cincinnati

Moderator: Mario J. Pelusi, Illinois Wesleyan University

REGION 6

Imperial C & D (1)

Connecticut, Delaware, D.C., Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Session Title: “Electronic and Paper Portfolios for Music Majors”

This session covers the design of electronic and paper portfolios for demonstrating the achievement of professional, entry-level competence in the area of specialization. The examples and suggestions come from an eight-year project at the University of Rhode Island to integrate portfolios throughout BA and BM programs. Music majors develop their portfolios under the guidance of faculty. Portfolios are historical depositories of achievements and planning mechanisms for the future, that are connected to all courses, competency-based, student-owned, and assessed to determine the accomplishment of departmental and accreditation standards. Sections of the portfolio include plans for undergraduate study, examples of meeting required competencies, evidence of growth as a performer and musician, and evidence of preparing for the future. Students also gain an understanding of technology and develop an extensive repertory database.

Presenters: Ronald T. Lee, University of Rhode Island
Susan Thomas, University of Rhode Island

Moderator: Terry B. Ewell, Towson University

Monday, November 19 (continued)

2:15 p.m.-3:45 p.m.

PROGRAMS SPONSORED BY REGIONS

REGION 8

Grand Salon (1)

Alabama, Kentucky, Mississippi, Tennessee

Session Title: “Assessing the Work of Faculty in the Creative and Performing Arts: A New Paradigm for Recognizing and Rewarding Creative Activity”

Accountability has perhaps become the most oft-spoken word of politicians and administrators seeking to respond to the public outcry of how monies are being spent in education. In an effort to be accountable, institutions and some accrediting agencies have devised a matrix of *outcomes assessments*. Test scores, graduation rates, and faculty credentialing often lead to the ranking of schools and are but some of the criteria by which success, or lack thereof, is measured. It is often the case that all the efforts of a school or department are captured in one numerical synopsis that purports to accurately assess the work of its faculty, administration, and students. This session will explore the dangers of assessing the creative and performing arts using traditional methods, discover new methods of assessment and evaluation, and learn how to re-educate those for whom “accountability” and “assessment” are always synonymous with numbers and comparators. In the end, we will learn that creative activity can be assessed, measured, valued, and celebrated, even in academia.

Presenters: Nancy Cochran, Southern Methodist University
Joe Hopkins, Samford University
Jeff Reynolds, University of Alabama at Birmingham

Moderator: Jimmie James, Jr., Jackson State University

4:00 p.m.-5:30 p.m.

PROGRAMS SPONSORED BY REGIONS

REGION 1

Imperial A (1)

Arizona, California, Hawaii, Nevada, New Mexico, Utah

Session Title: “Wailing the Hard Hat Blues: The Music Executive Faces a Building Project”

Have you ever watched the as-builts for the HVAC system in your MPOE room languish on the punch list? If you know what this means, you must be an honors graduate of that most rigorous of curricula: the renovation and/or construction of a new facility for your music unit. Our graduate advisers never suggested we sign up for a seminar on working with architects, project managers, and contractors, but many will find ourselves doing just that in the course of our careers—and feeling acutely the burden of making sure everything turns out just right. A panel of weary but wiser colleagues from a variety of institutional types will share the highs and lows of their own hands-on

Monday, November 19 (continued)

4:00 p.m.-5:30 p.m.

PROGRAMS SPONSORED BY REGIONS

experience with this process. Finally, they will offer their best advice on how you and your program can not only emerge unscathed but with a facility that will actually enhance teaching, learning, and performing.

Convenor/Presenter: Mary Ellen Poole, San Francisco Conservatory of Music

Presenters: Timothy Blair, West Chester University of Pennsylvania
Peter Gries, Central Washington University
Mark Parker, Oklahoma City University

Moderator: Ernie M. Hills, California State University, Sacramento

REGION 3

Imperial B (1)

Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Session Title: **“Advocacy for the Multifaceted Roles of Music Faculty and the Music Executive”**

Academic responsibilities and professional demands for music faculty members and the music executive extend well beyond the traditional twelve-fifteen instructional hours. Responsibilities and expectations can include recruitment, artistic director/producer, arts advocacy, creating a positive atmosphere for the futures of music and the arts, facilities management, community liaison, and fund raising. In addition, the music executive is charged with maintaining and developing a productive atmosphere that will encourage artistic development. This panel session will address internal and external advocacy for this inclusive and often expanding role of music faculty members and executives.

Presenters: John Buehler, Baker University
David Reynolds, South Dakota State University
John Richmond, University of Nebraska, Lincoln

Moderator: Marie C. Miller, Emporia State University

Monday, November 19 (continued)

4:00 p.m.-5:30 p.m.

PROGRAMS SPONSORED BY REGIONS

REGION 5

Imperial C & D (1)

Indiana, Michigan, Ohio

Session Title: “Best Practices for Preventing Allegations/Charges of Sexual Harassment during the Applied Music Lesson”

The session will address the issues of sexual harassment from the perspectives of legal counsel, faculty, and administrators. The format of the session will involve panel presentations with opportunities for questions from those in attendance.

Presenters: Catherine L. Dehlin, Northern Michigan University
William Mathis, Bowling Green State University, Ohio

Moderator: Donald R. Grant, Northern Michigan University

REGION 7

Grand Salon (1)

Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Session Title: “Arts Entrepreneurship in Music Education: Initiatives in Experiential Learning”

This year's Brevard and Pepperdine conferences are the most visible manifestations of the growing interest in Arts Entrepreneurship. Lectures, workshops, courses, outreach projects, curricular designs, and even disciplinary vision statements have each contributed to the discourse on how Schools of Music might foster student success through skill development in accounting, management, planning, law, fundraising, marketing, collaboration, leadership, and community engagement. The aim of this panel is to explore the Arts Enterprise Initiative, a dynamic student organization that pairs students from the business school at a large public institution together with students across campus at the School of Music. This extracurricular club offers a vibrant model of how student learning can be facilitated in a project-based, experiential environment in which students set the goals, find the means, carry out the activities, and forge their own success in a supportive, collaborative environment. This panel brings together students, faculty and administrators to explore these emerging arts entrepreneurship practices.

Presenters: Mark Clague, University of Michigan
Kelly Dylla, University of Michigan
Chris Genteel, University of Michigan
Nathaniel Zeisler, Bowling Green State University

Moderator: Dennis J. Zeisler, Old Dominion University

Monday, November 19 (continued)

4:00 p.m.-5:30 p.m.

PROGRAMS SPONSORED BY REGIONS

REGION 9

Savoy (1)

Arkansas, Louisiana, Oklahoma, Texas

Session Title: **“Copyright Issues for Music Educators“**

This session will cover how copyright in the digital realm has come under increasing attention for music educators. The session will highlight copyright restrictions for teaching material in general, and for digitized material specifically. This session will help music faculty members make informed, ethical and legal decisions on the use of copyrighted material in their teaching. Educators also will be directed to valuable online copyright resources.

Presenter: John Gale, University of Central Arkansas

Moderator: Arthur L. Shearin, Harding University

5:45 p.m.-6:45 p.m.

ALUMNI RECEPTIONS

See packet insert for room assignments.

Tuesday, November 20

8:00 a.m.-9:00 a.m.

BOARD OF DIRECTORS BREAKFAST MEETING

Riviera (3)

New, Continuing, and Outgoing Board Members

8:00 a.m.-9:00 a.m.

2008 NOMINATING COMMITTEE MEETING

Embassy (3)

8:00 a.m.-9:00 a.m.

2008 COMMITTEE ON ETHICS MEETING

Ambassador (3)

Tuesday, November 20 (continued)

9:15 a.m.-9:45 a.m.

THIRD GENERAL SESSION

Grand A & B (1)

**Reports of Regional Chairs
Introduction of Officers for 2008
New Business**

10:00 a.m.-noon

OPEN FORUMS

Open Forums are designed to provide participants with a maximum of interaction and discussion as well as with information and ideas of relevance to specific groups within the Association. Attendance at the forums may be based upon interest in either the topic to be discussed or the group to be addressed.

Smaller Music Units

Imperial C (1)

Session Title: "Recruitment and Admissions"

Major presentations and discussion areas in this session include recruitment techniques in general, specific recruitment and admissions approaches in institutions without dedicated admissions professionals, and managing data for recruitment and admissions.

Presenters: Allen Henderson, Georgia Southern University
Victor Vallo, Immaculata University
Heather McCowen, Longy School of Music

Moderator: Patrick R. Malone, Baptist College of Florida

10:00 a.m.-noon

Issues in Sacred/Church Music

Imperial D (1)

This year's forum will explore church music internships and how schools are designing these experiences to effectively address issues such as: the increased diversity of musical styles used in churches, the changes in congregational music and singing practices, the changes in the forms and role of performance music, and the impact of new technology on music and worship. Included in the forum will be a presentation of the results of a survey taken this summer regarding internships in NASM units offering degrees in sacred/church music.

Presenters: George Boespflug, Biola University
C. Michael Hawn, Southern Methodist University

Moderator: Paul R. Isensee, Philadelphia Biblical University

Tuesday, November 20 (continued)

**12:00 noon
ADJOURNMENT**

**The Eighty-Fourth Annual Meeting
of the
National Association of Schools of Music
will be held
November 21-25, 2008
at the Westin Hotel
in Seattle, Washington**

