

THE CMS MISSION STATEMENT

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



CMS PRESIDENT'S MESSAGE

DAVID B. WILLIAMS
CMS PRESIDENT
ILLINOIS STATE UNIVERSITY, EMERITUS

As I pick up the baton from the impressive succession of presidential leadership over 52 years of The College Music Society, I find myself reflecting on why I value 30 years of membership in the organization. I wear my CMS membership with pride and consider the organization, its activities, and the personal connections it nurtures among the most rewarding experiences in my college music career.

Like many, I joined CMS for the Music Vacancy List and, thankfully, discovered that the organization offers much more in fulfilling the needs of a musician in academe throughout one's career. One might say that CMS's strength is in its 3 D's: No, not as in "Dittersdorf, Dvorak, and Dallapiccola" or in 3-D movies. The 3 D's I have in mind are Diversity, Dialogue, and Discourse. CMS provides a rich diversity in the music disciplines and interests represented by its membership and activities, forums for dialogue on topics relevant to music professionals in higher education, and opportunities to shape the diversity and dialogue through discourse into new models and new directions for our performing, creativity, teaching, scholarship, and academic citizenship.

As Cynthia Taggart, Past President, noted in her 2009 president's message, our "rich representation [diversity] has enabled CMS to broaden the discussion of music [dialogue] in higher education beyond the teaching of individual disciplinary subjects and has allowed us to focus on the holistic education to students, both in and outside of music." She continues, "As the only organization that represents the entire enterprise of music in higher education and beyond, CMS needs to lead the discourse."

I've recently been reading Mark C. Taylor's book (Knopf, 2010), *Crisis on Campus: A Bold Plan for Reforming Our Colleges and Universities*. The book grew out of a provocative editorial to the New York Times (April 27, 2009) entitled "End the University As We Know It" and offers an informative historical perspective of colleges and universities in this country and thought provoking models for what they might become in the future. What strikes me as significant is the parallel between the models and strategies Professor Taylor offers and the mission and activities of CMS. Mark Taylor remarks:

"During the latter half of the twentieth century, we moved from what can best be described as a world of walls and grids (industrial factories and assembly lines) to a world of networks (communications media and information-processing devices linked in worldwide wireless webs). Grids are closed—walls separate and isolate their components into autonomous regions, departments and divisions; networks are open ideas, individuals and organizations. An understanding of how networks operate prepares the way for reconceiving what universities should do and how they should do it."

The very nature of CMS is just such a network of openness, openness in its diversity, its dialogue, and its discourse. Taylor goes on to suggest new strategies for

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CMS Annual Report

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A THANK YOU TO CYNTHIA CRUMP TAGGART CMS PRESIDENT: 2009–2010



David Williams and Cynthia Taggart
at the 2010 National Conference

Allow me to offer a word of tribute for our departing President, Dr. Cynthia Taggart.

Dr. Taggart stepped into her role as President of CMS when we completed our two-year, 50th Anniversary festivities and the “Beyond 50” theme marked the way to our next 50 years. As Robby Gunstream so aptly put it, she helped us “negotiate exquisitely the CMS post-50th anniversary ‘hangover,’ helping us all see where we are headed and forming plans for beyond 50,” this in the middle of a major global economic recession that impacted the bottom line of CMS along with everyone else’s in our nation.

To many of us, Cindy’s long tenure with CMS is marked by the word “engagement.” Much of the emphasis the organization now places on its engagement activities is due to Cindy’s leadership. In addition, initiatives during her tenure included the “lightning talks,” our first student chapter at Appalachian State University, our first Summit meeting last January on Entrepreneurship and another to come this January on Community Engagement, and two wonderful conferences in Portland and in Minneapolis. Key to her leadership contributions is a strategic planning exercise begun last year and still in process to help us plan for changes, challenges, and new directions.

I received an email from Rob Frank on the faculty of the Meadows School of the Arts at Southern Methodist University. The quote in his email signature taken from Henry Ford said: “Coming together is a beginning. Keeping together is progress. Working together is success.” This, in a nutshell, captures the spirit of Cindy’s leadership as President; “keeping us together and working together” as President and in the many roles she has served, and will continue to serve The College Music Society. Fortunately, she will stay on the Board of Directors as Immediate Past President for another year so we will continue to reap the benefits of her wonderful talents, productivity, and most enjoyable sense of humor.

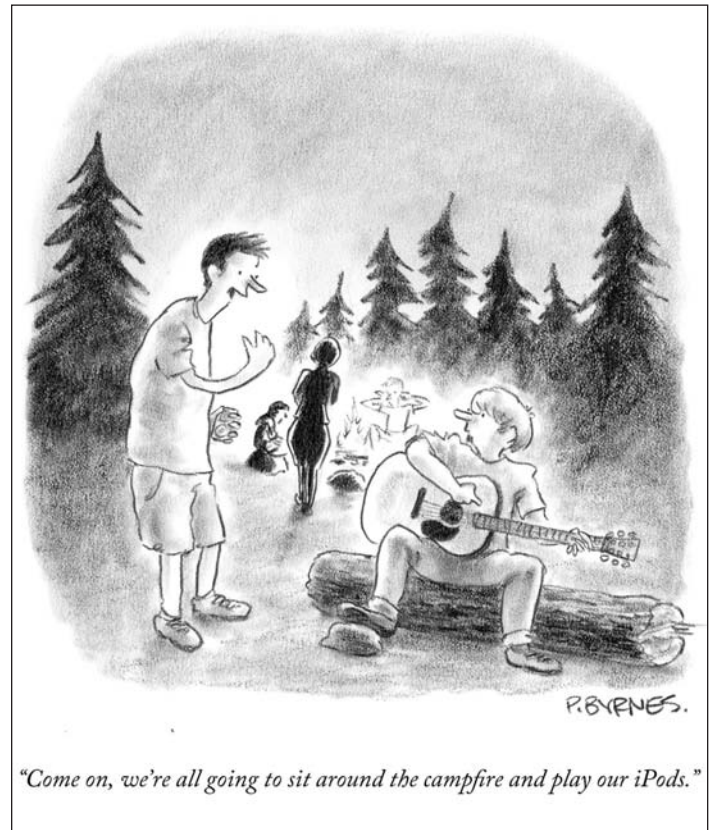
Thank you Dr. Taggart!

– David B. Williams, CMS President

Williams...continued from page 1

encouraging interdisciplinary programs including a new academic area called “emerging zones.” When you look at the CMS “building bridges” programs at conferences, the “forums and dialogues” and “collaborate dialogue” sessions, the new Summit conferences, and the organizational design of CMS’s activities with information services, career development, engagement and outreach, and professional activities, one sees that we embrace a model that attempts to breakout of the walls, grids, and silos of the past to offer new ways to view, participate, and engage in dialogue and discourse on topics critical to our profession.

It is a great privilege to serve as President of The College Music Society. I am honored to be offered this leadership opportunity, and, with your help, we will continue to build upon the uniqueness of our organization, uniqueness in our openness, in new and exciting ways for “CMS Beyond 50.” ♦



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Traditionally at this time of the year, we reflect on our accomplishments and look ahead with “resolutions” for the New Year. This issue of the CMS Newsletter contains reports from the various committees and initiatives of the Society. I encourage you to read the reports to get a sense for the depth of activity that is ongoing within CMS. I offer a selective list of noteworthy accomplishments for 2010. Past-President Taggart provided more detail and reflection in her State of the Society column in the November 2010 newsletter.

We extend a sincere word of thanks to all of the membership and those in various leadership roles for their time and creative energy that made these accomplishments a reality. To the CMS Executive Office staff and Robby Gunstream, our Executive Director, a special note of thanks. No office for a professional organization, in my experience, runs so successfully and efficiently.

– David B. Williams, CMS President

Accomplishments for 2010

- CMS’s first Summit event focusing on music entrepreneurship education at Vanderbilt University (The Summits are a good example of the Society’s 3 Ds in action—Diversity, Dialogue, and Discourse).
- Several successful summer CMS workshops (Institute of the Pedagogies of World Music Theories, Feldenfraus for Musicians Workshop, and the National Summer Cello Institute) and pre-conference events (Teaching Music in a High-Tech Music Environment and Writing Successful Grant Proposals).
- Ever increasing attendance at our conferences with 550 attendees in Minneapolis as well as several innovative new session formats including “Lightning Talk” sessions and the new “Expo” event.
- Student CMS chapter initiative underway starting with the first chapter at Appalachian State University.
- New online resources including a Facebook and Twitter presence for CMS, a new online career mentoring service, and a series of podcasts on topics of interest in higher education and music.
- *CMS Beyond 50* campaign reaching 75% of its goal of \$100,000 for The CMS Fund.
- Expanding awards and grants program building on endowments through The CMS Fund: The CMS Seed grant awards, the Gunstream Award in Music, and the Yamaha In-Residence Fellowships.
- Addition of a new, Member-at-Large position on the CMS Board to represent under-represented constituencies such as administration, music business, music technology, and music therapy.
- Publication of the *History of CMS* authored by Mary Ann Rees.
- Ongoing Board work on a visioning process for CMS to guide strategic planning including a survey of the membership.

- Stabilized the CMS budget through proactive cost cutting, a small increase in dues, refocusing the mailing label service for new advertising options, and turning around the decline in membership. *This is no small feat for a professional organization in these economic times!*

Challenges and Opportunities for 2011

Turning to the year at hand, 2011 below is a sampling of initiatives and events. For more details and additional activities, continue to watch the newsletters, website, and e-mail announcements from CMS.

- National Conference in Richmond VA (October) and the International Conference in South Korea (July).
- 2011 Summit at Georgia State University focusing on Community Engagement: Music Beyond Educational Institutions (January).
- Planning underway for a 2012 Summit co-sponsored with NAMM in Anaheim on Music Business and Industry Curricula, Education, and Engagement (January 2012).
- Finalizing the Boards’ visioning/strategic planning process in a form to share with the membership along with a set of “quick starts” to set the planning in motion.
- Professional development activities to include a Film-Music Pedagogy Institute at The University of Miami in May, 2011, and a Pre-Conference Music Technology Workshop, October 19, 2011, in Richmond, Virginia.
- New committee under Career Services: Academic Careers Outside the Academy and an election for the first, Member-at-Large representative to the CMS Board.
- New award program funded through The CMS Fund, the “CMS Technology Initiative Award” which has been fully endowed by multiple individual and corporate donors.
- Continuation of the Yamaha In-Residence Fellowships for a third year.
- Expanding the student chapter initiative to bring more student chapters online. Will you volunteer to help establish a student chapter at your institution?
- Challenge ourselves to bring our membership over the 10,000 mark by 2013 and continue efforts to improve the Society’s financial outlook. ♦

Follow CMS on Twitter!

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

How to find us on Twitter:

* Go to twitter.com. Under ‘Find People’, search for ‘CollegeMusicSoc’

* Enter our Twitter url directly in your browser address window: <<http://twitter.com/CollegeMusicSoc>>

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

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- **Deferred tuition option** is available.
- **This summer's guest faculty** is Dr. Peter Webster of Northwestern University. Dr. Webster's 3-credit class, *Encouraging Music Imagination in Ensembles and Classrooms* is scheduled for **June 27-July 1, 2011**.

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DONNA EMMANUEL
UNIVERSITY OF NORTH TEXAS

CMS members interested in community engagement gathered at Georgia State University in Atlanta, Georgia, for an invigorating and insightful dialogue that resulted in new perspectives and directions. Guided by inspiring guest speakers, members actively participated in discussions concerning the differences between engagement and outreach, conversations that build community, identifying and nurturing gifts and strengths, and the potential for transformation.

Jack Ricchiuto of DesigningLife, a community designer, shared his four conversations that build community: dreaming, inviting, gifting, and small acts. He encouraged us to “learn with each other” instead of “learn from each other,” and to not worry about redundancy because if we are all doing the same thing, then we learn together.

David Stull, Dean of the Conservatory of Music at Oberlin, echoed Ricchiuto in urging us to view challenges as opportunities, to be comfortable with risk, to know all members of your community, and to identify our passions and let them guide us in building relationships. The new jazz building at Oberlin is the perfect example of what happens when you dream!

Karen Stults, the Director of the new Office for Community Engagement at the Maryland Institute College of Art, shared with us how MICA incorporates authentic community engagement throughout their degree programs. She, along with her colleague, Jenna Frye, described the processes that are emerging as this office takes shape, and how it is contributing to MICA’s involvement in local communities.

Our own David Myers, Director of the School of Music at the University of Minnesota, along with members of his Community Engagement Team, described the processes being implemented as they are beginning to build formal structures for engagement within the School of Music and beyond.

The CMS Committee for Community Engagement, assisted by Summit participants, is developing an action plan that will result in ways engagement can be included in coursework, how engagement can be the focus of research, and how CMS can provide a forum for the review of community engagement scholarship.

Transcripts of the speakers’ talks will be posted on the Community Engagement website, as well as a template for developing engagement projects on an individual level. Our website will be updated with examples of best practice, including video of successful engagement projects.

It is exciting to think about community engagement in new ways, and the potential that exists for transformation. Below is a list of words and phrases that recurred throughout our two days in Atlanta...



KIM WANGLER
APPALACHIAN STATE UNIVERSITY

This was another year for building bridges between The College Music Society and the music business world. There are many great people in this field, including professionals in recording/producing, music management, and the music products industry that are interested in higher education and the education of musicians. Companies such as Naxos, Steinway, and SESAC were very supportive and provided materials for our conference.

Our most exciting news is the work that has begun on the 2012 Summit in conjunction with the National Association of Music Merchants (NAMM). Robby Gunstream and I met with NAMM officials and received an enthusiastic welcome from them. The NAMM Conference in Anaheim brings out each January all the music instrument manufacturers—and about 90,000 of their closest friends—to celebrate music, new product offerings, and create and conduct business. The show also includes many education sessions for industry personnel, performers, and music educators. It is our hope to combine forces with NAMM to present a great Summit in January of 2012 to introduce our constituency to the many exciting opportunities available in this field. ♦

Emmanuel...continued

- Fluidity
- Flexibility
- Take ALL the roads
- A community of creators
- Cook up ideas together
- What do people DO to make communities?
- Co-design
- No limits
- Waiting for consensus can take forever. Take the first step.
- What are we going to do tomorrow?
- Listen charismatically
- See strengths, not deficiencies

Thanks to everyone who attended, participated, shared, questioned, and dreamed! ♦



GIACOMO M. OLIVA
UNIVERSITY OF NEBRASKA

In my newsletter report to the membership last January, I mentioned that one of the projects that the International Initiatives Committee would be working on during the year was the

CMS Ambassadors Program, which was originally conceived as an effort “. . . to create liaison and increase communication between music faculty in higher education in the United States and analogous music teachers in various countries throughout the world.” This initiative, one that the committee has been considering for several years, would seek to establish liaison in each country with (a) faculty and institutions; (b) the general higher education community; (c) colleague music organizations; and (d) the music and business industry.

I am pleased to report some initial success with this project over the past year. Working in partnership with the International Society for Music Education (ISME), we were able to identify five countries in which ISME members offered to correspond with members of our committee. Thus far, dialogue has taken place between IIC member Sara Bartolome and Caroline van Niekerk from South Africa, and at this writing, conversations are also planned or presently underway between members of the committee and ISME members in Spain, Hong Kong, Portugal, and Argentina. Our plan is to be able to report on these conversations, perhaps on the CMS website, between now and the Richmond conference this coming October. In addition, as the Society’s first International Ambassadors, it is hoped that participating IIC members would, over time, formalize their roles by expanding their work to include (a) writing an annual report, in consultation or jointly with that country’s representative, describing that country’s educational system and its current status, comparing and contrasting it with various higher education systems used in countries around the world, and (b) advising the Society and its members concerning proper protocol when communicating with a teacher or institution in that country, whether by mail, email, or other means; opportunities for (1) cultural exchange, (2) dialogue with faculty, (3) performance, (4) research and (5) musical events in that country; and the availability of any databases of institutions and faculty that might exist in that country.

I am also delighted to report that John Robison, Program Chair for the 2011 CMS International Conference in Korea, is busy at the task of organizing an exciting program this summer. As of this writing, he reports that the Seoul portion of the conference (July 3-7), will be hosted by Ewha Womans University, one of the finest schools in South Korea. The music building at Ewha is old, but most classrooms are up to date with good LCD projectors, stereo equipment and a small grand piano in each room. With the kind support of the Ewha College of Music, we will be using those classrooms for our paper sessions, and their recital hall for concerts, one paper session, and our guest speakers. The program is expected to include Kim Eun-

Mee from Ewha Womans University, who will talk about Korean history and customs; Sheen Dae-Cheol from the Academy of Korean Studies, who will speak about Korean traditional music; and Lee Young-Jo (professor emeritus at the Korean National University of the Arts), who will discuss contemporary composers and composition in South Korea.

John also reports that we have a wide range of interesting proposals on topics relating to China, Japan, and Korea. Presentations on European, American and Latin American topics will also make up a significant portion of the conference. The year 2011 marks the thirtieth anniversary of the Korean Society of Women Composers, and our conference will include a concert paying tribute to the many talented members of this organization and the struggles that they have faced as women composers in their country. Thanks to the members of the *Contemporary Music Ensemble Korea* and the composition faculty at the University of Hawaii, we will also be able to enjoy a wonderful concert of new music for Korean traditional instruments by composers from the University of Hawaii and also Korea (which the ensemble is willing to do for CMS without charging its customary fee). Two concerts of music by our CMS composers promise to be quite varied in style and instrumentation.

The sightseeing activities included in the conference schedule will be rewarding experiences as well. The program committee has made sure that attendees will have the opportunity to explore some of Korea’s most famous temples, museums, palaces, and other sites of historical significance. The planned hands-on experiences with traditional instruments at the National Gugak Center in Seoul will further add to the understanding of Korea’s rich musical heritage.

Our committee was well represented on the Minneapolis conference program through a panel session entitled “*International Education and Exchanges: Expanding Opportunities for Music Faculty*” took place at 4:00 pm on Friday, September 24th. The session, organized as a joint collaboration between the International Initiatives Committee and the Committee on Academic Administration and Leadership, drew a considerable attendance (between 35 and 40 people) and appeared to be well received. The panel was presented by David Meyers (University of Minnesota-Twin Cities); Judith Kritzmire (University of Minnesota Duluth); Todd Sullivan (Northern Arizona University); and Keith Ward (University of Puget Sound), with the IIC Chair serving as session moderator. The success of this session prompted discussion at the Minneapolis IIC meeting about ways in which to continue ICC collaborations with other CMS Outreach and Engagement committees, and along these lines, a suggestion was made to explore the possibility of a joint session proposal for the Richmond meeting in 2011 that would continue the conversation with respect to international exchange activities and opportunities. At this writing, I am pleased to report that a proposal along these lines has been submitted for consideration.

During its meeting, the IIC also discussed future plans,

and in this regard, the suggestion was made that in light of the Society's increasing interest and focus on the role of international activities and initiatives in its overall long range plan, perhaps now would be an appropriate time to consider whether or not the committee's current mission best reflects the Society's present and future goals relative to the international conversation. It was noted at that meeting that this would be something that would indeed come up as the Society continues to develop its strategic plan over the next year. The committee also discussed the need to identify possible international conference sites further in advance, and recommended that investigation continue relative to the possibility of conferences in Scandinavia in 2015 and in Greece in 2017. The Committee also made the formal recommendation that Argentina be the site for 2013. Peter reported that preliminary work has already begun in this regard, so stay tuned and we'll keep you informed as things move ahead.

Of course, we are always interested in hearing from the membership concerning international initiatives, and in particular, from those of you who might be interested in serving as a committee member. Incoming CMS President David Williams will be soliciting suggestions relative to the membership on CMS committees shortly, so please do not hesitate to recommend possible committee members and perhaps to offer your services as well. In the meantime, let me thank you all for your continuing interest in the work of the IIC and for the comments and suggestions you have sent forward during the past year. ♦

Mark Your Calendars!

CMS 2011 International Conference
Seoul and Gyeongju, South Korea



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

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

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

In Preparation

John Robison: *Korean Women Composers after 1960s*

Juan Chattah: *Film Music in the Theory Classroom*

Paul Konye: *Composers and Compositions of African Art Music in English-Speaking West African Countries*

John Robison: *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer (1930-2004)*

Lisa Urkevich: *Music Of The Arabian Gulf Pearl Diving Community-Song Traditions of Kuwait*

Kristin Wendland: *The Evolution of the Argentine Tango Orchestra-Instrumental Techniques and Performance Practices from the Guardia Nueva to Today*

For Information Concerning the Series

Please get in touch with the series Editor: Professor Sang-Hie Lee, School of Music, University of South Florida, 4202 East Fowler Avenue FAH 110, Tampa, FL 33620-7350 USA.
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MUSIC IN HIGHER EDUCATION



LAURENCE KAPTAIN
LOUISIANA STATE UNIVERSITY

The mission of the Task Force on Music in Higher Education is to (1) provide liaison between music associations with higher education associations, (2) convey the essential need for a communications plan that demonstrates the success of music programs in higher education, (3) articulate the changing roles of music units, and (4) advocate for maintaining the artistic and educational integrity of music programs.

The primary project this past year was the production and posting of a series of podcasts that examine current practices of teaching, performance, creativity, technology, and learning in music in higher education. The Podcasts are available at <<http://tinyurl.com/2eor6q3>>. Members are welcome to suggest interviews for Podcasts. Typically 15-18 minutes in length, Podcasts feature a topic relating to music in higher education.

For the 2011 National Conference the MIHE Committee has submitted a collaborative proposal with the International Initiatives and Academic Careers Committees, "Facilitating International Study and Exchanges: Issues and Challenges for Faculty and Students from Foreign Countries." The Committee has also proposed sessions concerning (1) distance learning and applied music; (2) music faculty teaching loads and the new realities in higher education, (3) the Bachelor of Arts in music degree at large public research institutions; (4) challenges and new opportunities music programs at junior colleges and smaller four-year institutions; and (5) a session on blended/hybrid learning, small group work, student-led learning, and other new developments. ♦

Mark Your Calendars!

CMS Fifty-Fifth National Conference
San Diego, California
Manchester Grand Hyatt
www.music.org/SanDiego.html



CULTURAL INCLUSION



CALVERT JOHNSON
AGNES SCOTT COLLEGE

In 2010 the Committee on Cultural Inclusion had two major activities at the national conference in Minneapolis. First, we joined with Music in General Studies at an Open Forum which was well attended and where a lively discussion ensued. Second, we sponsored a Panel on Music and Healing, where again, a good attendance resulted and a number of those attending engaged in questions and comments.

Through our annual report for 2009 we requested additional bibliographies of music composed by members of under-represented groups, whether for solo instruments or ensembles. Although a number of CMS members indicated interest in providing additional bibliographies, none has been submitted.

For 2011, we have submitted two proposals for consideration by the committee charged with programming for the 2011 national conference in Richmond: an Open Forum with Performances and Composition, and a joint proposal with the Committee on Academic Careers for a Panel on Mentoring Minorities. ♦

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



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

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

Complete information is available online at <www.music.org/CMSVisa.html>.

Help support engagement and outreach with every purchase!



DAVID G. WOODS
CHAIR, CMS BEYOND FIFTY CAMPAIGN

It is a pleasure to announce that as of December 31, 2010, the CMS Beyond Fifty Campaign contributions amount to \$82,235.

Our CMS Beyond Fifty Campaign goal is \$100,000 and we are now well on our way to this goal. As Chair of the CMS Beyond Fifty Campaign, I would like to thank all who have contributed to the Campaign for their commitment and their dedication to the Society, and their willingness to become stakeholders in its work. The CMS Beyond Fifty Campaign provides a unique and distinct opportunity to support The College Music Society's initiatives in Engagement and Outreach; to support music and general studies in higher education; to provide assistance and support of graduate education; and to support the undergraduate curriculum projects for today's students.

The College Music Society, which was established in 1958, represents nearly 10,000 college, conservatory, and university musicians, teachers, and scholars in all music disciplines. The CMS mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction, and to serve as an agent of change by addressing concerns facing music in higher education. The CMS Beyond Fifty Campaign focuses on these goals and dreams of the Society.

Gifts to the CMS Beyond Fifty Campaign of any size may be made and may be designated for specific purposes such as Community Engagement and Outreach efforts, as well as on-campus music in general studies research and projects. Contributors may also create endowments honoring or memorializing a family member or friend. For complete information, please see the Campaign website at <http://www.cmsfund.org>.

The CMS Beyond Fifty Campaign enables the Society to expand its efforts in fostering effective and original approaches to curriculum, pedagogy, and audience development for the benefit of strengthening the place of music in our culture. I urge you to be a part of this effort and to join with others to make a major difference in the future of music in higher education's role in American cultural life.

Please do not hesitate to contact me if you have any questions about the goals of the Campaign, the various possibilities for giving, and the future activities of the CMS Beyond Fifty Campaign. I may be reached at <David.Woods@Uconn.edu>. ♦

The CMS Fund welcomes creative proposals of all types for community engagement projects. General guidelines for submitting proposals are available at www.music.org/guidelines.html.

Current Live Applications

The following programs are currently underway and proposals are welcome within them by the deadline of **May 16, 2011**:

- Community Engagement Seed Grant Support
- McGraw–Hill Music in General Studies Award
- Robby D. Gunstream Award in Music
- Yamaha In-Residence Fellowships
- Community Engagement and Music Technology

Ideas for Proposals

Venues for community engagement might include community music programs such as bands and choirs, senior citizen centers, public and private school settings, community organizations and centers, health institutions, museums, and faith communities.

- Community engagement might take some of the following forms, among others:
- Giving lecture-recitals that would be meaningful to a particular population, such as an ethnic or cultural group;
- Composing a new work specifically for an existing community ensemble, inviting their input in the composition process and staying involved at least through public performance;
- Helping high school students learn how to listen more deeply to their own music;
- Investigating the demographics and cultural backgrounds of university students, and engaging them in conversation through technology prior to the first engagement event to determine what kind of activity would be of most benefit to them, and having them contribute their own knowledge to the activity;
- Making connections between a composer's works and works displayed in a local museum;
- Developing a regular program at a senior center for limited movement, music-based activities;
- Establishing an ongoing partnership with a school district to work with music teachers who teach improvisation;
- Establishing an ethnic music ensemble that promotes the traditional music of the local population;
- Bringing fourth graders to campus regularly to attend recitals and followed by the musicians visiting the schools.

Priority will also be given to creative projects of a collaborative nature that cross disciplines and inspire ongoing music-centered interactions with local participants. Faculty projects involving student participation are welcome. ♦

MUSIC IN GENERAL STUDIES



JAMES E. PERONE
UNIVERSITY OF MOUNT UNION

The 53rd National Conference of The College Music Society included many exciting papers, panels, and forums devoted to Music in General Studies. Over and over, the themes of relevancy and inclusion arose. And, it appears that textbook authors and publishers are taking these concerns to heart. I had the opportunity to attend several sessions in which presenters discussed concrete ways in which they are meeting students where they are, by broadening the repertoire covered in music appreciation classes to include vernacular genres and world music, by developing theme-based music appreciation courses that relate music's social roles in the past to its social roles today, and by developing special topics courses for the general education curriculum in a wide variety of areas. Still, as participants in our joint Cultural Inclusion/Music in General Studies Open Forum suggested, we face many challenges. In particular, the inclusion of vernacular music and special topics courses still face opposition at some institutions, and some music appreciation textbooks that include culturally diverse musics still sometimes treat genres that fall outside the western canon as "the other."

For me, perhaps the most satisfying thing about the conference program was that there were more MGS presenters than we have seen sometimes in the past, and that these included colleagues who have not been part of the regular cadre of presenters that we have seen at past MGS sessions. Also notable was the fact that textbook authors and representatives of the publishing industry attended several of the MGS sessions and engaged in discussions about the challenges that they face in balancing the desire to expand the repertoire with the realities of adoption of their books by institutions. As we perhaps all realize, the pace of change can be slow in the academy, but at this conference it appeared to me that innovation in MGS courses, in delivery systems, and in repertoire—while maybe not the norm yet—certainly is taking place, and taking more shapes than we might imagine. In fact, one of the subthemes that emerged from the individual presentations and from the panel on which I participated is that there is not necessarily a one-size-fits-all approach to Music in General Studies—each institution has its own culture, and these cultures allow us to serve the needs of the general education student in a myriad of ways. Despite the diversity, though, it is always helpful to see some of the successful approaches that others are taking. So, I invite you to send me electronic copies of successful MGS syllabi. The MGS page at The College Music Society website includes a link to a page on which I have syllabi posted. Share, expand, open, as we move into the future of Music in General Studies. ♦

COMPOSITION



SAM MAGRILL
UNIVERSITY OF CENTRAL OKLAHOMA

In the area of composition, we are making an effort to provide the membership with diverse opportunities for the performance and discussion of composition at the national conference. In particular, we are looking for creative ways to enhance the pool of players beyond the always available "bring your own performer" paradigm. It behooves us to talk to performers and see what kind of music they would like us to write for them.

There was great success at the 2010 National Conference in Minneapolis in September 2010. We presented three composer concerts—two of three-minute works and one of works for mixed chorus. Overall, over fifty compositions were performed.

For the three-minute works, we were fortunate to enlist the help of performers from all over the country including some from Florida State University, Slippery Rock University, Austin Peay State University, and the University of Central Oklahoma. The works consisted of solos, duos, and trios including recorded sound, piano, strings, woodwinds, brass and voice.

For the mixed chorus concert, I would like to thank Kathy Saltzman Romey, the director of choral activities at the University of Minnesota—Twin Cities, for recruiting nine Minnesota choirs to perform in the CMS concert: Concordia University, St. Paul Christus Chorus, Kantorei Chamber Choir, Magnum Chorum, The Singers—Minnesota Choral Artists, National Lutheran Choir, Northwestern College Choir, The Oratorio Society of Minnesota, and the University of Minnesota Singers. I also extend my gratitude to my colleague, Dr. Karl Nelson, who brought the University of Central Oklahoma Concert Chorale to the conference to perform five works on the program. St. Olaf Catholic Church was a wonderful venue for the concert.

For all three concerts, the composers spoke briefly to their works. Also, the performers were recognized in the program and the concerts were recorded.

I would like to thank the CMS Composition Advisory Committee—Arthur Gottschalk, Robert Deemer and Zae Munn—for their work in selecting the compositions.

In addition to the three concerts, Matthew Shaftel, Board Member for Music Theory, and I moderated two sessions entitled "Building Bridges to Living Composers: Interdisciplinary Analysis as Prelude." We "commissioned" theorists, musicologists, and ethnomusicologists to comment on some of the new works being performed. These sessions were well attended and enlightening to both the audience and the composers.

For the 2011 National Conference in Richmond, we are again offering three concerts of CMS Composers, one of works for choir and orchestra, one of opera scenes and one of woodwind quintets. We are fortunate that the Moran Woodwind

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MATTHEW SHAFTEL
FLORIDA STATE UNIVERSITY

In last winter's Newsletter, I proposed a number of questions that struck at the center of The College Music Society's interdisciplinary mission. Although the questions were focused specifically on the relationship between composers and music scholars, the *Ur*-question lying below the surface was the following: "what can be gained from collaborations and conversations between composers, scholars, performers, and audiences?" What, indeed, can be gained from fulfilling the CMS mission of promoting "musical creativity and expression, research and dialogue, diversity and interdisciplinary interaction?" The mission-directed activities of the CMS this year have produced a number of responses to these questions. The Board of Directors undertook a yearlong visioning process, starting with a survey wherein the membership reflected on these questions and culminating with a set of specific action items crafted over the past three months. As members, you all participated in the conferences and venues as never before. From regional conferences, to a specialized summit, to one of the most successful national conferences in CMS history, your creative performances and ideas were shared, explored, and discussed by many! Finally, As Board Member For Music Theory, I worked with CMS colleagues in a number of diverse disciplines to *build new bridges*, culminating in a number of projects that were shared at the national conference in Minneapolis.

The three *Building Bridges to Living Composers* sessions created quite a buzz throughout our community. Sam Magrill (Board Member For Composition) and I commissioned a distinguished group of ethnomusicologists, musicologists, music theorists, and performers to complete interdisciplinary 'analyses' of short works by CMS composers. The works were then performed at the composers' concerts. Many participants (composers and analysts alike) reported feeling anxious before the sessions, wondering whether they would somehow get tangled in the sticky web of intentionality: "might an analytical discovery not *intended* by the composer be dismissible?" "Could an *intended* but unnoticed compositional strategy be considered to be a lacuna?" I am happy to report that, in the broadest spirit of open musical inquiry, all involved parties took pleasure in the many significant musical discoveries both *intended* and *unintended*. Ultimately, the sessions were extremely well attended and the compelling conversations that were started during the sessions spilled out into the hall, receptions, and beyond!

Clifton Callender's *Reasons to learn to sing*, a choral work commissioned by the CMS in honor of its 50th anniversary, was the exclusive focus of one of the sessions. In addition to watching the video of the work's premiere by the Florida State University Singers, Juan Chattah (music theory) and John Pippen (ethnomusicology) explored the work's materials and influences.

I also conducted an interview with Kevin Fenton, the conductor of the group that premiered the work. Dr. Fenton discussed the many benefits of working with living composers, citing a sense of energy, excitement, and relevancy among the singers when a premiere is being prepared. He also discussed the ways in which he and Dr. Callender overcame particular challenges in their collaboration. Videos of the premiere and excerpts from the discussions of the work will soon be available on the CMS website.

Interdisciplinary and collaborative bridges traversed more than just the boundaries between music scholarship and composition, however. Joint activity throughout the past year resulted in several additional sessions devoted to distinctly CMS forms of collaboration. As a special venture with MTNA, Christine Beard (Board Member For Music Performance), Todd Sullivan (Board Member For Musicology), and I were asked to create a co-sponsored event in honor of MTNA's "Year of Collaboration." The result was a truly unique session on Ravel's post-colonial *Chanson medecasses* for flute, cello, piano, and soprano. After a "pre-performance" of the three songs, the audience broke into groups where they explored analytical and historical materials gathered and/or created by the session coordinators. Starting from these materials, each group developed and shared innovative performance suggestions that were then attempted by the musicians in a final performance. In one case, the audience was asked to actively participate with ritual-evoking responses to the singer's cry: "Aoua!" Indeed, "Aoua!" might be heard as a rallying cry for those performers looking for ways to more deeply engage their audiences and audiences seeking more active engagement in performance, as modeled in this event. This session will be repeated at the national MTNA conference in March 2011. In a separate session devoted to collaboration, Christopher Swanson (tenor), Tad Hardin (pianist), and I explored performance choices in several settings of "Kennst du das Land," focusing on the intersection between technical challenges, music analysis, and the historical reception of Goethe's *Wilhelm Meister*. Ultimately, CMS enabled approaches to collaboration were in evidence throughout the conference and in all of its professional activities for the year. Congratulations to you, the membership, for undertaking this mission in your work!

Although the national conference only occurs once each year, it is important to recognize the regular impact that these projects have on our various institutions. From the collaborative projects described above, to the innovative approaches to film music, music theory pedagogy, Argentine tango, and opera analysis presented at this year's national conference, new and innovative ideas are brought home to our classes and colleagues, shared in our regions at our regional conferences, and spread abroad in our international conferences. Just as one small example, I attempted to replicate the described composer/analysis sessions in my graduate music theory course, asking student performers and analysts to present on works by

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JANET L. STURMAN
UNIVERSITY OF ARIZONA

As we move into the second decade of the twenty-first century, I step down as CMS Board Member for Ethnomusicology and welcome Carol Babiracki to the position. Since this is my last report from this position, it assumes a more personal tone so that I might better explain my views on the benefits that CMS offers to ethnomusicologists and all its members. Colleagues ask me: "Why belong to CMS; isn't it enough to belong to our specific professional society?" My answer is that our work is of little value if it only serves specialists and CMS provides unmatched scope and connection among musicians in all domains of activity. CMS activities in 2010 support this response as a few examples from my personal experience in the past year illustrate.

As an ethnomusicologist, I never expected to become involved in commentary and critique of new composition in the CMS, but this past fall I found myself sharing the podium at the 2010 national meeting in Minneapolis with music theorists and composers in a session dedicated to building bridges between composers and audiences. My invitation to participate came from a lunch-time conversation with fellow Board Members Matthew Shaftel and Sam McGill about how analysis of music and its reception in society might contribute to the performance of new music. The encounter led to two separate sessions on the Minneapolis program, one of which included ethnomusicologist John Phippen (University of Western Ontario), who contributed to the commentary and analysis of Clifton Callender's "Reasons to learn to sing," for Mixed Choir.

Additional opportunities for me and other ethnomusicologists resulted from further conversations with CMS Board member for Music Theory Matthew Shaftel, who recently edited a special issue of "Music Theory Online," dedicated to Rhythm, Africa and Beyond. Such collaboration supports new curricular developments, such as the new doctoral option for music theorists interested in linking structural and cultural analysis of popular and non-western music now offered where I teach.

We all know that one of the most valuable aspects of CMS conferences is the chance to see friends and colleagues. While in Minneapolis I had the chance to meet with Oscar Macchioni, a former student, now a tenured professor at the University of Texas-El Paso. We celebrated the release of his book *Tango in American Piano Music*, the first in the new CMS publication series "Cultural Expressions in Music." Launched in 2010, the "Cultural Expressions" series is one to which ethnomusicologists should contribute.

Ethnomusicology was well represented at the Sunday morning Forums and Dialogues session at the 2010 national meeting in Minneapolis. New ideas for my own teaching came from participation in the session "Communicating Among

Music Subdisciplines" which I co-moderated with Maud Hickey (Northwestern University). One of the participants in that forum was Juan Chattah (University of Miami) who talked not only about integrative instructional strategies at his university, but also kindly pointed me to an article of his on film music analysis that has become one of the favorite readings of my students.

The role of the CMS Board Member for Ethnomusicology is to make certain that these kinds of productive interactions are widely available to all members. The larger responsibility is to represent the interests of ethnomusicologists in the activities and agenda of the society. In the past year the Board of Directors has begun to develop a new strategic plan for the society. I am pleased to report that concern for cultural inclusion and recognizing the ways music integrates with social life, matters central to ethnomusicology, helped shape those discussions.

The CMS Board Member for Ethnomusicology also serves as an official liaison officer and delegate for the Society for Ethnomusicology and I have been ably assisted by those of you who responded to the CMS membership survey and by the ethnomusicology advisory team that included Tong Soon Lee, Ted Solis, and Eileen Hayes.

CMS is incredibly fortunate to have extraordinary leadership in the executive office and I extend special thanks to Robby Gunstream for making our work so enjoyable and for establishing a climate that recognizes the value of ethnomusicology in work of the society. It has been my pleasure to work during my term with two outstanding CMS Presidents, Kathleen Lamkin and Cynthia Taggert, and with incoming president Dave Williams. I thank them, my fellow board members, and all of you for your counsel and collegial collaboration not only during this past year but throughout my term.

I close by urging readers to accept roles of leadership in CMS. If my own experience serves as an indicator, I can confirm that active engagement with CMS will enrich your lives more than you can imagine. ♦

Mark Your Calendars!

CMS Fifty-Fourth National Conference
Omni Richmond Hotel
Richmond, Virginia





SUSAN W. CONKLING
BOSTON UNIVERSITY

This is my first annual report as Board Member for Music Education. I have followed Betty Anne Younker, particularly in valuing CMS as an organization where each member takes seriously his or her work as a music educator, and where our interactions with one another across Composition, Ethnomusicology, Musicology, Music in General Studies, Music Education, Music Theory, and Performance broaden and deepen our understandings of pedagogy. I am proud to say that we have continued cross-disciplinary, collaborative presentations at Regional and National Conferences aiming towards improving and expanding pedagogy.

These kinds of collaborations have sustained CMS and made it a more vital organization, yet I believe that CMS will continue to serve its constituents well in the 21st century only as it reaches out to other professional organizations, bringing in new members and developing awareness of common concerns. I would like to highlight one such professional partnership, between The College Music Society and the Society for Music Teacher Education, which is thriving.

In March 2003, about 150 hearty souls braved a nor'easter and gathered in Providence to talk about the future of music teacher education. Seeds were planted at that gathering for the first Symposium on Music Teacher Education, held on the beautiful University of North Carolina Greensboro campus. During that first Symposium, we focused on the issues of finding, preparing, and supporting music educators. Tayloe Harding, then the President of CMS, was invited to bring greetings and to participate in a President's Panel, envisioning critical issues for the future of music education.

Subsequent Symposia in Greensboro in 2007 and 2009 have focused on *Collaborative Action for Change* and *Enacting Shared Visions*. Betty Anne Younker, as the CMS Board Member for Music Education, participated actively in the planning for these symposia, and one of the SMTE board members participated on the CMS Music Education Advisory Committee, so that conversations between the two professional organizations might be consistent.

This partnership between professional organizations has continued in preparation for the 2011 Symposium, *Interactions of Practice, Research, and Policy*. Every CMS member is invited to participate in this symposium, which will be important as we focus on the various policies that can constrain or enable our work together and converse with education and arts policy leaders. The call for proposals can be found here: <<http://smte.us/conferences-symposia/2011-symposium-general-information>>.

In sum, this partnership has allowed members of both organizations to witness best practices, converse about common concerns, and act intentionally as a counterweight to those forces that might pull us into our "disciplinary silos." In a time

where various State policies may threaten the scope and quality of music in higher education, it is more important than ever that our professional music organizations communicate and join in purposeful collaboration. The relationship between the College Music Society and the Society for Music Teacher Education stands as a strong model. I hope that CMS will lead the way, reaching out to other professional organizations to strengthen and support our discipline and our art. ♦

Magrill...continued from page 10

Quintet from Lincoln, Nebraska, and the Old Dominion University Symphony Orchestra and Concert Choir have agreed to perform at the National Conference. We are currently working to assemble a group of opera programs to perform the opera scenes by CMS Composers. To enhance composition possibilities, we want to encourage under represented performers such as conductors of ensembles and opera directors to be more active in CMS activities.

For the 2012 Conference in San Diego, I am working closely with Christine Beard, Board Member for Performance. We have already issued a call for performing ensembles that would be interested in performing CMS composers' works at the 2012 conference. By tapping the resources of the general membership, we hope to encourage more partnerships between composers and performers. The 2012 CMS meeting overlaps with the NASM (National Association of Schools of Music) and a call for composer/performer collaboration for new music performances will be issued. In addition to the national meetings, there is the 2011 international meeting in South Korea that should have good composer representation.

I am also interested in encouraging composers to get involved with K-12 education by writing for student ensembles and/or presenting their work to young people. Many band directors and choir directors are looking for new music for their ensembles. One phone call could lead to a major engagement project.

As always, if there are issues or ideas about composition that you would like addressed by The College Music Society, feel free to e-mail me at <smagrill@uco.edu>. ♦

DID YOU KNOW?

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

To do this, log in to the CMS home page at <www.music.org> and click "View your conference proposals" in the upper, left portion of the page! From here you can view, edit, submit, or withdraw your proposal.

MUSICOLOGY



TODD E. SULLIVAN
NORTHERN ARIZONA UNIVERSITY

Interdisciplinary collaboration and music history pedagogy remained focal points of the Society's musicological activities during 2010.

Several sessions at the National Conference strengthened the commitment to interdisciplinary collaboration. The highly successful "Building Bridges to Living Composers" sessions featured wide-ranging and innovative analytical talks by music theorists, musicologists, and ethnomusicologists that delved deeply into music performed on the CMS Composers' Concerts. In another context, Maurice Ravel's poignant song cycle *Chansons madécasses* ("Madagascan Songs") for mezzo-soprano, flute, cello, and piano provided material for a joint CMS/MTNA celebration of the "Year of Collaborative Music." The three Board Members for Music Theory (Matthew Shaftel), Musicology (Todd Sullivan), and Performance (Christine Beard) created a dynamic environment in which performers, scholars, and audience members reviewed detailed historical, analytical, and performance materials (the "research packet") before exploring creative re-interpretations of Ravel's masterpiece. The presenters will repeat this session at the 2011 MTNA National Conference in Milwaukee.

The musicology advisory board (Matthew Balensuela, James Briscoe, Elinor Olin, and Faun Tanenbaum Tiedge) and I spent several months planning the 2010 Institute for Music History Pedagogy. Chicago emerged as a prime center of activity for the three-day workshop, and June the perfect time to take advantage of the city's rich musical and arts activities. National-Louis University, whose main campus is situated within Chicago's Loop neighborhood, generously agreed to serve as local host. The planning committee selected an impressive list of presentations by distinguished music history pedagogues, arranged tours/scavenger hunts in museums and libraries, and linked daily activities with evening concerts of classical, blues, and contemporary music. Unfortunately, the economic crisis reduced or eliminated travel funding at many universities, and inadequate enrollments forced the cancellation of the institute. My hope remains that better times will allow this program's successful revival.

Finally, congratulations to James Briscoe (author, editor, and past CMS Board Member for Musicology) and his colleagues for their fourteen thought-provoking essays published in *Vitalizing Music History Teaching*, Volume 20 of CMS's *Monographs and Bibliographies in American Music* series. ♦

PUBLICATIONS



DAVID G. WOODS
UNIVERSITY OF CONNECTICUT

The publications of The College Music Society once again enjoyed a productive year. The history monograph, *CMS: The First 50 Years*, was completed by Mary Ann Rees and published in October, 2010. The monograph sells for \$25 (\$35 non-members).

Volume 48 of *College Music Symposium* appeared in print in May 2010. Volumes 49 and 50 will appear jointly as the double-volume, in celebration of the 50th Anniversary of The College Music Society in early 2011. Glenn Stanley will continue as editor of the *CMS Symposium* for the next two volumes and Timothy Shaw will continue his work as editorial assistant for Volumes 48 through 50. He will also take on the responsibility of book review editor.

Under the editorship of Ann Sears, *The College Music Society Newsletter* continued to publish in its regular sequence during 2010. The content has remained constant over the past several years, featuring a varied mix of articles: informative and thoughtful discussions of various aspects of the profession, many provided by CMS committees and their chairs; reports of the business of the College Music Society; information about CMS national and chapter meetings and events; reports of new publications and technology resources; and helpful information about music conferences and educational events both nationally and internationally.

This year, The College Music Society published three volumes in *Monographs and Bibliographies in American Music (MBAM)* and two in the *CMS Sourcebooks* series. In MBAM are Volume 20, *Vitalizing Music History Teaching*, edited by James R. Briscoe; Volume 21, by Keith C. Ward, *For the Parlor and the Concert Stage: A Guide to Recent Collections of American Piano Music of the Classic and Romantic Eras*; and Volume 22, *Phil Tarjetta (1774-1854): Patriot, Musician, Immigrant*, written by Franco Sciannameo. Two *CMS Sourcebooks in American Music* were published in 2010: Volume 4, *The Chichester Psalms of Leonard Bernstein*, by Paul R. Laird, and Volume 7, *The Amores of John Cage*, by Thomas DeLio.

The College of Music Society Publications Committee members continue to be dedicated to the mission of providing quality materials, journals, monographs, and bibliographies to the field of music in higher education. ♦

**2011 National Topic:
"Cultural Responses to Economic
Challenges"**



CHRISTIE BEARD
UNIVERSITY OF NEBRASKA, OMAHA

Happy New Year! I hope 2011 finds you well. First, I would like to congratulate my colleagues on the 2010 Program Committee as well as the membership for a very successful CMS National Conference in Minneapolis. For those of you were unable to attend, I would strongly encourage you to make plans now to attend the upcoming 2011 CMS National Conference in Richmond, Virginia!

As I outlined in my first letter to the membership upon taking office last year, one of my main goals was to establish ways to get more performers involved in CMS and in the CMS conferences and to that end, the CMS Performance Committee has been busy over the past several months. We have been working very closely with the Music Composition area to establish a new Call for Performing Ensembles which will come to fruition for the 2012 CMS Conference in San Diego, a link to which is available on the 2012 CMS Conference homepage on the CMS website. After first establishing performing ensembles, a subsequent Call for Scores will then be announced. These predetermined ensembles will be involved in the score selection process and will be featured on the Composers Concerts at the 2012 CMS National Conference. We are hopeful that many of our performance members will take advantage of this opportunity and apply to perform in this capacity.

Another project that started in the Fall 2010 and is an ongoing collaborative project between myself and the CMS Board Members in both the Music Theory and Musicology areas, Matt Shaftel and Todd Sullivan. This project was first unveiled at the 2010 CMS National Conference as a session focusing on multi-disciplinary collaboration. When we first took on this project, I don't think that any of those involved imagined the possibilities or the direction in which it would evolve, and we all left the CMS National Conference with a great deal of excitement and inspiration. Maurice Ravel's "*Chanson Madecasses*" served as the catalyst for the project, and our session included a live performance of the work (myself on flute, assisted by my UNO colleagues Wendy Eaton, mezzo-soprano and Cole Burger, piano, with cellist Evan Jones from the University of Florida), for which Matt Shaftel provided a theoretical analysis and Todd Sullivan presented historical background. This information was presented to the audience and after hearing the work, the audience was then charged with devising new performance suggestions for the ensemble which the players were then asked to implement on the spot. The discussions were insightful and creative, and the result was a emotionally charged and moving recreation of Ravel's music which included audience participation in the performance. Although my colleagues, Matt and Todd, have both completed their terms on the CMS Board, we are continuing with this

very exciting project at the upcoming MTNA Conference in Milwaukee, Wisconsin, in March. For those of you who missed the session the first time, I hope to see you at the session if you are attending MTNA this spring.

Areas of concern that the CMS Performance Committee plans to address in 2011 include (1) the empty concert hall, (2) generating audiences for classical performance, (3) recital programming for the 21st century, (4) the ever-shrinking job market for performers, (5) thinking outside the traditional box, and (6) performance health issues.

As always, we are always eager to hear your ideas and concerns, so please don't hesitate to contact me or any one of the Performance Committee members! ♦

Shaftel...continued from page 11

student composers. Although the work involved was intense, the relevancy of the endeavor created an unmistakable energy. Students unanimously agreed that this was one of the highlights of their graduate study!

I would like to encourage everyone to continue to build on the connections between sub-disciplines and institutions by submitting "Bridge" panels, papers, lecture-recitals, and workshops. This formal dialogue across the disciplines is an indispensable part of the CMS experience. In addition, the direct co-sponsoring of sessions, as demonstrated by our work with MTNA, will help to bring CMS-style interdisciplinary engagement to our sister organizations. Finally, as the action items that were developed out of the board's yearlong visioning project begin to be implemented, look for many new ways to be involved in the work of the society. From new online publication venues with peer-review for streamed recordings and compositions, to an integrated MVL/dossier service, to a smartphone app designed to give members access to CMS resources on the go, the future of the CMS looks very bright indeed!

It has been an absolute pleasure to serve The College Music Society over the past three years. The work of the organization continues to be positioned at the intersection between disciplines, acting as a critical bridge between a vast array of diverse cultural, pedagogical, scholarly, and performance practices. As many of our sub-disciplines are just now looking for ways to reach out to new constituencies, CMS's longstanding leadership in transdisciplinary engagement provides both a model and a venue for the fostering of these interactions. I am fortunate to be able to introduce the incoming board member for music theory, Claire Boge, who has been very active in CMS, as well as in our disciplinary organization. With her feet firmly rooted in multiple camps, she is well situated to continue the dialogue that is at the center of the CMS mission. ♦

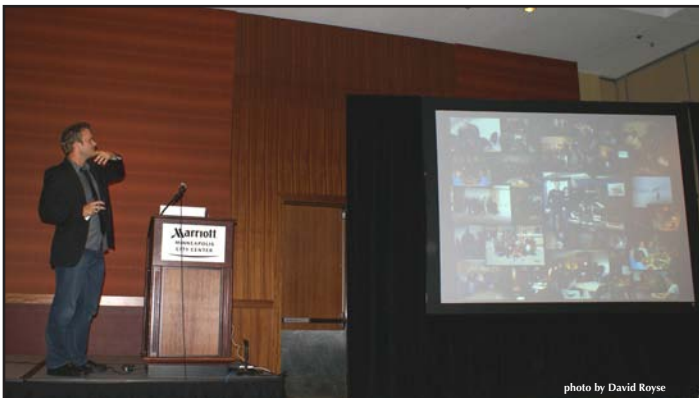


**PETER WEBSTER, CHAIR
INSTRUCTIONAL TECHNOLOGY AND
INFORMATION SERVICES COMMITTEE**

As the clock approached 12:00 pm at the Marriott in Minneapolis last month, I gazed over the crowd of nearly ninety participants in the workshop that was about to start. I recognized many faces of colleagues from the past pre-conferences workshops in music technology that David B. Williams has organized for the past four years. We were about to start our fifth such event, organized by the technology committee for CMS and attended by participants from both CMS and ATMI. The topic was centered on high-tech solutions for music teaching at the college level and I remember marveling at the energy and excitement in the room. Thanks to the great support from CMS and especially Peter Park, we were set to have yet another successful event. If you have not had the opportunity to come a bit early to the CMS conference to attend this Wednesday afternoon festival of music technology presentations, I hope you will consider coming next year to Richmond for this event.

The day started early with the setup of equipment for sound and video. A temporary lab was in place in the front of the room with computers and music keyboards, provided by the good graces of SoundTree with James Frankel and his staff leading the way. Keynote presentations gave way to four interesting breakout lectures and a marvelous showcase of eight projects by CMS and ATMI professors. We ended the afternoon sessions with private consultations with the expert presenters and then off to a local tapas restaurant for a final celebratory dinner. Representatives from our generous corporate sponsors Yamaha/Steinberg, AVID/Sibelius, Make Music, Connect4Education, NoteFlight, and SoundTree/Korg all said a few words about the exciting day. I was reminded about how fortunate we are to have our industry leaders vitally engaged in what we do.

Our keynote speakers were both professors from the University of Minnesota's School of Education and their Learning Technologies program. Charles Miller and Aaron Doering treated us to two jam-packed hours of information about their work in the design of online learning environments,



Charles Miller presents during the workshop

which featured amazing video footage of their work in the field. Four instructional sessions followed with presentations by Jay Dorfman on distance learning; Susan Piagentini and Jennifer Snodgrass on using tablet computers for music theory instruction; Peter Webster and David Williams on integrating iPads and other slate-based computers in music teaching, and William Bauer on personalized learning environments and digital networks. The showcase presentations were the most extensive ever for the pre-conference with topics ranging from social networking to using Bluetooth infrared cameras. I moved from table to table as each person presented their work to the crowds that gathered in front of their showcase displays. What great examples of creative work!



Nikki Rinderer and Roseanne Rosenthal take part in the showcase session

As we all moved through the skyway passages that lead to our restaurant for the evening meal, I thought of my own teaching and how it could be improved with what I learned that day. The topic for our Richmond pre-conference is technology in service to integrating instruction across our many sub-disciplines in music teaching. For example, what is happening and what is possible with music educators collaborating with composers, or with musicologists working more closely with performers and theorists? What about other combinations of professionals working to make music more meaningful in this challenging period in which we live? The focus will be perhaps a bit less on the "whizbang" of technology and more on the content of integrated music teaching and learning. We hope to see you there. ♦

DID YOU KNOW?

Did you know that you can search for MVL postings online? Just login to the CMS website at <www.music.org> and click "Music Vacancy List" from the Information Services pulldown.



BARBARA E. BOWKER
HARPER COLLEGE
PROGRAM CHAIR,
2010 CMS NATIONAL CONFERENCE

The 2010 National Conference, held in Minneapolis September 23-26, was a stellar example of CMS at its best, with over 500 participants from virtually every music discipline and geographic area coming together to enjoy sharing their expertise.

Participants could choose simply to immerse themselves within their own disciplines, since there was an abundance of presentations within each area, from musicology and theory, to performance, music education, engagement, entrepreneurship, and technology. In fact, technology was the subject of a full day's Pre-Conference Workshop, along with another Pre-Conference Workshop on writing successful grant proposals. Other sessions were devoted to significant events (Robert Schumann's bicentennial anniversary, MTNA's Year of Collaborative Music), local musicians (Libby Larson, Paul Manz), and composers' concerts.

However, the true specialty of CMS is interdisciplinarity, and at this, the Conference excelled. Many sessions had overtly interdisciplinary titles: "Interdisciplinary Analysis as Prelude," or Collaborative Dialogue." Lecture recitals actively modeled the collaborations of performers and scholars, as when noted Ives scholar Peter Burkholder joined violinist Brenda Brenner and pianist Ken Huber in "Communicating Narratives and Images in Ives's Fourth Violin Sonata." Still other sessions connected music with other disciplines—for example, "Wellness for Musicians," and "Teaching Music to and with the Visually Impaired." This Conference also marked the debut of a new presentation format: sessions consisting of 5-minute Lightning Talks. This format was enthusiastically received, and not only made possible the inclusion of more presenters, but particularly facilitated the efficient presentation of a great deal of disparate information related to the general topic "Interrogating the Canon." And if the vast assortment of available information threatened to become



David Myers, 2010 Robert M. Trotter lecturer

overwhelming, there was a session on "Creating a Healthy Balance," presented during one of several evening sessions (another first for CMS).



The University of Minnesota Singers, Kathy Saltzman Romey, conductor

Participants came together *en masse* for special events, some of which also focused on interdisciplinarity. In the keynote Trotter lecture, David Myers insightfully explored the question "Music and the Public Good: Can Higher Education Fulfill the Challenges and Opportunities of the 21st Century?" while the CMS/ATMI Technology lecture by Elaine Chew discussed "De-Mystifying Music and Its Performance through Science and Technology." The stirring Friday evening Composers' Concert at St. Olaf Catholic Church showcased the Minneapolis area's magnificent choral heritage and resources. And the Saturday evening dinner and subsequent jam session at the Dakota Jazz Club, along with the Thursday evening welcome reception, became, simply, occasions for uproarious *bonhomie*.

With the addition of poster sessions, and opportunities for job interviews and visits to vendors rounding out the sum of available activities, the Conference was surely a rousing success. Special thanks are therefore due to the 2010 Program Committee (Cathy Benedict, Juan Chattah, Terry Lynn Hudson, Steven Kreinberg, Zae Munn, David Myers, Linda Pohly, and Gene Trantham); the Composition Review Committee (Samuel Magrill, Arthur Gottschalk, Zae Munn, and Robert Deemer); and the Engagement Committee (Donna Emmanuel), for their efforts. And particular thanks and appreciation are due to Peter Park and the CMS Executive Office staff, who are very literally the *sine qua non* of Conference production, and from whose talents and efforts we will again benefit at next year's conference in Richmond. Therefore, with the renewed participation of you, the CMS membership, I very much look forward to repeating the CMS Conference experience in 2011! ♦



2011 INTERNATIONAL CONFERENCE: SEOUL AND GYEONGJU, SOUTH KOREA



JOHN O. ROBISON
UNIVERSITY OF SOUTH FLORIDA
PROGRAM CHAIR,
CMS 2011 INTERNATIONAL CONFERENCE

Annyong haseyo! The program committee, CMS Executive office staff, and I have been working very hard for the past fifteen months to ensure that our next international CMS conference will be an unforgettable experience. We hope that you will consider joining us in Seoul and Gyeongju from July 3–10, 2011, for what promises to be an exciting program of lectures, lecture-recitals, performances, panel discussions, demonstrations, poster sessions, and sightseeing activities.

For our Seoul portion of the conference (July 3–7), I am pleased to announce that one of the finest schools in South Korea, Ewha Womans University, has agreed to be our host institution. Shortly after agreeing to serve as program chair for this conference in October 2009, I was in Seoul for a series of concerts in November 2009. At that time I arranged to meet with Lee Taek-Ju, Dean of the College of Music at Ewha Womans University, so that I could let him know about the CMS conference in July 2011 and suggest to him that Ewha might be a place that we would like to meet at. A formal request was sent to Dean Lee in April 2010, and he responded favorably to our request. The music building at Ewha is old, but most classrooms are up to date with good LCD projectors, stereo equipment and a small grand piano in each room. With the kind support of the Ewha College of Music, we will be using those classrooms for our paper sessions, and their recital hall for concerts, one paper session, and our guest speakers. For Seoul we expect to have Kim Eun-Mee from Ewha Womans University to talk about Korean history and customs, Sheen Dae-Cheol from the Academy of Korean Studies to talk about Korean traditional music, and Lee Young-Jo (professor emeritus at the



Korean National University of the Arts) to discuss contemporary composers and composition in South Korea.

In our call for proposals we encouraged submissions on East Asian topics, and I am pleased to say that we have a wide range of interesting proposals on topics relating to China, Japan, and Korea. Presentations on European, American and Latin American topics will also make up a significant portion of the conference. The year 2011 marks the thirtieth anniversary of the Korean Society of Women Composers, and our conference will include a concert paying tribute to the many talented members of this organization and the struggles that they have faced as women composers in their country. Thanks to the members of the *Contemporary Music Ensemble Korea* (CMEK) and the composition faculty at the University of Hawaii, we will also be able to enjoy a wonderful concert of new music for Korean traditional instruments. Our two concerts of new music by CMS composers promise to be quite varied in style and instrumentation as well.



The sightseeing activities that we have scheduled will be rewarding experiences, and I know that everyone will find that the southern portion of the peninsula in the Gyeongju area is well worth experiencing; it is indeed a Buddha-ful part of the country with an interesting history. Having had some beginning-level instruction in a number of Korean instruments, we have been working hard to ensure that participants will have some hands-on experience with traditional instruments, and we fully expect that this activity will be included in the conference program. I have been to South Korea nine times since 1999, and on every occasion, I have been impressed with the graciousness, hospitality, talent, and determination that I have seen in the Korean people. After experiencing life in this wonderful country, it is my fervent hope that you will feel the same way. For further information, visit <www.music.org/Korea.html>.◆

2011 NATIONAL CONFERENCE: OCTOBER 20–23

CALL FOR LIGHTNING TALKS



The College Music Society will hold its Fifty-Fourth National Conference in Richmond, Virginia, October 20–23, 2011, in conjunction with the 2011 National Conference of the Association for Technology in Music Instruction (ATMI). Due to the success of the lightning talks begun during the Fifty-Third National Conference in 2010, CMS is once again seeking proposals for the Fifty-Fourth National Conference. For 2011, two special sessions will provide the opportunity for CMS members to share ideas via the Lightning Talk format.

As a way to frame these talks CMS asks that you address the 2011 National Topic, **“Cultural Responses to Economic Challenges”** and consider those ways resistance, challenge, disruptions and the unexpected play out in our curriculum and pedagogy, our academic program structures, our repertoire choices and our historical perspectives and engagements. Once again we seek proposals that push the “commonsense” and interrogate ideas and conceptions through the use of text, sounds and imagines.

– What Are Lightning Talks? –

Lightning Talks are brief, 5-minute presentations that focus on a single topic, example, idea, project, or technique. Lightning Talks do not attempt to cover all aspects of their subject matter, but present one facet of the idea clearly and succinctly. Those who are accepted will be asked to send prior to the conference PowerPoint slides or other moving images to highlight and underscore the points in their presentation. In a Lightning Talk, the presenter makes a point and explains it as quickly as possible, addressing such questions as

- Why I am concerned with the topic,
- How we can benefit from examining the topic
- Why we have failed with the topic
- Here’s what is wrong with the topic
- Call to Action: What we can do
- A funny thing happened to me on the way to...
- Wouldn’t it be interesting if...?
- We need research in...
- My wish list includes...
- Mistakes we’ve made include...
- Why X looks like a mistake, but isn’t
- What it’s like to do X
- Here’s a useful method/pedagogy that “worked”
- Here’s a method/pedagogy that didn’t work
- Here’s a comparison of modules X and Y
- We should be paying more attention to X

For an example of an award-winning Lightning Talk, given in 3 minutes, 30 seconds, please watch the following YouTube video: <http://www.youtube.com/watch?v=8hghpuxCHTc>. For further information on giving Lightning Talks access: <http://www.perl.com/pub/a/2004/07/30/lightningtalk.html>.

– Guidelines for Submitting a Proposal –

The 2011 Program Committee welcomes proposals for Lightning Talks on the topic **“Cultural Responses to Economic Challenges.”** Proposals must be submitted through the CMS online proposal system. To access this system, log in to the CMS members-only portion of the website at www.music.org using your user name and password and (2) visit the link below. The online system will guide you through the process.

- Proposers must be members of The College Music Society. Please note the processing time for membership applications and/or renewals is 1-2 business days. Persons interested in submitting a proposal are encouraged to check their membership status well in advance of the submission deadline.
- A maximum submission of one proposal per person is allowed.
- All persons whose work is selected for inclusion on the program must register for and attend the conference.
- It is understood that participants are willing to present on any day of the conference should their proposal be accepted.
- The proposer’s name should not appear in the title, abstract or in any uploaded materials, as submissions are evaluated anonymously.
- Electronic submissions are required. Please do not mail proposals. Complete instructions will be found within the online proposal system.
- Complete proposals include (1) the proposal title, (2) an abstract not exceeding 250 words, and (3) a biography of the proposer not exceeding 250 words.
- PowerPoint slides are not required in the proposal.
- Submissions that do not conform to the above guidelines will not be considered.

– Submission Deadline –

The deadline for submission of proposals is **12:00 noon MST on Tuesday, May 17, 2011**. Proposers will be notified by June 15 of the status of the proposal.

To submit a proposal in response to this call, visit www.music.org/Richmond.html and click “Call for Lightning Talks”

ACADEMIC CITIZENSHIP



ANNE L. PATTERSON
FAIRMONT STATE UNIVERSITY

January is a time for looking both forward and back. This year, it also marks the end of my time as Chair of the Committee on Academic Citizenship, and so I take this opportunity to review briefly, not only the accomplishments of the past year, but the work of the Committee in the years since its “unveiling” at the Salt Lake City conference in 2007. As a new enterprise, the Committee has spent much of the ensuing time simply getting organized and building awareness among the membership. Toward that end, the following can be reported:

- Originally headed by a three-person working group, the Committee’s membership has grown significantly over the years, “recruiting” from among interested volunteers. Committee members come from a variety of types and sizes of institutions across the country.
- Academic Citizenship was the subject of a plenary session at the Northeast/Mid-Atlantic SuperRegional Conference in 2008, reaching participants who were not in attendance at the national conference.
- The Committee’s original Mission and the Description of Academic Citizenship have been refined, and a working motto has been devised.
- The Committee’s still-modest website was launched, with a roster of committee members and their contact information, along with the Committee’s annual reports.
- The Committee’s presentation in Minneapolis responded directly to the national topic on communication, as well as to requests from the membership for more opportunity for discussion during the annual conference.
- The orientation packet for new faculty members suggested by the Committee’s Chair in the 2009 meeting of chairs of CMS Career Services Committees found its way into the 2010 Minneapolis CMS EXPO.
- In its preparation for, and presentations in national conferences, the Committee has posed a series of prompts that can continue to inform discussion in the future.

Looking ahead:

True to its mission, the Committee submitted two proposals for the Richmond conference that are cross-disciplinary, involving other CMS committees, and that respond to the common topic, “Cultural Responses to Economic Challenges.”

For the *Newsletter*, we have organized the beginning of a series of articles by members of the committee that will illuminate academic citizenship from a variety of perspectives.

Initial discussions have taken place for expanding the Committee’s website offerings to include, among other things, articles of interest and short biographies of committee members.

The addition of the abstracts of national presentations (to accompany the annual reports already online) may be helpful in

ACADEMIC LEADERSHIP AND ADMINISTRATION



KEITH WARD
UNIVERSITY OF PUGET SOUND

The Committee on Academic Leadership and Administration enjoyed another busy and productive year. During 2010 the committee was active in three ways. First, it presented at the national conference “Paradigm Shifts: Leading to Greater Arts Engagement” and co-presented with the International Initiatives Committee “International Education and Exchanges: Expanding Opportunities for Music Faculty”. Second, the committee continued its contribution to the *Newsletter* with five articles by Linda Cockey, Judith Kritzmire, David Meyers, Anne Patterson, and Keith Ward, respectively. Topics included resource management, management skills, philanthropy, administering international programs, and administrative skills development. Finally, its Web presence remained robust with seven titles added to its “Selected Readings on Academic Leadership and Management,” which now has annotations for fifty books on academic management and leadership.

With a mission that focuses on the developmental and career issues of administrative work in music, the Committee looks forward to continuing its support of those thousands of individuals in music, from area heads to deans, in programs big and small, who have undertaken administrative duties and those who are interested in administrative work. ♦

Patterson...continued

shedding light on the Committee’s concerns and its responses to them in national presentations.

The Committee’s graduate student member has now become a faculty member, and the time is ripe for identifying another graduate student for service.

We look forward to “advertising” our new motto: *Academic Citizenship: Playing well with others for the good of all.*

I have been honored to lead the Committee on Academic Citizenship since its inception, and I have been the happy recipient of unfailing expressions of collegiality and collaboration from my colleagues on the Committee. ♦



GARY BECKMAN
UNIVERSITY OF SOUTH CAROLINA

Music Entrepreneurship Education had the distinct pleasure of being selected for the inaugural 2010 CMS Summit. This significant effort was made possible by many, including outgoing CMS President Cynthia Taggart, Past President Tayloe Harding, and Executive Director Robby Gunstream, as well as the combined efforts of the membership of the Committee on Music Entrepreneurship Education. We would like to express our sincere thanks to the United States Association for Small Business and Entrepreneurship (USASBE), which partnered with both the committee and CMS to develop a significant and successful inaugural Summit in Nashville. This was a groundbreaking partnership with both societies and emerged as yet another first for not only the field, but for both societies. CMS received special recognition by then USASBE President Michael Morris during the USASBE general membership meeting, which was attended by over 150 USASBE members. I can report that the partnership was well received by those attendees. Lastly, we would like to thank our hosts, The Blair School of Music at Vanderbilt University for the use of their facilities. This was a joint effort by many and the committee simply cannot thank all of you enough.

With over sixty attendees and guests from across the country, we can report that the Summit was a resounding success. Guests, panelists, and speakers from The University of Texas at Austin, Webster University, Columbia College-Chicago, Babson College, and Wake-Forest University certainly demonstrated the support those of us in music enjoy from our business (and related) colleagues. The program was enhanced by ideas presented by NASM Executive Director Samuel Hope that helped to forge a pathway for the field.

Perhaps the most exciting Summit session was the presentation of a nation-wide study by members of Arts Enterprise, a national student group that focuses on student-led entrepreneurial activities. Committee member Nate Zeisler led a consortium of Arts Enterprise students through its design and implementation during the summer and fall of 2009. The study focused on student, faculty, and music professionals' views on the need for entrepreneurship education at the college level. The study provides some significant support for entrepreneurship education across the country and solidly demonstrates that many constituencies feel that this topic should be a part of music training. The Committee again extends not only its thanks to the Arts Enterprise students, but also recognizes their significant achievement in support of the field. Watching students take on leadership roles that leverage their education is always a joy to us in higher education, but to make a significant empirical contribution for an emerging field is groundbreaking, exciting, and significant. Congrats to all!

The Summit website will be up shortly and will include the 2010 Summit Handbook, copies of the 2010 Summit keynote

addresses, and the results of the Arts Enterprise study. Our efforts with the website (which also describes various startup models for entrepreneurship efforts) have proved both rewarding and daunting even in the draft stages. However, conceived as living document, we will simply post information on the site and continue our efforts next year, with copious updates expected.

Due to the rapid nature of the field's growth, we felt it necessary to react quickly this year to revise our goals and mission statement. The Board of Directors authorized these adjustments, including changing the committee's name to the Committee on Music Entrepreneurship Education. While administratively we remain in the Career Development fold, we feel these changes better reflect the field and the committee's purpose within CMS.

Our Committee continues to be focused on outcomes for entrepreneurship education. With two sessions on the topic at concurrent CMS national meetings, the committee has sought guidance from the membership and we are pleased with the response as you assist us in crafting these critical metrics. Thank you for your thoughts and ideas! Also, we are seeing an increase (albeit modest) in the number of entrepreneurship-related sessions at the national meetings. Thanks to all who devote their time and effort in advocating (and providing scholarship/models) for the membership. Each paper or poster session is important in demonstrating that there is a need for this topic in music training and that field is growing – which, I am happy to report, continues despite rather tepid economic conditions.

For the upcoming year, we will continue to make our presence known through the Summit Handbook and papers and sessions at the national meeting. If you have any questions about entrepreneurship education, are curious about starting a program, or are simply curious about our committee's work, please contact any of our committee members. ♦

2011 CMS Professional Development Events

CMS Film-Music Pedagogy Institute

May 23–27, 2011

The University of Miami Frost School of Music
www.music.org/FilmMusic.html

CMS/ATMI Pre-Conference Technology Workshop

October 19, 2011

Omni Richmond Hotel (Richmond, Virginia)
www.music.org/RichmondTech.html



**TERRY LYNN HUDSON
BAYLOR UNIVERSITY**

The mission of the Committee on Academic Careers is to provide information and resources concerning music careers within traditional academic fields. The committee considers

topics that impact students preparing for positions in higher education, academic job seekers, faculty of all ranks (including adjunct, non-tenure track, tenure-track, and senior faculty members), professional staff, retirees, and those striving to provide effective mentoring in academia. This broad concept of the population we wish to serve influences the committee's activities, and our goal is to provide a full range of career resources for CMS members, including an assortment of online tools and a continued conference presence.

Much of the committee's focus is on providing relevant career information and guidance at annual conferences. Most recently, we contributed to the Minneapolis conference with:

- Individual career sessions – We again offered mentoring opportunities for CMS members at the annual conference, scheduling individual 55-minute sessions for graduate students, job seekers, those approaching tenure or considering a position change, and potential administrators. We also included and expanded the option of meeting with representatives from music industry. Sessions could be structured as mock interviews or career counseling meetings, and this year's program involved twenty-five participants and twenty-five mentors (the highest numbers in recent years).
- Conference workshop – In a special evening session, presenters Francesca Arnone, Jay Batzner, Terry Lynn Hudson, Bernardo Scarambone, and Keith Ward addressed the topic "Creating a Healthy Balance Between Career and Life Demands." This lively discussion explored the numerous challenges involved in managing professional and personal obligations: meeting the expectations of a demanding position with grace, nurturing relationships with family and friends, staying healthy, developing and maintaining positive mindset strategies, and assessing when a change is necessary. (The conversation continued well after the workshop ended!)
- Conference panel discussion – In a presentation entitled "I've Got Tenure—Now What?," panelists Nancy Barry, David Royse, and Ann Silverberg surveyed the literature pertaining to continued movement through the academic ranks, discussed potential shifts in position duties (particularly transitioning into administration), and provided tips for maintaining a high level of motivation and professional activity once tenured.

In many ways, the Academic Careers Committee's primary contributions are (and should be) largely practical rather than philosophical—namely, providing professional guidance to those at any level in our field. This has been clear in our work as a committee, and if there is a primary theme that has resonated through our discussions, it is that providing such mentoring for those involved in higher education should not be a once-a-year endeavor. We have been committed to enhancing the services and resources provided on an ongoing basis, and several long-term projects came to fruition this year, including:

- The CMS Online Career Mentoring Service – This program matches individuals desiring professional advice with experienced CMS colleagues who review materials and provide guidance (via phone, email, and/or Skype). The service officially started in August 2010, and since then, sixty-four applications for mentoring assistance have been received and assigned to forty-five different mentors from across the U.S. and Canada. Please see <http://www.music.org/mentoring.html> for additional information. Applications from mentors and mentees are welcome, and also may be accessed through this link. Specific questions regarding the service may be directed to mentoring@music.org.
- Reorganization of the committee's webpage – The newly restructured site now includes a direct link to Online Career Mentoring Service information and a much-expanded list of resources for students, job seekers, college faculty members, and mentors. These include a series of new essays appropriate to those at various academic career stages and links to writing guides for CVs and cover letters. The expansion process is ongoing, and committee members continue to contribute to this page on a regular basis.
- Continued involvement in national conferences – Feedback regarding the individual career sessions in Minneapolis was again very positive, and we will continue to build upon the program at future conferences. Also, based on concerns that were noted in this year's career sessions, we submitted proposals for Richmond 2011 relating to subjects we felt were significant and timely. ♦

DID YOU KNOW?

Did you know that you can add a weblink to your CMS profile and have it displayed online? To do this, log in to the CMS home page at www.music.org and click "Update your member profile" in the upper, left portion of the page.



JAMES BRISCOE
BUTLER UNIVERSITY

I am particularly pleased to report on the 2010 session of the Student Advisory Council at its annual meeting in Minneapolis. The Council has flourished since its institution by the Board of Directors in 2007, and the meetings in Atlanta, Portland, and now Minneapolis have seen a gradual increase in the vitality of SAC representatives' ideas, their interaction with the CMS Regional Chapters, and their fuller participation through a number of facets of the national meeting. Whereas in 2008 Atlanta student representatives attended primarily to attend the SAC meeting and hear sessions as audience members, by 2010 they were both attending the SAC open council meeting, contributing eagerly to its conversation, and participating in the national meeting by giving papers, serving on other committees and sessions such as that of Cathy Benedict, and—this is key!—bringing a number of student colleagues with them. The SAC thus has succeeded quickly in fulfilling its aim, to invigorate student participation in the national meeting, link ever more surely to the Chapters, and bring students on board who are colleagues in graduate study but who are “outside” the frame of the SAC. The purpose of the SAC—to provide a foot in the door for a widened student involvement in CMS, quite as one sees in all our sister societies—is coming to pass in marked ways.

At the initial planning meeting in 2008 Atlanta, the SAC representatives' concern of academic employment was identified as the Council “theme” for the several years ahead. We have therefore pursued the following discussions:

- (1) In Portland 2009, we gathered, “blinded,” and discussed “the academic résumé.” Fine colleague-administrators were also on hand in the open meeting, in important ways steering the representatives' thoughts. But previously and for a few minutes we had reviewed what professionals in job-getting say about the résumé;
- (2) In Minneapolis 2010, we discussed “the winning cover letter,” seeking to identify leading traits of the job letter that most likely would grab the attention of search committees in the one minute they give that critical introduction. Likewise we studied professional writings on the question, broke out into discussion groups, each discussing one job-winning letter from young colleagues, and reconvened to sum up impression;
- (3) In 2011, the SAC hopes to discuss “the job interview,” probably involving a top guest speaker or two who have long experience interviewing successful candidates; and
- (4) in 2012, we hope to discuss “the first years: strategies for tenure.

The College Music Society has updated its statistics concerning music and higher education in the United States. Sections of the report include (1) Population of the United States, (2) Higher Education in the United States, (3) Faculty in Higher Education, (4) Students in Higher Education, (5) Degrees in Higher Education, and (6) Priorities in Higher Education. Statistics of note are:

- Adult population of the United States is 232,710,965, 75.8% of the total population. Of the adult population, 17.5% have baccalaureate degrees, 1.02% have graduate or professional degrees.
- There are 4,391 institutions in higher education in the United States. Of these, 1,795 institutions have degree-granting music programs.
- In the 2009 fiscal year, the average *decrease* in college endowments' returns was 18.7%, the average *decrease* in contributions to higher education through voluntary support was 11.2% , and on average state support for higher education was *down* 4.67% from the previous year.
- 1,304,182 persons are employed as faculty members in higher education; 42,895 (3.3%) teach music.
- For Fall 2010, the enrollment in higher education was 19,125,780, 8.2% of the adult U.S. population. In 2009-2010, enrollment in music programs was approximately 332,297 persons, 1.7% of the total student enrollment.
- In 2007-2008, 3,093,402 degrees were awarded. Of these 3 million degrees, *the visual and performing arts' share* was 122,210 (.4%).

The complete report is available online at <<http://www.music.org/facts.html>>.

Briscoe...continued

I thus can conclude that the SAC has achieved its goals that I recall in the opening paragraph. It, without question, is poised to continue building effectiveness in the national College Music Society meetings and to the greater good of the Society, both for individual representatives, the Chapters to whom the SAC links, and the much wider spectrum of students whom the SAC representatives can introduce favorably to CMS membership. SAC I would argue is central to the building of our Society. May I close in thanking the officers for the chance to serve the Society through my work with the Council. ♦



PETER R. WEBSTER
NORTHWESTERN UNIVERSITY

CMS Instructional Technology and Information Services, ably overseen by the ITIS Committee (Peter Webster, Chair; Francesca Arnone, Rick Dammers, James Frankel, Ray Riley, Jennifer Snodgrass, and David Williams) concluded the current year with a number of projects completed and many others in progress.

Pre-Conference Workshop – A highlight of this year was the successful presentation in Minneapolis of another pre-conference technology workshop prior to the national conferences of CMS and ATMI. Over 80 registrants enjoyed a day-long series of presentations and hands-on activities based on the topic of teaching music in a high-tech music environment. Not only was the conference a professional success, it also was financially successful in large part due to careful management of costs and corporate sponsorship. This was the fifth pre-conference in the past five years and plans are in place to offer a sixth conference in Richmond, Virginia, on the subject of music technology in an interdisciplinary teaching environment. We hope to see many members of the Society there!

ePortfolio – We continue to discuss the idea of an ePortfolio service for our members. The general feeling is that such a service offered by CMS would be different from more standard social networking sites. Links to the *Music Vacancy List* were discussed and the idea of the portfolio as an attractive approach to a repository in perpetuity was considered. Ray Riley is in charge of researching the services that are currently in place outside of CMS and will report to the Committee on his findings.

CMS Technology Initiative and Award Endowment – We are pleased to report that the award endowment is now fully funded and we expect that the first recipient of the award to be named at the 2011 National Conference in Richmond. Members of the committee are assisting David Williams with the development of criteria for the award which will be announced to the membership in the near future.

Digital Library Project – This project continues to be a topic of conversation by the Committee. The notion is to have a repository of campus performances of less-available literature that might be available from a central source. David Williams is investigating possible partnerships with iTunes U, among others.

Other Plans for 2011 – The ITIS Committee is assisting CMS with several projects including (1) development of a new website design and (2) increasing technology understanding for performers, perhaps through a CMS Summit or summer workshop. We expect significant progress on these projects during 2011. ♦

2011 CMS Regional Conferences

3rd Pacific Southwest Regional Conference

February 11–12, 2011
Pepperdine University
Malibu, California

www.music.org/PacificSouthwest.html

32nd Southern Regional Conference

February 24–26, 2011
Rhodes College
Memphis, Tennessee

www.music.org/Southern.html

26th South Central Regional Conference

March 3–5, 2011
University of Arkansas–Little Rock
Little Rock, Arkansas

www.music.org/SouthCentral.html

41st Mid-Atlantic Regional Conference

March 4–5, 2011
University of North Carolina–Greensboro
Greensboro, North Carolina

www.music.org/MidAtlantic.html

32nd Northeast Regional Conference

March 18–19, 2011
Lafayette College
Easton, Pennsylvania

www.music.org/Northeast.html

30th Great Plains Regional Conference

March 19–21, 2011
University of Nebraska–Omaha
Omaha, Nebraska

www.music.org/GreatPlains.html

26th Rocky Mountain Regional Conference

March 25–26, 2011
Ramada Denver Midtown
Denver, Colorado

www.music.org/RockyMountain.html

29th Great Lakes Regional Conference

April 1–2, 2011
Lawrence University
Appleton, Wisconsin

www.music.org/GreatLakes.html

24th Pacific Northwest Regional Conference

April 1–2, 2011
University of Idaho
Moscow, Idaho

www.music.org/PacificNorthwest.html



DATE	EVENT	SPONSOR	CONTACT
February 08, 2011	SMCQ New Music International Festival 2011	Soc de musique contemporaine du Quebec	www.smcq.qc.ca
February 09, 2011	MLA 2011 Dena Epstein Award	Music Library Association	www.musiclibraryassoc.org
February 09, 2011	CAA 2011 Conference	College Art Association	www.collegeart.org
February 09, 2011	2011 Music Library Association Conference	Music Library Association	www.musiclibraryassoc.org
February 11, 2011	Mainly Mozart Spotlight Series and Festival 2011	Mainly Mozart	www.mainlymozart.org
February 11, 2011	2011 Big Sky Documentary Film Festival	Big Sky Documentary Film Festival	www.bigskyfilmfest.org
February 11, 2011	SUNY - Stony Brook Graduate Music Symposium 2011	SUNY-Stony Brook	naples.cc.stonybrook.edu/CAS/music.nsf
February 14, 2011	2011 NAAAS and Affiliates National Conference	NAAAS & Affiliates	www.naaas.org
February 16, 2011	2011 Folk Music Awards & Conference	Folk Alliance	www.folk.org
February 16, 2011	23rd Annual International Folk Alliance Conference 2011	Folk Alliance	www.folk.org
February 17, 2011	2011 American Liszt Society Bicentennial Composition Competition	University of Georgia	www.music.uga.edu
February 17, 2011	Newport Beach Jazz Party 2011	Newport Beach Jazz Party	www.newportbeachjazzparty.com
February 17, 2011	ALS Liszt Festival 2011	The American Liszt Society	www.americanlizstsociety.net
February 18, 2011	Young Composer Competition 2011	New York Art Ensemble, Inc.	www.nyae.org
February 18, 2011	Mid Winter Bluegrass Festival 2011	Seaman Productions	www.seamanevents.com/midwinter/index.html
February 19, 2011	ALS Call for Submissions: Alan Walker Book Award 2011	The American Liszt Society	www.americanlizstsociety.net
February 23, 2011	Lionel Hampton Jazz Festival 2011	Lionel Hampton Jazz Festival	www.jazz.uidaho.edu
February 24, 2011	Santa Fe New Music Series 2011	Santa Fe New Music	www.sfnm.org
February 25, 2011	NACWPI National Conference 2011	Natl Assn of College Wind & Perc Instructors	www.nacwpi.org
February 25, 2011	2011 CRS Inc Competitions for Composers Recording & Perf Artists	Contemporary Record Society	www.crsnews.org
February 28, 2011	ASCAP/Chorus America Awards 2011	Chorus America	www.chorusamerica.org/conference
February 28, 2011	Margaret Hillis Achievement Award 2011	Chorus America	www.chorusamerica.org/conference
March 01, 2011	2011 Lee Ettelson Composers Award	Composers, Inc.	ettelsonaward@composersinc.org
March 01, 2011	ASCAP Foundation Morton Gould Young Composer Awards	ASCAP	www.ascapfoundation.org/gould-info.html
March 01, 2011	ATHENA Festival 2011	Murray State University	www.murraystate.edu/chfa/music/
March 01, 2011	The Richard Rodgers Awards 2011	American Academy of Arts & Letters	www.artsandletters.org
March 02, 2011	CSUF Annual New Music Festival 2011	California State University Fullerton	faculty.fullerton.edu/pmadsen/default.htm
March 03, 2011	European Opera Forum 2011	Opera Europa	www.opera-europa.org
March 04, 2011	Miami International Film Festival 2011	Miami International Film Festival	www.miamifilmfestival.com
March 04, 2011	Festival of the Arts Boca 2011	Centre for the Arts Boca	www.festivaloftheartsboca.org
March 05, 2011	Stulberg International String Competition 2011	Stulberg Competition	www.stulberg.org
March 06, 2011	KoSA Cuba 2011	KoSA Communications	www.kosamusic.com
March 07, 2011	Frederick Loewe Symposium in American Music: Call for Papers	University of Redlands	www.redlands.edu
March 09, 2011	Annual Conference Society for American Music 2011	Society For American Music	www.american-music.org
March 09, 2011	2011 IASPM-US Conference	Intl Assn for the Study of Popular Music	www.iaspm-us.net
March 09, 2011	ACDA 51st National Convention 2011	American Choral Directors Association	www.acdaonline.org
March 11, 2011	2011 Dutch-Flemish Society for Music Theory Annual Conference	Dutch-Flemish Society for Music Theory	www.vvm.ahk.nl
March 11, 2011	The South by Southwest Music Festival and Conference 2011	South by Southwest	www.sxsw.com
March 14, 2011	Salvatore Martirano Memorial Composition Award 2011	University of Illinois Urbana-Champaign	(217) 244-2686
March 15, 2011	Lotte Lenya Competition for Singers 2011	The Kurt Weill Foundation for Music	www.kwf.org
March 17, 2011	2011 ASTA National Conference	American String Teachers Association	www.astaweb.com
March 17, 2011	13th Annual Crescendo Music Awards 2011	Rotary Club of Tulsa	www.crescendomusicawards.net
March 17, 2011	2011 OAKE Conference	Organization of American Kodaly Educators	www.oake.org
March 18, 2011	Call for Papers AMS Southeast Chapter	American Musicological Society	www.ams-net.org
March 18, 2011	2011 National Arts Marketing and Development Conference	Opera America	www.operaam.org
March 18, 2011	2011 Music Theory Society of the Mid-Atlantic Annual Meeting	Music Theory Society of the Mid-Atlantic	www.mtsma.org
March 24, 2011	Redwood Coast Music Festivals 2011	Redwood Coast Music Festival	www.redwoodjazz.org

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

New Officers for 2011

The College Music Society extends a warm welcome to the following persons, members of the Board of Directors whose terms of office began on January 1, 2011:

President: David B. Williams (Illinois State University)

Vice President: William A. Everett
(University of Missouri–Kansas City)

Board Member for Ethnomusicology: Carol Babiracki
(Syracuse University)

Board Member for Music Theory: Claire L. Boge
(Miami University, Ohio)

Board Member for Musicology: John Koegel
(California State University–Fullerton)

In Appreciation

The Society extends appreciation to the following persons who completed terms of office during 2010:

Board of Directors:

President: Cynthia Crump Taggart (Michigan State University)

Vice-President: Max Lifchitz
(State University of New York–Albany)

Board Member for Ethnomusicology: Janet Sturman
(University of Arizona)

Board Member for Musicology: Todd Sullivan
(Northern Arizona University)

Board Member for Music Theory: Matthew Shaftel
(Florida State University)

The CMS Fund:

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Music Business and Industry: Kim Wangler
(Appalachian State University)

Professional Activities

2010 National Conference: Barbara E. Bowker (Harper College)

Professional Development: Kristin Wendland
(Emory University)

2011 Nominations Committee – A Reminder

Call for Nominations:

The Nominations Committee invites your help in identifying members who will provide national leadership in the coming years. At the present time, the committee is seeking suggestions for five offices: President-Elect, Secretary, Board Member for Composition, Board Member for Music in General Studies, and Board Member-at-Large.

At its September 2010 meeting the Board of Directors of The College Music Society approved addition of a new director, the Board Member-at-Large. The Board Member-at-Large will represent academic specializations within the membership that are not served adequately by the other Board positions. The first Board Member-at-Large will represent the areas of music administration, music business and industry, music technology, and music therapy.

The Nominations Committee will present a slate of nominees to the Board of Directors during its meeting in early April 2011. We welcome all nominations, including self-nominations, anytime before the deadline of February 15, 2011. Nominations may be forwarded to the Committee via the CMS website.

Suggestions for nominations are welcome and encouraged, and may be submitted by mail to Professor Kathleen J. Lamkin, University of La Verne, Department of Music, 1950 3rd Street, La Verne, CA 91750-4401, by e-mail to <klamkin@laverne.edu>, or by visiting the Society's on-line nominations form located at <<http://www.music.org/nominate.html>>.

The 2011 Nominations Committee includes Kathleen Lamkin (University of La Verne), Chair, and members James Parakilas (Bates College) and Kristin Wendland (Emory University).

Directory of Music Faculties, 2009–2010 Edition

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

Opportunities for Professional Development during 2011

Several opportunities for professional development will be offered during 2010. These include:

CMS Film-Music Pedagogy Institute

May 23–27, 2011

The University of Miami Frost School of Music
www.music.org/FilmMusic.html

CMS/ATMI Pre-Conference Technology Workshop

October 19, 2011

Omni Richmond Hotel (Richmond, Virginia)
www.music.org/RichmondTech.html

Complete program, travel, lodging, and registration information may be obtained by getting in touch with the CMS Executive Office or visiting the Society's website.

A Call for Contributions—A Reminder

The Editors of the Society's *Newsletter* welcomes at all times contributions from the membership. The interdisciplinary dialogue the Society seeks to foster is sustained only through the best work of its members. The *Newsletter* is looking for practical, brief, to-the-point articles, written in an informal, readable style. Articles that feature new information, humor, and fresh insights and perspectives are especially welcome. Please communicate with the Editor whenever you wish to have your work considered for publication:

Ann Sears, Editor
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Call for Ideas and Manuscripts—MBAM and Sourcebooks

Have ideas for the *Monographs and Bibliographies in American Music* series or for *Sourcebooks in American Music*? Get in touch with:

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Announcing the CMS Technology Initiative Award

CMS is pleased to announce that The CMS Fund endowment established to support an annual "CMS Technology Initiative Award" is fully funded.

The award will be given annually to an active CMS member who has demonstrated exceptional initiative in integrating technology in college music instruction, preparing students to share their musicianship with a global community that is increasingly dependent on technology, and providing a model of effective practice to education, industry, and the public at large. CMS wishes to thank the corporate and member donors for their generous support in making this new award possible.

Criteria and nomination details will be available in late February online at <http://www.cmsfund.org/technology.html>.

The first CMS Technology Initiative Award will be presented at the 2011 National Conference in Richmond, Virginia. The application deadline is May 16, 2011. ♦

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