



THE COLLEGE
MUSIC SOCIETY

Summit 2016

21st Century Music School Design Supplement

Table of Contents

Heaven University

Welcome to Heaven University	5
BM: Music Performance	8
BM: Music Education	10
BA: Music	12

The Four Paths to Change

Creating New Degrees (Illinois Wesleyan)	15
Transforming Existing Degrees (UMass Lowell)	18
Re-Imagining Existing Requirements (University of Miami)	21
Extra-Curricular Options (New England Conservatory)	25

Designing New Degrees

Process Matters	28
Heaven University Leadership Structure	29
Degree Canvas	30
Nonnegotiables	36
Requirement Categories	37
Rules of Engagement	38
Brainstorm Rules	40
Notes on Post-It Notes	41
Degree Objectives (phase 1)	42
Curriculum Design (phase 2)	44
Fusing Concepts (phase 3)	46
Leadership Dinner/Planning (phase 4)	48
21st Century Degrees Unveiled (phase 5)	49
It's All About Process (phase 6)	50

Innovation by Discipline

Facilitator instructions	53
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Case Studies

Lawrence Conservatory of Music	57
The New School College of Performing Arts/Mannes School of Music	59
University of Miami - Frost School of Music	61
University of Southern California	63

BIG Ideas: VALUES

Advocacy	67
Arts Culture and Relevance	68
Career/Marketing Skills	69
Collaboration	70
Communication	71
Community Engagement	72

Creativity, Diversity, and Integration	73
Critical Thinking	74
Cross-Disciplinary Perspectives	75
Diverse Musical Exposure	76
Entrepreneurship	77
Failure	78
Financial Literacy	79
Improvisation	80
Innovation and BIG Ideas	81
Interdisciplinary Values	82
Leadership	83
Legal Issues	84
Multiple Artistic Aptitudes	85
Networking	86
Play	87
Teaching Skills	88
Technological Fluency	89
Wellness	90

BIG Ideas: RE-IMAGINED

Advising Re-Imagined	93
Auditions Re-Imagined	94
Career Models through Music History	95
Collaboration through Theory/Ensembles	96
Community Engagement through Ensembles	97
Creative Ownership through Theory	98
Creativity through Performance	99
Critical Literacy through Theory	100
Degree Recitals & Capstones	101
Finals Re-Imagined	102
Graduate Projects Re-Imagined	103
Improvisation through Ensembles	104
Innovation through Ensembles	105
Internships	106
Lesson & Jury Alternatives	107
Ownership through Ensembles	108
Purpose through History and Concerts	109
Relevance through Music Education	110
Student Run Businesses	111
Studio Businesses	112
Studio Projects	113
Studio Recitals Re-Imagined	114
Technology through Ensembles	115
Vernacular Musicianship through Music Education	116

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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.

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Heaven University

School of Harp, Angel Studies, & Heavenly Choirs

Chariot's Drive
The Universe 00000

Welcome to



Heaven University's School of Music is often referred to as a "promised land." Since their beginning we have boasted an eternal and proud tradition of excellence. The list of teaching and research accomplishments by our faculty—representing all 48 Continental United States, Canada, Europe, and Australia—is so remarkable that halos seem to hover over their work. Our wonderful students span a huge variety of backgrounds, but are all united in their artistic devotion and desire to discover a meaningful role in school and their college afterlife.

Why This Summit?

Though we are so proud of our rich community and history, our programs need retooling. Conditions in the "real world" have evolved at breakneck speed. Enrollment numbers are down. Central administration is changing the way it allocates funds at our institution, placing greater emphasis on programs that "lead students to a successful future."

Making changes on this side of the Ivory Tower's pearly gates has been a challenge. Beyond surface cosmetics, many degree programs are essentially identical to models in place since before Paul McCartney had Wings.

For this Summit, we have invited some 228 of our beloved stakeholders to meet and discuss the challenge and opportunity of our future. How can we build upon proud traditions of HU while innovating in ways that are relevant and sustainable? How might we better serve 21st century learners, and society at large for that matter?

In this spirit, we are delighted to have you with us this weekend as we consider pathways for creating an institutional Heaven on Earth. Onward and upward!

About HU Degrees

The following outlines are for three fictional degrees currently offered at the imaginary music school Heaven University.

When creating these, our goal was to depict fairly typical, uninspired curricula that haven't changed much over the past 30-50 years. We include them here because:

1. They demonstrate how the degree canvas categories work.
2. They provide a specific, concrete reference as we design new HU degrees.
3. They offer a comparison point for real institution—are your current degrees remarkable in some ways, or fairly typical and average in design? In a "flat" world that rewards differentiation, how unique is your curricula?

BM: Music Performance

Purpose

The Bachelor of Music in Performance is designed for students whose career goals include performing and teaching. Students develop instrumental/vocal artistic achievement and technical command through applied lessons and large ensembles, supported by a strong foundation of music theory, history, and literature.

Admission requirements

- Students must perform a live or recorded audition.
- Repertoire includes two contrasting solos, all major scales, and sight reading.
- A music theory placement exam is given as apart of the audition, but used for placement rather than admissions.
- GPA and SAT/ACT scores are based on University Registrar Admissions Standards. (Higher Standards may be used to evaluate scholarship awards.)

Advising

- At the first semester performance jury students must be officially accepted into the BM performance degree.
- Because of the sequential nature of some music courses, and prerequisites for upper-division course work, students are advised to consult with their faculty advisor early in their degree to map out required upper division course and electives.
- In coordination with the studio teacher, the student and advisor schedule junior and senior recitals within student's degree program.
- Students are often advised to continue their musical studies in graduate school.

Outcomes

Graduates of the B.M. in Music Performance will:

- Demonstrate proficiency in voice or on an instrument at senior recital level
- Have exposure to historical, theoretical, and performance
- Understand major symphonic, choral, and solo literature as applied to student's primary instrument
- Have sufficient breadth in liberal arts to serve as a foundation for graduate study in a variety of disciplines
- Be prepared to enter a graduate program in music

BM: MUSIC PERFORMANCE

Degree Structure

120 semester-hour credits • eight-semester program

Except where noted, each credit generally equals one 50-minute contact hour per week

Academic core

36 credits

Courses address the following areas: mathematics, English and writing, social sciences, biological sciences, physical sciences, and arts and humanities.

Applied

32 credits

Private lessons* (32) (8 semesters @ 4 credits)
This includes 1-hour weekly lessons, 1-hour weekly studio class, juries, and recital attendance.

Ensembles

8 credits

Large Ensembles* (6) (6 semesters @ 1 credit)
Large Ensembles * (0) (2 semesters @ 0 credits)
Chamber Music (2) (2 semesters @ 1 credit)

** Typically meet 3-6 hours per week per ensemble*

Musical Skills

26 credits

Theory/Ear Training I, II, III, IV (16) (4 semesters @ 4 credits)
Form & Analysis (3) (1 semester @ 3 credit)
Upper Division Theory Elective (3) (1 semester @ 3 credits)
Piano Class I, II* (2) (2 semesters @ 1 credit)
Conducting 1, 2 (2) (2 semesters @ 1 credit)

** Students with piano background may pass a proficiency test and use credits for other music classes.*

Music History

12 credits

Western Music History I, II, III (9) (3 semesters @ 3 credits)
Upper Division History Elective (3) (1 semester @ 3 credits)

Focus Area

2 credits

Literature & Pedagogy (2) (1 semester @ 2 credits)
Performance Seminar (0) (6-8 semesters @ 0 credits)

Life/Career Skills

0 credits

No courses required in this category

Electives

4 credits

May choose from any available music classes

Capstone

0 credits

Junior Half Recital (0) (1 semester @ 0 credit)
Senior Full Recital (0) (1 semester @ 0 credit)

BM: Music Education

Purpose

The Bachelor of Music in Music Education is designed for students who wish to pursue K-12 Teacher Certification in their state. Students select instrumental or choral track, and conclude with one semester of student teaching. Upon completing degree requirements, student teaching, and passing the State Teacher Certification Examination(s), graduates may apply through the University's Department of Education to be recommended for Teacher Certification in Music K-12.

Admission requirements

- Students must pass an audition administered by the performance faculty. The audition includes performance of prepared pieces, scales, and some sight-reading.
- Students may audition on: orchestral string instruments, band instruments, piano, voice, or jazz instruments/voice.
- Admission to the University is based on applicants' ACT/SAT scores, high school GPA, letters of recommendation, and the applicant's written statement.
- A music theory placement exam is given as apart of the audition, but used for placement rather than admissions.

Advising

- Students' primary performance medium (instrumental or choral) determines major ensembles and music education track.
- Students have, essentially, no course electives among the required courses in the degree program. Any electives students wish to pursue outside of the required courses listed here will require students to take course overloads in addition to the 124 credits designated for the B.M. degree.
- Students must pass the upper-division gateway assessment in their fourth semester of music study. Criteria for continuation in the degree are passing a barrier jury and maintaining a University GPA of 2.75.

Outcomes

Graduates of the B.M. in Music Education will:

- Demonstrate performing proficiency in voice or on an instrument sufficient to participate successfully in large and small ensembles and to model appropriately to students.
- Demonstrate a modest level of performing ability on string, wind, brass, and percussion instruments; piano; and voice, sufficient for teaching ensembles and in music classrooms.
- Demonstrate an understanding in music theory and musicology sufficient for making informed decisions regarding selection of repertoire for students, analysis of scores, and presentation of music's cultural and historical context to students.
- Demonstrate appropriate musical and pedagogical knowledge, skills, and dispositions for teaching music to diverse learners, including those with exceptionalities, in a variety of teaching settings (ensemble, small group, classroom), school settings (elementary, middle school, high school), and communities (urban, suburban, rural).
- Be successful in passing the State Teacher Certification Examination(s).

BM: MUSIC Education

Degree Structure

124 semester-hour credits • eight-semester program

Except where noted, each credit generally equals one 50-minute contact hour per week.

Academic core

36 credits

Courses address the following areas: mathematics, English and writing, social sciences, biological sciences, physical sciences, and arts and humanities.

Applied

14 credits

Private lessons* (14) (7 semesters @ 2 credits)

Performance Seminar (0) (6 semesters @ 0 credits)

This includes 30-minute weekly lessons, 1-hour weekly studio class, juries (6 semesters plus a "barrier" jury), and recital attendance.

Ensembles

8 credits (22-24 contract hours)

Large Ensembles* (7) (7 semesters @ 1 credit)

Chamber Music* (1) (1 semester @ 1 credit)

* Typically meet 3-6 hours per week per ensemble

Musical Skills

23 credits

Theory/Ear Training I, II, III, IV (16) (4 semesters @ 4 credits)

Piano Class I, II* (2) (2 semesters @ 1 credit)

Conducting 1, 2 (4) (2 semesters @ 2 credits)

Music Technology (1) (1 semester @ 1 credit)

* Students with piano background may pass a proficiency test and use credits for other music classes.

Music History

9 credits

Western Music History I, II, III (9) (3 semesters @ 3 credits)

Focus Area

2 credits

MUSIC EDUCATION

Intro to Music Education (2) (1 semester @ 2 credits)

Ensemble Methods (3) (1 semester @ 3 credits)

Elementary Classroom Methods (3) (1 semester @ 3 credits)

Instrument/Voice Classes (5) (5 semesters @ 1 credit)

GENERAL EDUCATION

Educational Psychology (3) (1 semester @ 3 credits)

Teaching Diverse Students (3) (1 semester @ 3 credits)

Teaching Literacy (3) (1 semester @ 3 credits)

Life/Career Skills

0 credits

Several classes listed under the focus area address career issues related to classroom music teaching.

Electives

0 credits

Capstone

12 credits

BA: Music

Purpose

The Bachelor of Arts in Music is designed for students who desire a broad liberal education with a major in music studies and an emphasis in a particular dimension of music. The degree has more room for flexibility than a Bachelor of Music. It is also an option for students who wish to study music but are not admitted to a B.M. degree.

Admission requirements

- Requires a departmental audition.
- Though beginning-level performance students may be admitted to the program, some background in prior lessons is useful for instrumental students. Beginning instrumentalists judged as not ready for band or orchestra are often assigned to a choral ensemble.
- Admission is based on ACT/SAT scores, high school GPA, and a written statement.

Advising

- Students work with a faculty advisor to plan their program.
- Must declare the music major by the fourth semester of study.
- Because of the sequential nature of some music courses, and prerequisites for upper-division course work, students are advised to consult prior to or during the first freshman semester regarding their interest in the B.A. Otherwise, completion of this degree may require more than four years of study.
- Students must indicate their specific music studies dimension by the beginning of the fourth semester of study (transfer students should speak with an advisor).
- Students must pass the upper-division gateway interview/assessment no later than the midpoint of the fourth semester of study.

Outcomes

Graduates of the B.A. in Music will:

- Have acquired sufficient knowledge in historical, theoretical, and performance studies to pursue graduate work in music.
- Demonstrate performing instrumental/vocal proficiency sufficient to participate successfully in large and small ensembles.
- Have sufficient breadth in liberal arts to serve as a foundation for graduate study in a variety of disciplines.
- Be able to accurately discuss music in social and cultural context.
- Be successful in relating music with other disciplines across the liberal arts.

BA: MUSIC Degree Structure

120 semester-hour credits • eight-semester program

Except where noted, each credit generally equals one 50-minute contact hour per week.

Academic core

42 credits

Rhetoric and Composition	(6)	(2 semesters @ 3 credits)
Global Literature	(9)	(3 semesters @ 3 credits)
Non-English Language	(6)	(2 semesters @ 3 credits)
Mathematical Understanding	(6)	(2 semesters @ 3 credits)
Social Sciences	(6)	(2 semesters @ 3 credits)
Global History	(6)	(2 semesters @ 3 credits)
Science	(3)	(1 semester @ 3 credits)

Applied

8 credits

Private lessons*	(8)	(4 semesters @ 2 credits)
Performance seminar	(0)	(4 semesters @ 0 credits)

This includes 30-minute weekly lessons, 1-hour weekly studio class, juries, and recital attendance.

Ensembles

4 credits (12-24 contract hours)

Chamber/Large Ensembles*	(4)	(4 semesters @ 1 credit)
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** Large ensembles typically meet 3-6 hours per week per ensemble*

Musical Skills

18 credits

Theory/Ear Training I, II, III, IV	(16)	(4 semesters @ 4 credits)
Piano Class I, II*	(2)	(2 semesters @ 1 credit)

* Students with piano background may pass a proficiency test and use credits for other music classes.

Music History

12 credits

Western Music History I, II, III	(9)	(3 semesters @ 3 credits)
Upper Division History Elective	(3)	(1 semester @ 3 credits)

Focus Area

24 credits

Non-music electives	(24)	(8 semesters @ 3 credits)
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Life/Career Skills

0 credits

No designated courses required in this category (though students sometimes choose electives from career-related areas)

Electives

9 credits

Music electives in area of choice	(9)	(3 semesters @ 3 credits)
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Capstone

3 credits

Capstone project	(3)	(1 semester @ 3 credits)
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The Four Paths to Change

When looking to evolve the student experience at your institution, four paths exist, each with unique challenges and potential:

1. Creating new degrees
2. Transforming existing degrees
3. Re-imagining traditional requirements
4. Extra-curricular options

The following pages include one real world case study demonstrating each approach.

CREATING NEW DEGREES

Mario Pelusi
Director, School of Music
Illinois Wesleyan University

Early in the spring of 2015, Illinois Wesleyan University introduced a new degree program designed specifically to prepare 21st century musicians.

B.M. IN CONTEMPORARY MUSICIANSHIP

Purpose

The IWU School of Music has created this groundbreaking new degree program to prepare young performing musicians to be successful in a contemporary artistic and professional environment. In addition to a core curriculum of performance, music theory, and music history courses, students take courses in composition, jazz, world music, music technology, improvisation, music entrepreneurship, and recording technology, and perform self-curated junior and senior recitals that emphasize creative choices of repertoire and/or concert presentation.

Admission requirements

- Must pass a live/recorded audition.
- Composition students must pass an instrumental/vocal audition, submit a composition portfolio, and interview with the Head of the Composition Department.
- Students who have successful auditions are awarded music scholarships.
- Prospective music majors must also meet admission requirements established by the University. Students who meet these requirements are awarded scholarships based on scholastic achievements.

Advising

- Advised by members of the music faculty.
- In the sophomore year, students formally apply for admission to upper division study in music. At that time, records in both the liberal arts and in music are evaluated.
- Students are responsible for curating their own junior and senior recitals, approached in consultation with the applied studio instructor.

Outcomes

- The junior and senior recitals are opportunities for students to demonstrate knowledge and skills in the areas of performance, composition, electroacoustic music, improvisation, music technology, a variety of Western and non-Western musics, and aspects of entrepreneurship (e.g., concert promotion, particularly through social media; program notes; verbal interaction with an audience; etc.).
- Students will possess sufficient breadth in the liberal arts to serve as a foundation for graduate study in a variety of disciplines.
- Students will be prepared to enter a graduate music program.

B.M. in Contemporary Musicianship Degree Structure

36 credits • eight-semester program

Generally speaking, a .5 credit classroom course meets two or three hours per week.

Academic core

9 credits

Gateway Colloquium, Analysis of Values, the Arts, Contemporary Social Institutions, Cultural and Historical Change, Formal Reasoning, Intellectual Traditions, Literature, Modern and Classical Languages, the Natural Sciences, and Physical Education.

Applied

6.5 credits

Private lessons (years 1 & 2)*	(2)	(4 semesters @ .5 credits)
Private lessons (years 3 & 4)**	(4)	(4 semesters @ 1 credit)
Juries	(0)	(6 semesters @ 0 credits)
Secondary instrument	(.5)	(2 semesters @ .25 credits)

* This includes 30-minute weekly lessons & 1-hour weekly studio class

** This includes 60-minute weekly lessons & 1-hour weekly studio class

Ensembles

2 credits

Large Ensemble	(1)	(4 semesters @ .25 credits)
Small Ensemble*	(1)	(4 semesters @ .25 credits)

* Contemporary music emphasis required

Musical Skills

10 credits

Theory I, II, III, IV	(4)	(4 semesters @ 1 credit)
Music Tech; Audio Recording	(2)	(2 semesters @ 1 credit)
Free Composition; Intro. to Comp.	(1)	(1 semester @ .5 credits)

Fundamentals of Conducting	(.5)	(1 semester @ .5 credits)
Non-jazz Improv; Jazz Improv	(1.5)	(1 semester @ .5 credits; 1 @ 1 credit)
Keyboard Basics I, II	(0)	(2 semesters @ 0 credits)
Functional Piano I, II	(1)	(2 semesters @ .5 credits)

Music History

5 credits

Western Music History I, II	(1)	(2 semesters @ .5 credits)
Jazz History; World Music	(2)	(2 semester @ 1 credit)
Upper Division History Requirement	(2)	(2 semester @ 1 credit)

Focus Area

0 credits

Recital attendance	(0)	(6 semesters @ 0 credits)
Music Colloquia (workshops)	(0)	(1 semester @ 0 credits)

Life/Career Skills

1 credit

The Entrepreneurial Musician	(1)	(1 semester @ 1 credit)
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Electives

2.5 credits

Upper level music classes	(2.5)	
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Capstone

0 credits

Junior Half Recital*	(0)	(1 semester @ 0 credit)
Senior Full Recital*	(0)	(1 semester @ 0 credit)

* Solo and/or ensemble; curated; innovative performance and/or presentation required.

TRANSFORMING EXISTING DEGREES

Alan Williams
Chair, Department of Music
UMass Lowell

UMass Lowell offers four Bachelor of Music degrees:

1. B.M. w/emphasis in Sound Recording Technology
2. B.M. w/emphasis in Music Business
3. B.M. w/emphasis in Music Studies
4. B.M. w/emphasis in Music Performance

Proportional undergraduate enrollment in these four degrees is as follows:

- Sound Recording Technology = 40%
- Music Business = 22%
- Music Studies (Education without licensure) = 27%
- Music Performance = 11%

All undergraduate degree pathways include applied music and ensembles, though the number of credits varies slightly. Additionally, they share a common core music curriculum. Between 2013-15, UMass Lowell transformed this 19-credit musical core for all BM music degrees.

Core Curriculum entering fall 2006		Core Curriculum entering fall 2015	
Music Theory 1	3 cr.	Musicianship and Analysis 1	4 cr.
Aural Skills 1	1 cr.		
Music Theory 2	3 cr.	Musicianship and Analysis 2	4 cr.
Aural Skills 2	1 cr.		
Music Theory 3	3 cr.	Musicianship and Analysis 3	4 cr.
Aural Skills 3	1 cr.		
Music Theory 4	3 cr.	Musicianship and Analysis 4	4 cr.
Aural Skills 4	1 cr.		
Intro to Keyboard	1 cr.	Musical Practices 1	1 cr.
Intro to Euro. Art Music	1 cr.	Musical Practices 2	1 cr.
Intro to Non-Euro. Music	1 cr.	M & A Keyboard Lab	1 cr.
TOTAL	19 cr.	TOTAL	19 cr.

General Course Content Comparison:

PRIOR TO 2013

The Music Theory (1-4) sequence followed a more traditional path with key signatures and triadic harmony, followed by more expanded harmonic vocabulary, finally reaching 20th Century serial and atonal composition techniques. Great emphasis was placed on four-part writing and the realization of figured bass.

The Aural Skills (1-4) sequence introduced solfege sight singing, rhythmic sight reading, and melodic and harmonic transcription. This sequence was intended to parallel the theory sequence, but in reality often fell far behind, rarely getting to extended composition techniques.

The ~~Intro to Keyboard course assumed that all entering~~ students were comfortable reading both bass and treble clefs, and focused on executing scales and triad voicing.

The Intro to European Art Music, and its counter, Intro to Non-European Art Music were quick surveys of key works in the European “classical” canon and a form of “around the world in a day” introductions to global music traditions.

POST 2013

Musicianship and Analysis (1-4) integrate theoretical concepts and aural perception and cognition. The principle approach is to introduce each theoretical concept by playing real world musical examples drawn across eras and genres, with many global traditions included as source material. Students are encouraged to sing, then to analyze, and finally to notate. Once that process has been solidified, students then compose brief pieces utilizing the material from the unit, and incorporating elements of improvisation into each composition/performance. Students frequently bring instruments to class so that they can practically apply their understanding of theory.

Initially, keyboard elements were included in M&A 1 and 2, with the resulting addition of one credit hour for those courses. In 2015, the keyboard material was pulled from M&A 1, and keyboard instruction elements from M&A 2 were transferred to a new course, M&A Keyboard Lab. This course is a co-requisite of M&A 2 so that students learn

keyboard technique in the service of putting the material they are learning in M&A 2 into practice both on their instruments, and at the piano. Keyboard performance remains part of M&A 3 and 4, though no additional techniques are covered (or required).

The Musical Practices 1 and 2 sequence acknowledges the inability to meaningfully cover all of the musical history of the world in two one-credit courses. Musical Practices 1 provides a foundation for deeper instruction in a subsequent 3-credit Music History 1 and 2 sequence, focusing on locating musical history in a broader cultural context. Musical Practices 2 examines and compares practices across global traditions as well as eras and genres, including classical and popular music.

RE-IMAGINING EXISTING REQUIREMENTS

Juan Chattah
Assistant Professor, Theory and Composition
University of Miami, Frost School of Music

Redefining Aural Skills Courses

Reform of music curricula at the undergraduate level evidences a growing rejection of pervasive knowledge structures that, during the last three decades, have created a profound and systemic disconnect between academic music education and culture writ large. Most notably, music curricula has gradually turned away from traditional sequential organization of contents and skills as prescribed by Bloom's taxonomy, which places critical thinking and creativity toward the end of the learning curve; i.e., whereas Bloom's taxonomy conceives of higher-order thinking skills as the ultimate goal of the students' education, new paradigms in undergraduate music education embed critical thinking and creativity as integral and foundational components of the students' cognitive development. Additionally, recent research reveals that cognition is context-dependent: constructing knowledge structures results from a dynamic interaction with the environment, where information and experience are intimately related.

A thoroughly revised paradigm for knowledge- and skills-acquisition, coupled with the notion of experiential education, became the driving force behind Experiential Music Curriculum at the University of Miami, Frost School of Music. Consequently, the traditional aural skills course has been re-defined in three interconnected ways:

1. The goals and outcomes have been framed on interpreting human agency, thus drawing on socio-cultural contexts and related traditions,
2. The repertoire discussed in class has been expanded to cross (more distant) stylistic boundaries
3. The classroom format and teaching methodologies have been re-conceptualized to facilitate integrative and experiential work.

Goals and Outcomes

Even the most cursory look at sample syllabi for Aural Skills courses that adhered to the old tradition of music theory pedagogy serves as evidence of the past misconception that given technical skills, students would acquire the capabilities of cognitive synthesis, knowledge transfer, and critical thinking. In these syllabi, goals and outcomes were generally conflated into overly-specific, technical skills such as “students will be able to identify...”, “students will be able to dictate...”, “students will be able to transcribe...”, etc.

Arguably, identifying holistic learning outcomes in music is more challenging than for other academic areas because of the breadth and abstract nature of the program. At the Frost School of Music, we revised the learning outcomes to address the needs of a new generation of music students; for instance, learning outcomes may include:

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

Goals, on the other hand, are more pragmatic, as these serve to designing effective instructional materials and to developing measures of assessment that reflect the outcomes of instruction. Goals are not intended to limit the learning outcomes or to constraint their possibilities, but rather to establish minimum standards of skills or competences developed in class. We categorized goals corresponding to various musical parameters; for instance, goals related to ‘harmonic parameters’ may include:

- Transcribe with Roman Numerals an 8-chord SATB progression that features Mode Mixture, Neapolitan, Altered Extensions on the Dominant, Augmented 6th chords, and Tritone Substitutions, by ear from a commercial recording.
- Perform at the piano an 8-chord progression that features Mode Mixture, Neapolitan, Altered Extensions on the Dominant, Augmented 6th chords, and Tritone Substitutions, in any key up to 2 sharps or flats.
- Improvise a single line over a ii-V-I progression in any key up to 2 sharps or flats, using b9, #9, and #11 on the Dominant (i.e. using the half-whole octatonic scale on the Dominant).

Expanding the Repertoire

Although one of the aims of a music curriculum is to transmit musical practices of the past, settling for a limited repertoire that draws solely on tradition runs counter to the musical experiences of our students. Certainly, the more students learn and understand music of the Western classical repertoire, the more they will enjoy it; but the overall emphasis on the Western canon is not conducive to the awakening of the young musician’s potential, and tends to create hard boundaries between the music heard in class and music(s) heard outside of class. Students may even find themselves at a loss reconciling what they hear everyday (in their iPods, at the movies, etc.) and what they explore in their Aural Skills course, thus finding little relevance in the content of their music curriculum.

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

Methodology and Format

The traditional ‘dictation’ format of Aural Skills courses is, by nature, not the ideal laboratory for interaction and collaboration. Therefore, the dictation paradigm of the traditional model has been (almost entirely) replaced by ensemble activities, in which students perform, conduct, create, improvise, discuss, and analyze music. Gearing the Aural Skills curriculum towards interpersonal exchange that takes place in ensemble settings allows students to express, share, and test their skills and creative instincts. Additionally, other than for sight-singing purposes or some ensemble-performance activities, there is no score provided to students. This helps avoid the much-criticized bias towards Western notation and musical tradition, while tailoring the course to aural recognition and performance without the mediation of notation.

Contact time is 75 minutes two times a week, each class divided unevenly in two: 25 minutes within a large section that includes all students in the

course, taught by Lead Teachers; and 50 minutes in small ensembles of 7-to-10 students, taught by Teaching Assistants. During the 25-minute large sections a Lead Teacher introduces a particular topic from three different angles: improvisation, sight-singing, and contextual analysis. Thereafter, students meet in small sections of 7 to 10 students for the remaining 50 minutes, and perform various activities to reinforce the understanding of the concepts introduced during the large section. Having Teaching Assistants in charge of smaller sections, allows Lead Teachers to further nurture TAs on the various skills and methodologies for effective Aural Skills acquisition by rotating among the various small sections and observing the interaction between Teaching Assistants and students.

Conclusion

The redesigned Aural Skills curriculum at Frost School of Music deviated from the traditional model at multiple levels: implementing a team-teaching format; drawing on the collaborative nature of ensemble play; applying a variety of methodological approaches in class, online, and hybrids; breaking sub-disciplinary silos of performance, musicology, theory, and beyond; cross-referencing repertoires and styles. Without compromising the acquisition of technical skills, the Experiential Music Curriculum engages students creatively and critically with concepts and skills while applying these in representative settings. The textbook currently in use, *Aural Skills in Context* (Oxford University Press), provides a well-tailored blend of in-class and online materials to suit a balanced approach, and incorporates practical activities that foster cognitive synthesis, knowledge transfer, and critical thinking. As a result, the newly design Aural Skills curriculum advances the School's vision of nurturing intelligent and culturally sensitive citizens that will not only successfully immerse themselves in a (yet unknown) 21st century social, cultural, and economic milieu, but who will also be agents of change, able to solve social and economic problems that we cannot yet conceive.

EXTRA-CURRICULAR OPTIONS

Rachel Roberts
Founder & Director, Entrepreneurial Musicianship
New England Conservatory

New England Conservatory offers a range of extra-curricular options to students and alumni. A partial summary of programs is below.

- **Grants.** The Entrepreneurial Grant program empowers students to execute their unique programmatic ideas, by arming them with seed funding (\$500-\$1500) and a cadre of advisors to support them along the way. This program is not necessarily about funding “the next big thing,” it’s about enabling students to build skills and networks so that the next time they have a great idea (and there certainly will be a next time!) they will also have the toolkit to realize it.
- **EM Series.** The EM Series offers micro-burst learning opportunities, from how-to sessions to in-depth exploration of topics that affect musicians everywhere. This series includes interactive workshops that deliver diverse models for students and alumni to use.
- **Performance Projects.** The Entrepreneurial Musicianship department facilitates performance projects that engage students in all aspects of presenting a concert—artistic and project planning, program curation, production, and marketing. EM performance projects occur both on and off-campus, allowing students to connect across departments and in new community venues. These projects enable students to develop entrepreneurial skills as they develop their music.
- **Internships.** Internships place students in environments where they learn how to take responsibility for all aspects of a musical endeavor—performance, teaching, administrative work, and marketing, among others—because music careers today demand all of these skills. Whatever you want to pursue, this is where you practice making it happen. (Offered for zero or one credit.)
- **Fellowships.** New England Conservatory presents over 900 free concerts a year, ranging from solo recitals to chamber music,

orchestral, jazz, and contemporary improvisation programs, and opera scenes. The EM department offers a paid marketing fellowship, supported and guided by EM and NEC's marketing department, that engages students in both performance and creative marketing to build audiences for and awareness about the rich musical life at NEC.

- **Advising.** Mentoring is woven into the fabric of EM. We have assembled a creative team of volunteer advisors made up of over 175 distinguished performers, composers, arts administrators, NEC faculty and staff, and professionals from other fields. E-Advisors are paired one-on-one with students in 'The Entrepreneurial Musician' course and serve as mentors to our grant recipients. In addition to this network of mentors, the EM Department offers advising from the three professionals staffing the department. From long-term career and project visioning to nuts and bolts information (bios, websites, grant writing, etc.), all of our advisors help prepare students to navigate their early professional lives.
- **Bridge.** A service of EM, **Bridge: Worldwide Music Connection** provides online access to 3,000+ active opportunities in music and arts administration. Our subscribers are taking their careers to the next level by connecting with the auditions, teaching positions, administrative positions, competitions, grants, scholarships, and festivals they find posted here fresh each day.
- **Music Referral Service.** Also known as the "gig office", the MRS connects external clients with students actively seeking performance work in the New England Area. This department is overseen by an EM staff member, yet is run and managed primarily by work-study students.

For more information, please visit:
www.necmusic.edu/em

For EM's yearly reports, please visit:
www.bit.ly/EM_Reports

DESIGNING NEW DEGREES

A Framework and Canvas

The following degree design framework and canvas will be incorporated throughout the CMS Summit on 21st Century Music School Design.

This approach was created by David Cutler, shaped by invaluable input from a great many leaders: Tayloe Harding, Elizabeth Hinckley, and all the Summit Directors, Associate Directors, Chairs, and Executives. Special thanks goes to Meredith Buttler for designing the canvas.

PROCESS MATTERS

Highly innovative organizations don't simply hire more open-minded leaders with better imaginations than the competition. While employing great people is paramount, their secret lies in building an **institutional culture** that celebrates creativity, while designing powerful, flexible **processes** engineered to stimulate exploration and get results.

With that in mind, we have created a "game." A series of interactive Summit sessions will focus on designing and pitching new, 21st-century undergraduate degrees that balance tradition with innovation.

Prior to your arrival, no specific curricular decisions have been made (beyond a handful of basic nonnegotiables). The realm of possibility is wide open, including even the most unconventional of solutions. How these degrees ultimately evolve is in the hands of our talented, highly interdisciplinary Summit community.

We have, however, spent months building a **framework**: considering the content and sequence of questions, identifying project leaders, training the trainers, debating rules of engagement, etc. We have also developed a **degree canvas**. This flexible organizational tool helps teams analyze existing programs or design new ones. So while the outcome of our Summit game is wide open, this concrete strategy is intended to harness and focus the incredible wisdom the Summit community brings.

Designing this team-based process was collaborative in itself. It evolved significantly over many, many phases, benefiting immensely from the input of a variety of faculty and administrative leaders. This is how BIG ideas and effective processes tend to emerge, integrating the varied perspectives of smart and diverse individuals.

The goal of this game is NOT to create a CMS-sanctioned curricular formula to be imposed upon programs around the globe. In fact, our position is that there's room for a wide variety of structures throughout music in higher education. While Summit conclusions may offer clues, we encourage each program to imagine solutions that are highly **differentiated**, unique to your institution's culture, community, resources, and distinctive values. This recommendation expands far beyond curriculum reform.

We do, however, hope to make the point that **process matters**. The way you ask a question impacts the answers. So if your music school is concerned about the future, relevance, and change, the best starting point may not be to brainstorm solutions. Instead, carefully construct a solid framework that empowers your team and all but guarantees a positive, progressive outcome.

HEAVEN UNIVERSITY LEADERSHIP STRUCTURE

Key roles for the Summit degree design process:

Executives

HU President	Mist Thorkelsdottir
HU Provost	Rob Cutietta
HU Dean	David Cutler
Mayor	Tayloe Harding
Consultant	Elizabeth Hinckley

BM: Music Performance

Director	Keith Ward
Associate Director	Kimberly James
Chairs	Mary Javian
	Nicole Molumby*
	Jennifer Parker-Harley
	Mario Pelusi
Faculty	1/3 of remaining Summit participants (interdisciplinary)

BM: Music Education

Director	Mellasenah Morris
Associate Director	Sheila Woodward
Chairs	John Kratus*
	Maud Hickey
	David Stringham
	Linda Thornton
Faculty	1/3 of remaining Summit participants (interdisciplinary)

BA: Music

Director	Brian Pertl
Associate Director	Kay Hoke
Chairs	Tracy Cowden
	David Myers*
	Jeff Nytch
	James Parakilas
Faculty	1/3 of remaining Summit participants (interdisciplinary)

* *First Chairs*

Student Profile	Applied	Ensembles	Music Theory/Skills	Music History
<p>Learning Objective A</p> <input data-bbox="608 556 725 673" type="checkbox"/>	<input data-bbox="776 475 893 593" type="checkbox"/>	<input data-bbox="1130 475 1247 593" type="checkbox"/>	<input data-bbox="1484 475 1601 593" type="checkbox"/>	<input data-bbox="1833 475 1950 593" type="checkbox"/>
<p>Learning Objective B</p> <input data-bbox="608 903 725 1021" type="checkbox"/>	<p>Focus Area</p> <input data-bbox="776 949 893 1066" type="checkbox"/>	<p><i>Orchestrate as if you were a millionaire...</i></p> <p>BM: Music Performance</p> <p>120 credits • 8 semesters</p>		<p>Career/Professional</p> <input data-bbox="1833 949 1950 1066" type="checkbox"/>
<p>Learning Objective C</p> <input data-bbox="608 1249 725 1367" type="checkbox"/>	<p>Admittance</p>	<p>CMS Summit on 21st Century Music School Design</p> <p>Degree Canvas</p>	<p>Academic Core</p> <input data-bbox="1484 1367 1601 1485" type="checkbox"/>	<p>Electives</p> <input data-bbox="1833 1367 1950 1485" type="checkbox"/>

<p>Student Profile</p>	<p>Applied</p>	<p>Ensembles</p>	<p>Music Theory/Skills</p>	<p>Music History</p>
<p>Learning Objective A</p>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p>Learning Objective B</p>	<p>Focus Area</p>	<p><i>Orchestrate as if you were a millionaire...</i></p> <p>BM: Music Education</p> <p>124 credits • 8 semesters</p>		<p>Career/Professional</p>
<p>Learning Objective C</p>	<p>Admittance</p>	<p>CMS Summit on 21st Century Music School Design</p> <p>Degree Canvas</p>	<p>Academic Core</p>	<p>Electives</p>

Student Profile	Applied	Ensembles	Music Theory/Skills	Music History
<p>Learning Objective A</p> <input data-bbox="608 556 725 673" type="checkbox"/>	<input data-bbox="776 475 893 593" type="checkbox"/>	<input data-bbox="1130 475 1247 593" type="checkbox"/>	<input data-bbox="1484 475 1601 593" type="checkbox"/>	<input data-bbox="1833 475 1950 593" type="checkbox"/>
<p>Learning Objective B</p> <input data-bbox="608 903 725 1021" type="checkbox"/>	<p>Focus Area</p> <input data-bbox="776 949 893 1066" type="checkbox"/>	<p><i>Orchestrate as if you were a millionaire...</i></p> <p>BA: Music</p> <p>120 credits • 8 semesters</p>		<p>Career/Professional</p> <input data-bbox="1833 949 1950 1066" type="checkbox"/>
<p>Learning Objective C</p> <input data-bbox="608 1251 725 1369" type="checkbox"/>	<p>Admittance</p>	<p>CMS Summit on 21st Century Music School Design</p> <p>Degree Canvas</p>	<p>Academic Core</p> <input data-bbox="1484 1369 1601 1486" type="checkbox"/>	<p>Electives</p> <input data-bbox="1833 1369 1950 1486" type="checkbox"/>

NONNEGOTIABLES

These limiting rules may not be challenged.

Issue	Rule
Single Degree	You may not propose multiple degrees.
Credits/Semesters	The number of overall credits and 15-week semesters may not change.
Academic Core	The content and number of credits in academic core may not change.
BA requirements	For the BA degree only, at least 24 credits beyond the academic core must include non-music classes. You may define what they are, however.
24-hour days	The number of hours in a day or days in a week may not change(!). Therefore, adding something means taking something out. Every decision comes at the expense of many others, so make them count!
Innovation	At least 20% of your new proposal must represent innovations from the current HU degree plan.
Tradition	At least 20% of your new proposal must represent traditions from the current HU degree plan.
Justification	The only permissible justification for any decision: It is invaluable to 21st century music students. Forbidden rationales: <ul style="list-style-type: none"> » That's how we've always done it » That's how we were taught » Every other school does this » Graduate schools require this » Accreditation requires this
Commitment	Do not try to be all things to all people. Instead, create a degree that stands for something. This is not intended to be the only degree in the universe representing your assigned area, but rather something unique to Heaven University.

Beyond the nonnegotiables, everything is fair game, including even the most traditional of requirements.

REQUIREMENT CATEGORIES

Curricular categories help organize your degree as you consider which elements to include. They are meant to be flexible, so do not waste time worrying about whether a class should be placed in category A or B.

Category	Description	Examples
Applied	Development of craft in major area (instrumental/vocal)	<ul style="list-style-type: none"> » Lessons » Studio class » Studio recitals » Juries
Ensembles	Large or small group performance experience	<ul style="list-style-type: none"> » Orchestra » Chamber groups » World music
Musical Skills	Musical skills beyond instrumental/ vocal proficiency.	<ul style="list-style-type: none"> » Theory/ear training » Conducting » Composition/arranging » Music technology
Music History	Study of music from a chronological, social, or cultural perspective	<ul style="list-style-type: none"> » Western Music History » Jazz/Popular Music History » World Music
Focus Area	Flexible category including requirements specific to major	<ul style="list-style-type: none"> » Music ed courses » Pedagogy » Repertoire
Life/Career Skills	Non-musical skills designed to help students achieve greater success	<ul style="list-style-type: none"> » Music entrepreneurship » Personal finance » Time/product management
Electives	Courses that students may choose	<ul style="list-style-type: none"> » Any music course » Courses from a menu
Capstone	Major customized projects to be completed by degree end, integrating lessons learned	<ul style="list-style-type: none"> » Degree recitals » Special project » Website development
Academic Core	General education courses outside the music school	<ul style="list-style-type: none"> » English » Math » Social Science

RULES OF ENGAGEMENT

This game requires teams to work together at a very quick pace, in a temporary environment. Creating Rules of Engagement can make collaboration more effective and efficient.

Because of our limited time, we recommend that team leaders decide on rules in advance, to be articulated at the beginning of an initial meeting. If time permits at your home institutions, consider debating these rules as a community, ultimately agreeing on policies and sticking to them.

Rules of Engagement

1 OPEN	THE ANSWER	Agree on what the project output needs to be. (Consider that exploratory projects may flourish in a certain vagueness.)	
	MY CAPTAIN	Consider the kind of leader needed for the situation and their role. Should s/he be allowed to contribute opinions or serve as facilitator, etc?	
	SUCCESS SIGNS	What metrics will determine success and from whose viewpoint?	
2 EXPLORE	DIG, DISCUSS, IDEATE, GRAPPLE	Consider the optimal ways to discuss, brainstorm and express opinions effectively in this group, ensuring that all feel heard. (Time limits for discussion, heated debates and other issues should be addressed here.)	
3 CLOSE	SELECT	A big decisions made by consensus, majority vote, leader decision, or ther?	
	THE WAY FORWARD	After a direction is decided upon, how are next steps and job assignments determined?	
	TEAM PULSE	Consider ways the team might provide feedback or closure to the project, leadership and participants.	

BRAINSTORM RULES

Created by the Stanford School of Design

METHOD

BRAINSTORMING

- One Conversation at a Time
- Encourage Wild Ideas
- Go for Quantity
- Be Visual
- Headline!
- Stay on Topic
- Build on the Ideas of Others
- Defer Judgement - NO Blocking

WHY brainstorm

Brainstorming is a great way to come up with a lot of ideas that you would not be able to generate by just sitting down with a pen and paper. The intention of brainstorming is to leverage the collective thinking of the group, by engaging with each other, listening, and building on other ideas. Conducting a brainstorm also creates a distinct segment of time when you intentionally turn up the generative part of your brain and turn down the evaluative part. Brainstorming can be used throughout a design process; of course to come up with design solutions, but also any time you are trying to come up with ideas, such as planning where to do empathy work, or thinking about product and services related to your project – as two examples.

HOW to brainstorm

Be intentional about setting aside a period of time when your team will be in “brainstorm mode” – when the sole goal is to come up with as many ideas as possible, and when judgment of those ideas will not come into the discussion. Invest energy into a short period of time, such as 15 or 30 minutes of high engagement. Get in front of a whiteboard or around a table, but take an active posture of standing or sitting upright. Get close together.

Write down clearly what you are brainstorming. Using a How-Might-We (HMW) question is a great way to frame a brainstorm (e.g. HMW give each shopper a personal checkout experience?). (See more on the “How Might We” Questions” method card.)

There are at least two ways to capture the ideas of a brainstorming:

1. Scribe: the scribe legibly and visually captures on the board ideas that team members call out. It is very important to capture every idea, regardless of your own feelings about each idea.
2. All-in: Each person will write down each of his or her ideas as they come, and **verbally share** it with the group. It is great to do this with post-it notes, so you can write your idea and then stick it on the board.

Follow and (nicely) enforce the brainstorming rules – they are intended to increase your creative output.



NOTES ON POST-IT NOTES

Post-it notes are incredible tools for many reasons. In addition to being easily adjusted, a variety of colors allows you to instantly reflect various criterion. Use the following chart when choosing post-it colors for our exercise.

POST-IT NOTES		
BLUE	Traditional	51% - 100% of music programs do this
PINK	Innovative for us	26% - 50% of music programs do this
YELLOW	Somewhat Innovative	6% - 25% of music programs do this
GREEN	Highly Innovative	0% - 5% of music programs do this
PURPLE	Hybrid	traditional class/ requirement with re-imagined features
ORANGE	Category Credits	# of credits allocated
WHITE	Special notes	related criteria

DEGREE OBJECTIVES

Phase 1
Friday, June 3
5:00-6:20 PM (80 minutes)

Goal: Define the large-scale goals of a new 21st century degree in your assigned area (left side of canvas).

Gathering: Individual teams

Leader: Chair

Agenda

Opening

- Our charge and today's work
- Rules of engagement
- Student profile

Deliverables

Hint: Don't forget to use the post-it color chart for your final solutions.

Deliverables:

Complete the canvas left side (minus the top box) as completely as possible. Here's the recommended process:

1. **Identify Top Learning Objectives.** On the left side of the canvas, identify the top three learning objectives for your degree, prioritized and justified.
 - a. **Brainstorm.** Considering your student profile, ideate as many large-scale learning objectives as possible. One idea per post-it, 1-2 words each.
 - b. **Narrow.** Whittle this list down to the THREE most important. Eliminate post-its until there are just three. At this point, make sure they are the right color.
 - c. **Prioritize.** Choose a hierarchy. What is the top goal (A), secondary goal (B), and tertiary goal (C)? Place post-its in appropriate box.
 - d. **Justify.** Why is each learning objective so essential to student success? Use the note card post-it, and keep answers short and to the point.

- e. **Define.** What are the top three sub-categories that fall under each objective? *Add up to three additional post-its to clarify the meaning of each objective.*

(For example, if the learning objective is MUSICAL EXCELLENCE, perhaps this entails TECHNIQUE, INTERPRETIVE SKILLS, and ANALYTICAL COMPREHENSION).

2. **Determine Admittance Process.** Based on program goals, which elements should be included in the audition process?
 - a. What do you need to evaluate?
 - b. How does the admittance process emphasize your top learning objectives (indicate A/B/C on post-it to show connection)?
 - c. What message does the process send about your institution and values?

If any of the above is not completed by session's end, the Chair is charged with filling in missing details Friday night.

CURRICULUM DESIGN

Phase 2
Saturday, June 4
3:15-4:45 PM (90 minutes)

Goal: *Outline the specific curriculum for your proposal (right side of canvas).*

Gathering: Individual teams
Leader: Chair

Agenda

- Opening
- Review Friday conclusions
 - Today's charge
 - Nonnegotiables (quickly explain)

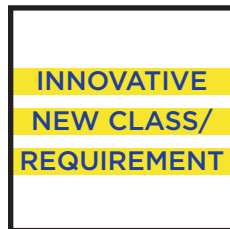
Deliverables

Hint: Don't forget to use the post-it color chart for your final solutions.

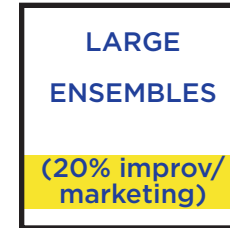
Deliverables:

Complete the canvas right side as completely as possible. Here's the recommended process:

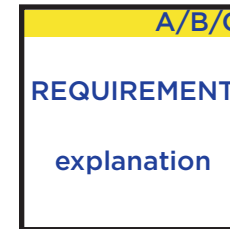
- 1. Acknowledge Traditions.** Before you arrive, we will provide blue post-it notes with indications of all traditional requirements from your degree program..
- 2. Brainstorm Innovations.** What new, innovative courses might you include in this degree? Using the appropriate color post-it (green/yellow/pink), brainstorm as many options as you can imagine.



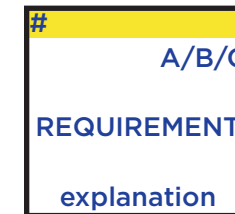
- 3. Brainstorm Hybrids.** How might you transform blue post-it notes into purple by re-imagining elements of traditional requirements? Brainstorm many options, writing the requirement in the middle of the note, followed by your new/additional emphasis.



- 4. Goal Alignment.** In the upper right corner, indicate which learning objective each requirement stresses: A/B/C (can be multiple). If a requirement does not match any of your learning objectives, you may want to (a) dismiss the requirement or (b) alter a learning objective (left-side of canvas).



- 5. Fill in Canvas.** Place post-it notes you wish to include in your new degree into one of the eight category boxes, as appropriate. The point is not getting things in the "correct box," but rather choosing a structure that makes sense. This will be a process, requiring discussion and compromise.
- 6. Numbers.** Add the number of credits allocated.
 - a. Add credits for each of the eight variable boxes (orange).
 - b. Break things down further by indicating credits devoted to each post-it in the *upper left-hand* corner.



- 7. Adjust as necessary.** Play with things until you arrive at a completed degree structure or run out of time.

FUSING CONCEPTS

Phase 3
Saturday, June 4
5:00-6:30 PM, (90 minutes)

Goal: *Begin designing a single degree proposal in your area, influenced by work from independent*

Gathering: 4 teams with same degree focus

Leader: Director, assisted by Associate Director

Agenda:

- Session charge
- Presentations
- Ultimate degree construction

Process:

1. **Presentations.** Four team chairs share proposal highlights. Directors may set time limits (5 minutes maximum recommended). Encourage a focus on innovations and distinctive features rather than sharing every last post-it. Possible approaches:
 - a. Hear all four, one after the other
 - b. Hear each proposal, then director responds
 - c. Hear each proposal, then questions and comments from the community
 - d. Another process of Director's choosing
2. **Starting Points.** To begin this process, the Director chooses an approach. Possibilities include:
 - a. Vote on favorite as a jumping off point; incorporate/adapt elements from other proposals.
 - b. Consider common elements; then look at differences; then make decisions.
 - c. Determine most innovative/crucial elements first; then fill in gaps.
 - d. Another process of Director's choosing.

3. **Ultimate Degree Design.** Begin designing the final proposal on a new degree canvas. Complete as much as you can by the end of the session, at least identifying the most important pieces. Whatever isn't completed can be finalized during the leadership dinner that follows. Use the same color post-its as previous sessions.
 - a. Learning objectives first
 - b. Then curriculum
 - c. Then specs
 - d. Then admittance

LEADERSHIP DINNER/PLANNING

Phase 4
Saturday, June 4
6:30 on (work as late as you like)

Goal: *Finalize the proposal, over dinner. While input is welcome from all, the Director has the ultimate authority to shape this process.*

Gathering: Director, Associate Director, four Chairs from each area

Leader: Director, assisted by Associate Director

Canvas Completion

By the end of the night, your entire canvas should be completed. The Director chooses how to get there, building on results from the previous session:

- Add final touches/make tweaks
- Make more significant adjustments, based on faculty feedback
- More radically redesign the degree based on your own experiences
- Start again from scratch
- Anything else in between, determined by the Director

Once again, the recommended process order is:

- a. Learning objectives first
- b. Then curriculum
- c. Then specs
- d. Then admittance

The final item to complete is the **Unique Degree Description**, top left. This is a 3-5 sentence overview of what is most valuable in this degree.

Student Profile

At the beginning of this process, your four teams began with different descriptions of students who might be interested in the degree. Now reconsider what kind of student you hope to attract. This might be some combination of the original profiles, or a completely new profile.

Looking Ahead

On Sunday morning, members of your leadership team will have five minutes to present this proposal to “upper administration” and the full community, followed by 10-minutes of discussion. Decide how you’d like to approach this pitch.

21ST CENTURY DEGREES UNVEILED

Phase 5
Sunday, June 5
10:30-11:30 AM (60-minutes)

Goal: *Leaders from the three degree areas present their new proposals and receive feedback.*

Gathering: All summit participants

Leaders: Directors, President, Provost, Mayor

Process:

Each degree area presents their proposal, followed by questions and commentary from three respondents and then the entire community.

BM: Music Performance team presents	5 minutes
Feedback/Q & A with upper administration	~13 minutes
BM: Music Education team presents	5 minutes
Feedback/Q & A with upper administration	~13 minutes
BA: Music team presents	5 minutes
Feedback/Q & A with upper administration	~13 minutes

The Director can make the 5-minute pitch alone, or involve other members of the leadership team. All six chairs and directors should be present for the Q & A part of this process.

Your **canvas** will be close to the presentation area, and we encourage you to reference this document so that community members and respondents understand how to approach it. Canvases will be displayed during the lunch hour so that participants may view them.

Pitch Tips

Five minutes is not much time, so it is essential to strategize about how to best utilize these minutes. There is no need to get bogged down in every last detail. Instead, share what is most noteworthy about your proposal. Be sure to include:

1. Unique degree philosophy
2. Top learning objectives
3. Desired student profile(s)
4. Major curricular innovations

Respondent Perspectives

Each respondent listens from a different point of view:

- **President.** How does this fit with larger university goals?
- **Provost.** What are the implications on faculty and funding?
- **Mayor.** As our sole representative from outside the academy, are these proposals likely to produce relevant, integrated citizens?

IT'S ALL ABOUT PROCESS

Phase 6

Sunday, June 5

11:30 AM - 12:30 PM (60-minutes)

Now focus turns to the team interactions you've just experienced. Which practices were most/least successful? What was the dynamic like for stakeholders fulfilling various roles? From this open discussion, we hope you emerge with strategies for more fruitful strategic planning at your home institution, regardless of the problem at hand.

1887 Reed Organs
1900 Upright Piano
1922 Phonograph

1887
1902 Grand Pianos
1903 Wood Furniture
1914 Harmonicas

YAMAHA
SHARING PASSION & PERFORMANCE

Our Tradition of Innovation Began in 1887. We're Just Getting Warmed Up

1954 Music Schools
1954 Hi-Fi Player
1959 Electone D-1
1967 D20 and D30 Acoustic Drums
1966 Yamaha Music Foundation
1968 Horns
1963 Dynamic Guitar
1974 CSY-1 Synthesizer
1966 YTR-1 Trumpet
1975 PM-1000 Mixing Console
1967 CF Concert Grand Piano
1983 Clavinova YP-30 Digital Piano
1977 NS-10M Speakers
1982 Disklavier
1979 PS1 Portable Keyboard
1986 DSP-1 Digital Sound Field Processor
1981 K-1 Robot
1987 WX7 MIDI Wind Controller
1997 SV-100 Silent Violin
1983 DX7 Synthesizer
2005 DTXPLORER Electronic Drums
1990 QY10 Sequencer
2010 CFX Grand
1993 VL Synthesizer
2011 THR5/THR10 Guitar Amplifiers
2009 AvantGrand N3
2014 U1TA TransAcoustic
2015 TF Digital Consoles
2016 Revstar Guitars
2015 Reface Synthesizers
2016 Montage Synthesizer

INNOVATION BY DISCIPLINE

This is the one time during the Summit where we divide by Specialty. Groups consider how their area can play a greater role in advancing institutional progress and student success. Two leaders from the discipline in question facilitate each session.

Sessions:

1. Administration 1
2. Administration 2
3. Applied (all genres)
4. Education
5. Ensembles (large/chamber)
6. Entrepreneurship/business
7. Musicology/ethnomusicology
8. Theory/composition

FACILITATOR INSTRUCTIONS

The goal of Innovation by Discipline (IbD) sessions is for participants to come away inspired with specific, actionable ideas and the courage to think bigger about the potential of their discipline, job, and institution.

STEP 1: BRAINSTORM ASSUMPTIONS

Neutral, without judgment

Before the Summit, you and your co-leader should create a list with the top 10-20 assumptions made within your discipline in response to the following:

For applied, ensembles, education, theory, and history: In core classes from your discipline, what assumptions are traditionally made about what is important? Which skills, perspectives, experiences, and learning objectives are typically emphasized?

For entrepreneurship/business: Many contemporary leaders argue the importance of cultivating an entrepreneurial culture across and beyond music school curriculum, emphasizing business, life, and leadership skills. Yet many programs have struggled to make dramatic progress towards this goal. What structures and traditions have prevented significant movement in this direction?

For administrative groups: Generally, collegiate music programs and their faculty have not committed to the change necessary to insure musical and societal success for tomorrow's graduates in tomorrow's world. This speaks to institutional culture. What assumptions have we traditionally made about faculty responsibilities, roles, relationships, tenure requirements, and experiences that may contribute to a risk-averse community?

Begin your session by sharing a PowerPoint slide with your top assumptions. Ask if there are other important assumptions that should be added to the list. Don't spend too much time here or get bogged down in the weeds, however, as more interesting steps follow.

STEP 2: IMAGINE INNOVATIONS

Positive

Challenging these assumptions, imagine innovations your discipline might introduce. Feel free to dream big and suggest even wild solutions,

drawing from personal experiments, case studies, BIG Idea talks, and imagination.

For applied, ensembles, education, theory, and history: What innovations might be introduced in core classes from your discipline (as opposed to creating new courses) that cultivate the kinds of 21st century learning objectives introduced in BIG Idea sessions? Please note, BIG Idea sessions will be offered on Friday and Saturday before this meeting.

For entrepreneurship/business: If an important goal were to better cultivate successful, relevant 21st century graduates, what innovations might be introduced? Consider curricular, extracurricular, and cultural options.

For administrative groups: In order to build an innovative culture that embraces meaningful change and experimentation, what innovations might be introduced into the framework of music units?

STEP 3: IDENTIFY BARRIERS

Negative, but never emotional

What obstacles threaten the introduction and assimilation of meaningful innovations identified in step 2?

STEP 4: DESIGN SOLUTIONS

Positive

What creative solutions might you design to overcome roadblocks identified in step 3? Which steps will your institution need to take? And specifically, what can YOU do as a leader within your institution?

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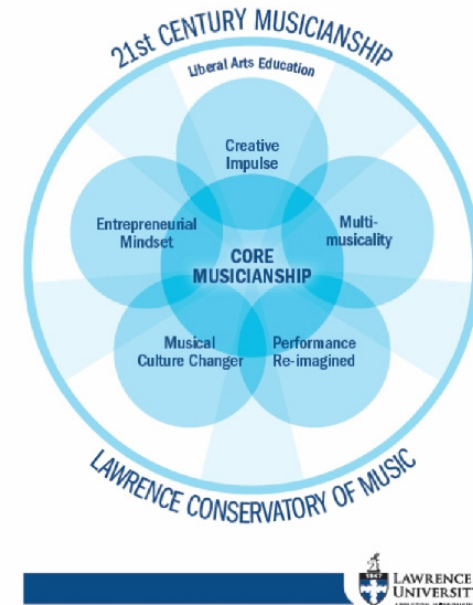
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LAWRENCE CONSERVATORY OF MUSIC

A Focus on Changing Culture: A Few Thoughts from Dean Brian Pertl

CASE STUDIES

Leaders from the following programs that have recently pursued significant change initiatives were featured on one or both of the following Summit sessions: Institutions that Have Changed – Vision and Implementation and First Hand Lessons on the Change Process.



I believe that the successful conservatory of the future needs to find its own unique identity and then do its best to celebrate and support the key aspects which make up that identity. The diagram above is an initial attempt to capture in visual form what defines our conservatory's culture. The diagram may change over time as our faculty continues to refine our identity, but this was my first take from my view as dean to capture the areas of strength, passion, and focus that I felt made us who we are.

A few comments about the diagram. Notice that all of the six main conservatory-specific areas are embedded in a much larger circle representing the ideals of a liberal arts education. As a rather large undergraduate conservatory embedded in a leading small liberal arts university, the notion of a liberally educated musician is central to our identity. Over half of our incoming freshman each year enter Lawrence to pursue our five year double degree program.

Note also that **Core Musicianship** is the largest circle and rests at the center of the entire diagram. The same excellence in musical training that our conservatory has delivered for the past 142 years is still at the center of everything we do.

The other circles around the central core represent areas of focus that students can take advantage of in order to build their 21st century musicianship. **Creative Impulse** refers to the increasing opportunities to study improvisation, composition, arranging, and creative collaborations. **Multi-Musicality** represents opportunities to expand one's musical versatility by exploring world music traditions, jazz, popular styles, dance, and improvisation. **Performance Reimagined** represents opportunities to explore non-traditional performance scenarios and new types of audience engagement. **Musical Culture Changer** captures opportunities to engage in musical outreach, music advocacy, and committing to music education at all levels. Finally, **Entrepreneurial Mindset** refers to the increasing number of opportunities for our students to begin acquiring the tools, both skills-based and cognitive, that will help them forge their own musical lives. You can find out more about Lawrence's 21 Century Musicianship [here](#).

It is important to note that at Lawrence we have not focused on sweeping curricular changes, but rather on cultural changes. I believe that the best way to deliver the key aspects of Lawrence's 21st Century Musicianship is not to add a required class in improvisation, or a mandatory entrepreneurship seminar, or a requirement in creative collaboration, but rather to make improvisation, entrepreneurial thinking, and creative collaborations part of our institutional DNA.

What does this mean? Let's take improvisation as an example. Well, it is pretty clear that in the musical world of today (just like the musical world of Bach's day), the ability to improvise and create is an increasingly important skill. Not many years ago, the only students who were actively studying improvisation at Lawrence were those studying jazz. So perhaps 20% of our freshman were actively improvising. This year we have restructure the Freshman Introduction to Music Education Course so improvisation and improvisation pedagogy is a central element in the classroom.

Similarly our Acting for Singers course, a requirement for all freshman voice majors, has a strong element of improvisation and ensemble thinking skills built into the curriculum. Add to these courses the freshman already taking jazz and now over 80% of freshman are actively engaging in improvisation and creative play. Improvisation is also finding its way into the entrepreneurship classes, large and small ensembles, and studio lessons. Our improvisation ensemble, which for years had an enrollment of around 10, now is at 45 members and growing! This is culture change in action.

THE NEW SCHOOL COLLEGE OF PERFORMING ARTS/ MANNES SCHOOL OF MUSIC

“Mannes in a New Key”—Strategic Planning Document (Excerpts 2011)

Richard Kessler
Executive Dean College of Performing Arts
Dean Mannes School of Music

In the summer of 2011, as part of a university-wide strategic planning process, we began an assessment of Mannes from the standpoint of academic mission, geographic proximity to the rest of The New School, and financial structure. This assessment of Mannes directly relates to The New School's goal to develop create greater coherence among its academic divisions through the articulation of a common vision of creativity, innovation, and challenging the status quo through public engagement.

This document is a key iteration in the ongoing process of rethinking Mannes's future as part of The New School. It offers better understanding of what Mannes could look like in the future, and what would be required to implement this new vision. It poses changes over the next several years, but with an eye toward the Mannes of 2022. It is not a detailed blueprint, but further fleshes out a number of key considerations, including proposed changes to Mannes's mission, curriculum, student population, location and facilities, faculty/staff structure, and financial structure.

This proposal represents the most significant set of changes to the Mannes program since it was founded in 1916. It calls for major change while still retaining the core of preparing classically oriented musical artists for a wide range of jobs in and outside of the arts sector. It sets forth the wide-ranging ways Mannes will evolve to redefine the 21st century conservatory, including what it means to educate and develop artist citizens with the agency to engage in art and meaning making in a rapidly changing society. This redefinition will include curriculum, programs, educational philosophy, new faculty, new technology, new degree programs, and partnerships across The New School.

The New School strategic planning process has identified the university's core values of cutting-edge design/creativity, innovation, and public engagement. These are the values Mannes will more fully embrace. The Mannes of 2022 is the epitome of the 21st century conservatory. It will be known as a creative locus where all students study music composition

and improvisation, where the divide between composer and performer are blurred, and where the school is committed to a living canon of works both new and old. The creative hub will engage partners from across The New School that share in the values of cutting edge creativity, animating this shared value through coproductions, cross-divisional project-based learning, shared coursework, and global partnerships.

To fully embrace cutting-edge classical and new music and the role of arts in public engagement, Mannes will integrate with The New School. Mannes 2022 features major performances jointly planned and produced with Parsons, NSPE, Lang, NSSR, Jazz, and Drama, that allow for a blend of performance and related public programming such as forums, panels, pre-concert events, mini-festivals, and curricular connections. Mannes and its partners across The New School and throughout the country will research, experiment with new models of ensemble performances and audience engagement, embrace new technologies, develop new arts business models, and both create new repertoire and re-imagine the traditional.

This proposal describes the ways in which Mannes in 2022 will have changed in remarkably meaningful and profound ways from the Mannes of 2012. These changes are being planned both to better address the changing needs of 21st century students, and in order for Mannes to become a stronger and better citizen of The New School. This proposal has described significant shifts in Mannes's mission, curriculum, student body, structure, and financial model. It also identifies the core aspects of Mannes that should be preserved. While clearly there are risks in pursuing this plan, we believe it represents an appropriate course of action in light of both the alternatives and the potential rewards, and is in the best interests of Mannes, The New School, and future generations of students.

<http://newschool.edu/mannesinanewkey>

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- Essential skills for BM Graduates
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 - Creativity - composition, improvisation, arranging
 - Business/Artistic Development
 - Music Technology
 - Pedagogy
 - Critical Thinking
- Every instructor must work 1-2 through lines into his/her course
- “What you don’t imbed, you will forget”
- Through lines imbed and reinforce the 6 essential competencies

New Performance Courses (Graduate)

- Peak Performance Strategies
 - Stage presence
 - Artistic Identity
- World of a Working Musician
 - Interacting with presenters
 - Contracts/Business Systems
 - Presentations to employers
- Media Creation
 - Audio and video recording/editing
- The Teaching Artist

- Repertoire Creation
 - Arranging
 - Improvisation
 - Composition
- Communication and Marketing for Performers
 - Your brand
 - Person-to-person
 - Resumes/press kits/bios/photos/video
 - Online presence
 - Promotional strategies

UNIVERSITY OF SOUTHERN CALIFORNIA

At the University of Southern California we decided to create an entirely new program in popular music performance and song writing about 6 years ago. This Bachelor of Music degree is designed to maintain the same musical quality standards of the classical area but serve the needs of students who come through non-traditional musical pathways and/or have a passion for popular music and songwriting.

We soon realized that we had to do everything differently. Almost none of our existing classes, facilities, or even our faculty met the needs of this new population. Therefore we created all new classes, built new facilities, and hired a substantial number of new faculty members (there are a few who transitioned over to our new program). We created new “theory” classes in popular harmony and arranging, classes in songwriting; we rethought the entire curriculum and created a cohort based curriculum. We created “history” classes that focused on the history of song and popular music. We built facilities with the technology and acoustics to support a new style of music and we hired faculty who could teach popular voice, songwriting, arranging, and all the other classes we needed to create.

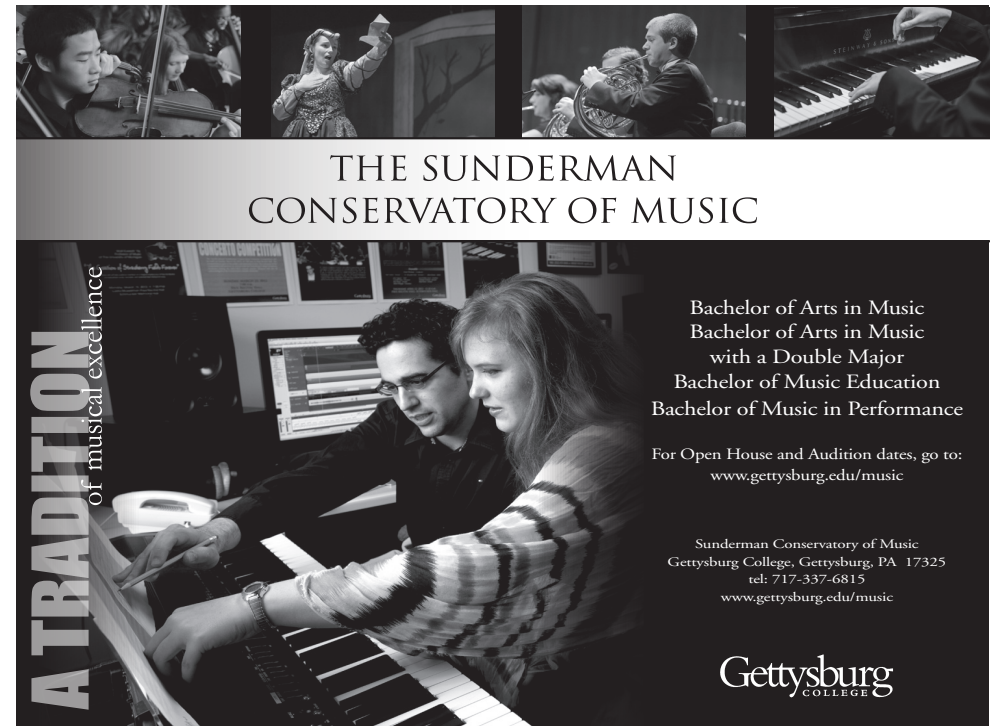
One of the best things we did was to actually call the new degree “Popular Music” instead of safer names such as “contemporary” or “improvisation based”. This forces us to change literally every year as popular music changes. This year, which is year six of the program, we added a new degree in music production since so much “popular music” is created by producers. In short, this simple name will force us to remain relevant.

What we have today is essentially two vibrant performance schools under one roof; The Classical Division and the Contemporary Division. We feel we are well positioned to move forward as a school into the future.

We also learned that before we created this degree we were not honestly fulfilling our mission to educate today’s students in music. What is now evident is that we were excluding the vast majority of young, talented musicians by systematically created barriers based on a prejudice toward one genre of music. Today, the popular music program is one of the most selective on the USC campus with an acceptance rate of around 6%. Our problem is not one of recruiting but instead one of trying to keep the application numbers down or increasing capacity to teach this population that is desperate to be educated.

Two other interesting side points emerged from this program. Simply because of this program our student diversity numbers have increased dramatically. This is not by design and was not anticipated. We realized that our previous programs unintentionally discriminated by default in favor of certain types of students. This program did not hurt our reputation as some faculty feared. Instead we are now praised as being a forward-looking school in the profession and this has permeated all aspects of the school including the classical division.

There is no doom and gloom talk any more about the dwindling numbers of students. Instead we see almost endless numbers of students who we can educate to help forge our musical future.



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BIG IDEAS: VALUES

Each of these 24 BIG Ideas describes a learning objective that may be valuable to 21st century music students. Of course, no program can do justice to them all, so how might your institution become a leader when addressing a few?

- GOOD ideas make some folks in the room shake their heads in agreement. “We do that!”
- BIG ideas jolt us to a new reality. “WOW, that’s mind blowing and paradigm shifting! We’ve never considered anything like that before, and it would be incredible for our community!!!”
- GOOD ideas are largely conceptual and philosophical.
- BIG ideas are specific, suggesting actionable steps that music schools might incorporate.
- GOOD ideas require a lot of new financial investment to implement.
- BIG ideas are often possible to implement by re-imagining resources that already exist.
- GOOD ideas are often cosmetic.
- BIG ideas are often systemic.
- GOOD ideas reference experiments already in place.
- BIG ideas also incorporate a vision for the future.

Advocacy

Advocacy

Ms. Mary L Luehrsen

Director of Public Affairs and Government Relations; Executive Director
NAMM/NAMM Foundation
Port Chester, New York

Why is your learning objective valuable for 21st century music students?

I believe the next generation expresses desires for more connectivity between and among work, art, creativity, personal meaning, accomplishment and self-sustainability. In the old days, these needs were wrapped into the term “work-life balance.” The next generation simply calls this “a whole and complete life!” Current leaders in the creative industries - professional music, academia, and business - have the potential to lean forward to more strongly validate the power and importance of the joys and benefits of a “life in music” through individualized advocacy and through collective impact. Empowering our role as advocates for music not only can strengthen our own opportunities, it paves the way for our students to actualize “the world they want to live in.” This session addresses the evergreen advocacy question, “if not us, who?”

What are some ways progressive music programs emphasize this priority?

To expand and improve advocacy in the creative industries and to motivate ourselves and others to be true advocates for our field, a public policy knowledge base is needed. Currently, the pool of opportunity to study the history of public policy relative to music education is very shallow. Advocacy training that is provided is often a short course in “to-dos” and resources, and not grounded in historical impacts or perspective. I believe we could validate the need for advocacy and do more and better advocacy if knowledge of what we seek to do was grounded in clearer understandings of past contexts. Higher education music curricula superlatively prepares students in musical, aesthetic, philosophical, psychological and pedagogical needs of the field. An opportunity awaits to be realized to also equip students with historically accurate information about sociological and policy contexts of the field so they too can realize their hearts’ desires. to provide more specialized training has become a valuable means of distilling the commonalities in performance pedagogy and facilitating communication among all areas of applied music.

Arts Culture & Relevance

Moving From Caricature to Connectivity

Alain Barker

Director, Music Entrepreneurship and Career Development
Indiana University, Jacobs School of Music
Bloomington, Indiana

Why is your learning objective valuable for 21st century music students?

As Western art music responds to the 21st century, cultural organizations and higher ed institutions are diversifying and retooling for a new century and the digital age. The very concept of being a professional musician in our society is changing, too. No longer is it enough to interpret, curate and perform great music, as handed down and codified through generations. The new normal is one in which artists-as-cultural-citizens seek ways to intersect with change, with cultural diversity, with technology, with connections to community, and with political and social causes, all the while finding an authentic 'voice' that resonates with the 'now'.

What are some ways progressive music programs emphasize this priority?

Models that represent this change abound. One of the most striking legacy performing arts organizations that has made this shift over the past 10 years is the Detroit Symphony, an organization that played a leading role in the revitalization of the city's cultural landscape, following its economic collapse. By being "an inclusive and culturally relevant community where all people can experience their world through music," they have embarked on a voyage of discovery that may ultimately change them as much as they change the world around them. Another extraordinary organization is Memphis Opera, where the very notion of what opera is has morphed into a model that combines artistic integrity with deep community involvement.

Chamber ensembles seem to have been particularly adept at morphing into entities that respond to the quickly diversifying world of art music. From Bang on a Can (playing "a central role in fostering a new kind of audience that doesn't concern itself with boundaries") to Ensemble Dal Niente (redefining the listening experience and advancing the art form), to Fifth House Ensemble (believing in the centrality of social and civic practice work), ensembles are focusing more on cultural entrepreneurship than ever before.

Many music schools and conservatories seem to be well on their way to challenging emerging talented musicians to be digitally fluent, savvy cultural citizens, not just performing artists. From redesigned curriculums to extra-curricular programs such as the Jacobs School's Project Jumpstart, students are motivated to define themselves as early as possible as intentional artists, keenly aware of how their music intersects with change, cultural diversity and community development.

Career/Marketing Skills

Professional Direction: Beyond the Practice Room

Jan Bottomer

Music and Arts Career Counsellor
McGill University
Montreal, Quebec, Canada

Why is your learning objective valuable for 21st century music students?

Career education is key both in and of itself and for its spin off benefits with regards to mental health and wellbeing.

- Student both want and need career/marketing skills to make sense of and build on their experiences, to put their education into practice, to make a living and to become engaged and productive citizens and alumni in the music sector and beyond.
- As the majority of our students eventually work in areas outside of performance, equipping them with the tools and knowledge they need to build diverse and sustainable careers is essential
- Career education can also be seen as "preventative medicine", reducing stress and anxiety, and increasing confidence and life satisfaction

What are some ways progressive music programs emphasize this priority?

Career skills include much more than just CVs and job search strategies, and encompass self assessment (knowledge of one's skills, values and musical identity), communication and marketing skills, an entrepreneurial mindset, and the ability to reflect. These abilities are absolutely core to future success in music or other fields and can be integrated with both curricular and extracurricular offerings. Two examples:

- Providing or increasing student awareness of diverse experiential learning opportunities, both within and outside of class/the practice room. Examples include organizing a concert, completing an internship, writing a bio or grant proposal, creating a budget, participating in community engagement and outreach or teaching a new skill. Supportive mentorship during the process and opportunities for reflection after the fact allow students to make sense of and build on their experiences.
- Organizing or facilitating opportunities for students to meet, learn from and exchange ideas with working professionals in a broad range of music and performance-related careers as well as with students/faculty in other disciplines. This helps students explore options and build their confidence and professional networks.

Collaboration

Using Active Collaboration to Address Student Needs and Larger Changes

Dr. Stuart Sims

Professor of Music, Director of Instrumental Studies
California State University, Stanislaus
Turlock, California

Why is your learning objective valuable for 21st century music students?

By leveraging a skill set already proficient in musicians, active collaboration can expand what students and faculty know and can do by:

- allowing shared exploration of ways to identify and address expanded student needs;
- modeling creative processes prevalent in contemporary culture;
- increasing cross-pollination of practices, ideas, tools, and more;
- allowing students to apply core musicianship, knowledge, understanding more broadly;
- allowing faculty to explore expanded application of core competencies.

In short, this process, exploring together how best to respond to and engage with the musical landscape of the 21st century, allows all to apply their musical skills more widely and in more varied settings; gain creative growth by allowing broad exploration in music studied and performed; incorporate a vastly expanded scope of collaborators, influences, and tools; and develop modes of working and creating that are fluid, adaptable, and open.

All of these are important for students preparing for a career as a musician in our time and place: we simply don't know exactly what skills, aptitudes, understandings, and experiences musicians will need, where success may be found or made. Active collaboration allows the development of a toolbox full of interesting and useful tools, preparing students for a widely diverse application of those tools, as their creativity guides them or as opportunities present themselves.

What are some ways progressive music programs emphasize this priority?

Repurposing existing structures and practices to explore change through active collaboration allows us to use what we already do as foundation for what we could also do. It also allows for incremental implementation with minimal additional investment of resources.

A ready opportunity to apply this approach is the large ensemble, whose structure offers a framework that can be adapted to collaborative development of musicianship, with a concert as one among many outcomes, which could include:

- small group teaching to develop and expand skills, good habits, etc.
- coached and un-coached chamber music;
- exploration of presentation modes, including entrepreneurial units;
- collaboration beyond ensemble membership;
- exploration of audio recording, production techniques;
- etc.

Ideas will emerge as collaboration grows, and practices that better respond to student needs can be emphasized and further developed.

Communication

Words, Music, and the Possibilities within a Complicated Relationship

Dr. Nathan Platte

Assistant Professor of Musicology
The University of Iowa
Iowa City, Iowa

Why is your learning objective valuable for 21st century music students?

A key tenet of liberal education is the development of communication skills. The cultivation of verbal and writing skills within music schools can further impart specific benefits to 21st-century musicians.

Effective communication goes hand in hand with arts entrepreneurship. The ability to cultivate an artistic vision in terms that energize specialists and non-specialists requires a finely tuned ear. Such skills entail a keen grasp on the power of words to shape—and not merely describe—musical experiences. In this way, words can facilitate artistic fluidity, create communities, and enable transformations that are the lifeblood of musicality.

What are some ways progressive music programs emphasize this priority?

1. Communication skills should be honed in tandem with students' primary musical studies. A student who takes a break from the practice room to write a paper will not necessarily see these experiences as mutually enriching. Tasks that invite students to write about new material through the lens of their own musicality may change this dynamic.
2. Share positive models. I encourage students to read musicians who use words to do work. That is, their writings show how words open new windows into musical experience and musicality itself. Examples include Jeremy Denk, John Eliot Gardiner, and Andrew Durkin.
3. Entertain alternative formats. Communication is shaped by the technology that facilitates it. Robust communication skills require sensitivity toward multiple genres and registers, including podcasts, blogs, social media. Assignments that allow students to practice writing and speaking skills beyond traditional papers may help reveal the extent to which communicative acumen can serve them and their communities.

Community Engagement

5 Amazing Community Engagement Ideas - Which One is Right for Your School?

Ms. Lauren Watkins

Adjunct Instructor of Flute
Newberry College
Newberry, South Carolina

Why is your learning objective valuable for 21st century music students?

1. There is currently an increase in professional organizations (orchestras, chamber ensembles, teaching artist programs) implementing community based programs that involve their musicians acting in the roles of community musician and educators.
2. Students participating in community programs make real-world connections by applying their learned classroom skills.
3. Students advocate for the importance of their artform through impactful musical experiences.
4. Community programs broaden a university's connection and relationship with the local community.
5. An awareness of the possibilities for engaging with community members gives students a more worldly view of their importance as forward thinking and community-centered musicians.
6. Longstanding community programs build support and patrons for other school of music programs.

What are some ways progressive music programs emphasize this priority?

By looking at existing models of community engaged music schools, we can learn about the possibilities of various community partnerships and projects. These models vary from instrumental studios creating community events as semesterly recitals to school wide fellowships offered on a competitive basis. Some schools successfully use the existing framework of courses and ensembles as a vehicle for community-based projects and others have a separate department devoted to creating and carrying out community based initiatives. The existing models offer a framework in which to logistically carry out community projects but the vision for emphasizing community engagement as a priority lies in how deep and wide a school of music can push their impactful community programs. Here are 5 ways a school of music can emphasize their priority for community engagement:

1. Commit to including every music student and faculty member in at least one community based performance, educational program, or project per year.
2. Provide necessary funding for faculty-led or student-led community initiatives
3. Diversify the types of programs offered to the community ranging from performances and educational classes to music therapy and healing.
4. Create a department or staff position devoted to unifying community initiatives and deepening the impact of those initiatives. This department will also oversee the training for students and faculty members contributing to community programs.
5. Include an equal amount of on-campus and off-campus concerts and recitals given by students, faculty, and guest artists.

Creativity, Diversity, & Integration

Creativity, Diversity, and Integration Reconceived

Dr. Ed Sarath

Professor of Jazz and Contemporary Improvisation
Director, Program in Creativity and Consciousness Studies
University of Michigan
Ann Arbor, Michigan

Why is your learning objective valuable for 21st century music students?

Creativity is central to human art making and is key to navigating and integrating the diversity of today's musical landscape. I present a broader conception of creativity—and thus diversity and integration— than has generally prevailed in music studies change discourse and expand thinking and practical application on this foundational topic. Two facets are key: One is a shift in artistic identity from (for most students) interpretive performer (albeit one who may occasionally create) and creative artists. It is not, in other words, sufficient to incorporate improvising and composing as pedagogical aids in musicianship classes, as valuable as this may be. A wholesale shift in musical worldview is needed. Second are what I call systematic approaches to improvisation and composition studies, which encompass a skill spectrum of unprecedented breadth and rigor, and enhance creativity and excellence in all areas of musical engagement and inquiry.

What are some ways progressive music programs emphasize this priority?

An entirely new conversation about change is needed that distinguishes between creativity (and diversity and integration) as add-ons and wholesale reform of the musical worldview of a given school and the field in which these values are central to artistic identity. From this basis, more comprehensive practical strides can be made. I have designed and taught for over 20 years an improvisation-based approach to core curriculum music theory at the University of Michigan that is part of this change formula (yet still falls short of the overarching worldview transformation). A central principle of the class is Christopher Small's emphasis on the importance of African American "musicking" in contemporary musical life and how this, when positioned accordingly, could support newfound excellence and vitality in European classical music and today's global confluence.

Critical Thinking

Critical Thinking in a Historically Black College's Freshman Seminar, blends "Academia" and "Real World" Music Making.

Dr. Carla Becker

Assistant Professor of Music Education/Music/Percussion
Delaware State University,
Dover, Delaware

Why is your learning objective valuable for 21st century music students?

21st Century critically thinking music makers are creating in "the real world" along-side musicians in the traditional Band, Orchestra, and Choir paradigm. Yet many k- collegiate music programs limit opportunity for music students to create original, spontaneous, self-reflective music. Music programs would benefit from implementing critical thinking environments designed for students to explore in creative ensembles. These ensembles may cause students to re-aligning themselves as critically thinking innovators rather than replicators.

What are some ways progressive music programs emphasize this priority?

The College Music Societies Task Force on the Undergraduate Music Major (TFUMM) discusses a dichotomy between "music in the real world" and "music in the academy." To be truly open to possibilities of meshing the two worlds, music programs must reflect opportunity for innovation and creation. This challenges academia to offer opportunity for student interest to be revealed which can-not be attached to any pre-determined ethnic group, gender, or race.

In a Freshman Seminar course at a Historically Black University, students are assigned to:

- Form groups of 2 or more.
- Re-do a previously written song or create an entirely new piece
- Play a secondary instrument/voice that is not your major
- Re-think genre/form
- Re-think roles of musicians/conductors
- Re-think Democratic Participation
- Re-think integration of technology
- Re-think composition/arranging

Critical thinking habits develop as it forces students to negotiate and improvise between roles of teacher, performer, and creator of new works. Creativity emerges, diversity in interpretation, student interest emerges, and integration of ideas with diverse people thrive. The "real world" and "academic" worlds blend, eliminating distinctions between the two.

Cross Disciplinary Education

Cross-Disciplinary Education at Work

Dr. Chris Vaneman

Associate Professor of Flute; Head, Petrie School of Music, Converse College
Petrie School of Music, Converse College
Waterloo, Ontario, Canada

Why is your learning objective valuable for 21st century music students?

There can be no denying that the Bachelor of Music degree as it evolved through the 20th Century offers a degree of depth quite unusual among undergraduate curricula. But there can be no denying, as well, that its narrowness of focus limits students to a set of performance rituals, repertoires, and techniques that diminishes their capacity to reach new audiences and circumscribes their artistic possibilities.

Working with peers who are studying other artistic disciplines encourages music students to challenge their own (and, better, their professors') assumptions about performing and audience-building in ways that promise to help them flourish in the cultural marketplace to inject new life into the body of American classical music.

What are some ways progressive music programs emphasize this priority?

Faced with a stark challenge from our top brass, Arts faculty at our small private South Carolina college came together in Fall 2015; what we conceived was a cross-disciplinary plan for pre-professional education in the arts that fit neatly over top of our existing curricula and degree programs, required little in the creation of new coursework, and incidentally won the support of all levels of our administration. Most important, it's a good idea.

The Creativity That Works program emphasizes professional skills common to all the arts – self-presentation, advocacy for oneself and one's art, collaboration, marketing, and networking – to all arts majors.

It's begun, in Spring 2016, with a cross-disciplinary Freshman course required of Arts majors of all types, team-taught by faculty from all three of our arts areas, where three-student cross-disciplinary pods create professional websites and collaborate on marketing, networking, and creative projects.

A cross-disciplinary Sophomore-level course will be introduced next spring, with discipline-specific follow-ups adapted from existing requirements in the Junior and Senior years.

Results among Freshmen have been exciting, and the program surely bears some responsibility for the huge jump in our enrollments, too...

Diverse Musical Exposure

The Value of Diversity for Undergraduate Music Majors

Dr. Timothy Rice

Professor, Ethnomusicology
The Herb Alpert School of Music, UCLA
Los Angeles, California

Why is your learning objective valuable for 21st century music students?

Undergraduate music curricula that fail to reflect the diversity of American society are unethical, because ethics and aesthetics are two sides of the same coin. Such curricula teach the lesson that a small portion of America's music is aesthetically superior to all the omitted kinds of music, and they teach, implicitly, the ethical lesson that the people who make and value the omitted music are inferior to those devoted to the supposedly superior style. Furthermore, a lack of diversity in these curricula flouts the mission of every public college and university in the United States, all of which place diversity near the top of their list of priorities. Achieving diversity will require rebuilding undergraduate music curricula on a new foundation with an inclusionary aesthetic that values and performs an inclusionary ethic appropriate to musical and social life in North America in the twenty-first century.

What are some ways progressive music programs emphasize this priority?

One innovative move in this direction would be to require first-year music students to take an introductory music course that includes in an even-handed and nonjudgmental way the full range of human music making in North America. A historical approach to this music provides a temporal and geographical framework on which students can hang the particular work, styles, and genres they study during the course and all the music they encounter in the future. A diverse music history teaches students that all kinds of music (European classical music, jazz, American popular music, American ethnic music, and world music) respond in fascinating ways to the cultural, social, political, and economic conditions of a particular period. It also teaches the lesson that all music, regardless of how music professors regard its aesthetic value, contributes importantly to what it means to be human.

Entrepreneurship

Creating 21st Century Music Entrepreneurs

Dr. Sean Flanigan

Director of Music Entrepreneurship Studies
Colorado Mesa University
Grand Junction, Colorado

Why is your learning objective valuable for 21st century music students?

After developing personal artistic excellence to the highest level, the next two most important things for all music students to develop are an entrepreneurial mindset and the ability to execute massive, consistent action towards their business goals. The E-mindset is what drives the action towards success and the willingness to take risks. We take these risks in artistic performance – now we need to take these risks in business...

- Characteristics of the E-mindset:
 - Self-belief, passion & confidence
 - Perseverance & responsiveness
 - Adaptability & resourcefulness
 - Willingness to learn from failure
 - Creativity & problem solving abilities
 - Ability to make decisions quickly
 - Seeing what is not yet there – “Imagineering”
- Idea journal & daily task planning
- Recognize and exploit a business opportunity – “an unmet need”
- Don't just give information – create a “fire”!

What are some ways progressive music programs emphasize this priority?

Assignments should be structured to emphasize:

- Learning by doing – no lecture format
- Case study analysis – research business success & failure
- Music consumer research – especially changing trends
- Multiple applications of the developed product or service
- Start-up strategies and funding
- Marketing the idea or business
- Tangible, measurable results
- Massive and constant action towards goals

Examples of assignments may include:

- Using Business Model Canvas for launch planning
- Elevator pitch competition with jury and prizes
- “Idea Challenges” to develop a new product or service
- Strategic marketing plan for an existing business or product
- Partnership with an innovation program or “makers” program
- Course Capstone Assignment: starting a real business!!

Failure

Practice Failure for Success

Dr. Julie Lyn Barber

Assistant Professor of Musical Theatre
Western Kentucky University
Bowling Green, Kentucky

Why is your learning objective valuable for 21st century music students?

21st Century students are more risk-averse and sheltered than 20th Century students, and have less experience dealing with failure. As professional musicians they will experience failures. Knowing how to deal with those failures is one of the essential skills they will need. If they have opportunities to practice dealing with failure they will get better at it. We can provide students a safe, supportive environment, in which to practice this skill, learning to view failures are merely speed bumps, not sinkholes.

As part of their training, student should be taught: how to risk failure in order to grow as artists; to identify failure and accurately attribute its causes to things that are within or beyond the student's control; and to address those causes that are within their control to avoid future failures.

What are some ways progressive music programs emphasize this priority?

- Provide opportunities for failure, and encourage students to seek it rather than avoid it (Adam Kreek's TED talk "I Seek Failure.")
- Give assignments that reward bravery over perfection
- Label the experience as a failure, not the artist who had the experience.
- Identify which aspects of the failure are within and beyond the student's control, analyze how it was a failure, how it could have been prevented (if it could have been prevented), and what can be learned from the experience to prevent future failures.
- Implement some of Andrew K. Miller's techniques from his essay "Helping Students to Fail Forward."
- Use Roger Von Oech's techniques to embrace and encourage a growth mindset, from his book *A Whack on the Side of the Head*.
- Incorporate exercises discussed in Eloise Ristad's *A Soprano on Her Head* and Wesley Balk's *The Complete Singer-Actor*.

Financial Literacy

Learning Value of Financial Literacy: Sustainability of the Music Field

Ms. Astrid Baumgardner

Lecturer in Career Entrepreneurship and Head of Office of Career Strategies
Yale University School of Music
New Haven, Connecticut

Why is your learning objective valuable for 21st century music students?

Financial Literacy ("FL")—the knowledge and skills to manage one's financial resources effectively for a lifetime of financial wellbeing—is essential for 21st century music students in order to insure the sustainability of the music field.

FL provides musicians with the tools and resources to budget, generate and forecast revenues, plan, save, invest and manage debt. It is a teachable skill-set that improves with practice. Armed with this knowledge, music students can mitigate their financial concerns, enabling them to have the confidence to create sustainable careers in the arts.

Moreover, as music students learn how to use the tools of FL, they feel empowered to keep their dreams alive and pursue their musical careers.

FL also opens up new possibilities as music students learn about and explore new and different revenue streams. FL thus encourages both personal growth and innovation in the field.

FL thus can sustain and retain the creative people in the field and ultimately enhance the quality of life of our culture.

What are some ways progressive music programs emphasize this priority?

- Include Financial Literacy as part of entrepreneurship curriculum (done)
- Offer a facilitated coaching group to provide support with financial concerns (done)
- Require every music student to create a financial plan for the first year after graduation and provide coaching on the creation and implementation of the plan (done with my students)
- Partner with alumni in the financial field to provide information and training about FL (done)
- Hold a Financial Fair with local financial institutions and university financial providers to provide resources and training workshops on different FL topics (new idea)

Improvisation Across Curriculum

Collapsing Curricular Distinctions in the Universality of Improvisation

Dr. David Rosenboom

Dean

The Herb Alpert School of Music at CalArts

Los Angeles, California

*Why is your learning objective valuable for 21st century music students?
What are some ways progressive music programs emphasize this priority?*

Spontaneous music making—improvisation—is the vehicle that transports the full spectrum of musical realization—from the realm of abstraction to that of actualization—with the full engagement of intellect, intuition, imagination, proprioception, and physical and psychological being. The total human becomes the total musician. That’s how we learn. Spontaneous music making requires virtuosic fluidity in moving among forms and traditions, honoring and mastering, but not being bound by them.

Becoming an informed and disciplined improviser is one of the hardest things to do well in music. It requires the support of at least six key areas in traditional music curricula, all viewed with a global perspective and heard with anti-genre ears:

- Composition practices
- Research in new materials
- Historical contextualization
- Theories of musical languages
- Performance practices
- Musicianship skills development

Improvisation cuts across all these areas and should be present in all of them. “Improvisation” is just a label, like “composition” and “performance,” the purpose of which should be to evolve so as to become unnecessary. These highly differentiated and specialized terms are simply not needed in the evolution of 21st Century music making. All can be presumed essential components of what we simply call “music.” Improvisation is universal. It’s time to collapse the distinctions.

This raises perhaps the most critical and vexing question for 21st Century music educators: “What is core?” How do we structure our core curricula now? Can we prescribe, should we prescribe, essential components for the training of every musician? Some critical components for success in the diverse spectrum of 21st Century music careers will be proposed, along with ideas for how improvisation can help us get at them across the collected components of our music curricula. Examples of practices that have been productive and effective in the curriculum at CalArts will be cited and shown.

Innovation & BIG Ideas

Every Musician a Maker: An Argument for Turning our Classrooms Inside-Out

Dr. Jonathan Kuuskoski

Assistant Director of Entrepreneurship and Career Services

University of Michigan School of Music, Theatre & Dance

Ann Arbor, Michigan

Why is your learning objective valuable for 21st century music students?

I often encounter students nearing graduation who have already framed their big professional goals, their Plan A, as impossibilities. Resorting to a Plan B may be comfortable, but ultimately it is a disempowering process for many of them. What if tackling big, seemingly impossible ideas is actually the foundation upon which they will demystify the limitations of their careers and positively disrupt the status quo in their professions?

What are some ways progressive music programs emphasize this priority?

Faculty can lead this process. First, have a student identify one big career goal and one corresponding output – for example, a new music pianist who performs chamber music concerts. Then, reverse your assumptions about that output. For example, one assumption might be that concerts take place in a venue, so the inverse would be a concert that has no venue.

Use that reversal as the basis for a realistic pilot idea. I suggest a Minimum Viable Product (MVP) – the version of your idea that allows you to collect maximum meaningful information with least effort (or resources). Regarding the “concert that has no venue” reversal, two MVP outputs might be a flashmob performance on campus or an online web premiere.

The original “impossible” idea quickly becomes clear, attainable, and, for current students, perhaps even conventional. One need look no further than the Knight Foundation (Random Acts of Culture) or the Akropolis Reed Quintet (web premiere series) for successful models of each idea. Reversals like these have the power to destabilize our students’ thinking patterns about the parameters of their work, and, through iteration, raise the bar for provocative new artistic enterprises, setting the stage for projects that have the potential to change our fields.

Interdisciplinary Values

Interdisciplinary Approaches in Music Higher Education

Dr. Eunjung Choi

Assistant Professor of Piano and Coordinator of Keyboard Studies
Claflin University
Orangeburg, SC

Why is your learning objective valuable for 21st century music students?

I believe that 21st century learning objective in music higher education is to enhance the value of interdisciplinary approaches. Interdisciplinary approaches provide many benefits that can be used to increase students' learning motivation and to promote academic environment. It will also provide an opportunity to facilitate learning outcomes from the students of diverse backgrounds and help them to see different perspectives by synthesizing or integrating two or more different disciplines.

What are some ways progressive music programs emphasize this priority?

There are many different ways to develop interdisciplinary approaches in today's teaching and learning environment. The following is the practical ideas and case studies that can enhance interdisciplinary values in music teaching:

- In applied lessons or ensemble - Teachers can explore the various repertoire, using techniques with electronic devices as a springboard of sound production and other forms of artistic expression.
- In music history: Teachers can provide information on broad range of all different types of music genre, combining with film, commercial, and even dance music.
- In theory and composition: Teachers can provide contemporary improvisational practices from all difference type of musical genre, such as jazz and world's folk music.
- In music education: Teachers can provide fundamental information to integrate music components with other subject areas such as science, technology, engineering, and math (STEM) at all different levels. It will offer ways for educators to collaborate to build a world-wide music community and to increase job opportunities for young students. The following is the several examples of integrating two subjects:
 1. Music and physics
 2. Music and computing technology.
 3. Music and various art forms
 4. Music and English language instruction

Leadership

Get Up Again: Developing Leadership By Embracing Failure

Susan de Weger

Founder and Project Coordinator
Notable Values and IgniteLab, Melbourne Conservatorium of Music
Melbourne, Australia

Why is your learning objective valuable for 21st century music students?

Leadership is the practical skill of guiding others in pursuit of a common goal. Music students require leadership aptitude to create income and employment opportunities for themselves and others, whether pursuing a self- created performance career or an arts management pathway. Students must develop the confidence and agency to have a vision, listen to others, make sound decisions with integrity and support the efforts of others in pursuit of a common goal. These leadership skills will allow them to design and deliver projects in a diverse range of contexts.

It is essential that we cultivate students to become remarkable musical leaders rather than just great musicians so they are equipped to thrive on and beyond the stage.

What are some ways progressive music programs emphasize this priority?

- Flip leadership development in the classroom to support self-created projects as the primary source of learning. Require students to articulate a vision, create a work plan and exercise authority to build their leadership confidence in a structured and supported environment. Provide a learning environment where students can reflect on their experiences, challenges, frustrations and process what went well and what needs improving.
- Showcase alumni who are leading projects regardless of the discipline and create mentorship pathways for these confident and autonomous voices to positively influence leadership development in real world situations.
- GAME ON! Embrace the virtual world and work with educational technologists to apply the principles of gamification and behavioral science to motivate learners and cultivate leadership away from the classroom and the practice room. Programs from the business world such as the Deloitte Learning Academy show how to harness the immersive experience of games such as Angry Birds or Halo to learn new skills and experience what it means to be a leader.

Legal Issues

Legal Literacies: The Value of Studying Legal Issues in the Twenty-First Century Music School

Dr. Katherine Leo
Lecturer of Musicology
Ohio State University
Columbus, Ohio

Why is your learning objective valuable for 21st century music students?

Music in the twenty-first century can be understood as essentially marketable. From live performance and digital downloads to scholarly publications, musicians confront an evolving music industry that is framed by notions of musical property and contract construction. Understandings of law as it pertains to music, including its vocabulary, concepts, and reasoning, are thus pivotal to the professional success of students who must contend with this environment. The twenty-first century music school should provide students with the means to develop legal literacy in order to best prepare them for their future careers.

What are some ways progressive music programs emphasize this priority?

I propose the integration of skills-based learning objectives that address legal issues into career-centered courses. The development of these skills, achieved through collaborative dialogue, make legal literacy not only possible, but applicable across music sub-disciplines, from performance and education to theory and history.

Multiple Artistic Aptitudes

The Multifaceted Musician

Dr. Christine Carucci
Assistant Professor of Music Education
Dr. Joseph Carucci
Assistant Professor of Music – Director of Music Industry
Dr. Connie Rhoades
Professor of Clarinet & Associate Chair
Eastern Kentucky University
Richmond, Kentucky

Why is your learning objective valuable for 21st century music students?

The term “multifaceted” is used to describe something with many parts or elements, such as the small, flat surfaces, known as “facets” on a jewel, that belong to a unified whole. The multifaceted aspect of a jewel displays its great beauty and value. As we look at what it means to be a 21st Century Musician, it is apparent that educators must take a multifaceted approach to the development of professional musical skills. This will foster artists who make an impact by being resourceful, and skilled in many areas.

What are some ways progressive music programs emphasize this priority?

As examples of individuals who demonstrate these characteristics, we examined recent MacArthur Genius Fellows and Kennedy Center Award recipients. Common characteristics among these musical innovators include the following:

- Highly skilled in one performance medium, but often demonstrating ability in additional areas (singing, other instruments, acting, etc.)
- Fluency in a multitude of musical genres, and never identifying as only one type of musician (i.e., “classical” or “jazz”)
- Melding of multicultural musical components
- Creation of new musical ideas, not simply recreation of existing ideas
- Incorporation of other disciplines, such as literary arts, science, or visual arts into the performance medium
- Ability to communicate effectively with audiences and media
- Eager to collaborate with other musicians and other disciplinary experts
- Use of technology and media arts to advance performance medium
- A wide variety of life experiences
- Self-directed, curious and fearless in their medium

We believe the use of a blended music curriculum, emphasizing collaborative skills, life-long learning, curiosity and creativity are important components to developing multifaceted musicians.

Networking

The Essentials of Essential Networking

Dr. Kim Wangler

Director of Music Industry Studies
Appalachian State University
Boone, North Carolina

Why is your learning objective valuable for 21st century music students?

The ability of our students to effectively meet and interact with professionals cannot be taken for granted. This is a skill that needs to be emphasized and developed. Our music careers are intertwined with so many facets of the music industry that students will need to build a significant network of professional contacts in order to be successful. These networking skills need to be fostered - and we, as their mentors, need to provide them with experiences to experiment and learn during their college experience.

What are some ways progressive music programs emphasize this priority?

One of the underutilized opportunities available to us is to ask for a meet and greet session with as many visiting artists as possible. They often understand the need for students to learn to interact with professionals and will agree to add this service to their contracts. During these sessions, students should be actively encouraged to engage and build a rapport (as appropriate) with the guest. Students should also be encouraged (required?) to build a business card collection. Many students enjoy the creative process of designing a card and are proud to distribute them and also begin their own collection.

Another opportunity lies in building a professional on-line presence while still a student. LinkedIn provides a good format for professional network development.

We all have invaluable contacts in our professional lives. These people have offered us indispensable assistance, opportunities, and information throughout our careers. It is our job to help our students see the value in making connections and learn how to develop them.

Play

PLAY! Why We Need to put the Play back into Playing Music.

Dr. Brian Pertl

Dean, Dreamer, didjeri-Doer
Lawrence University Conservatory of Music
Appleton, Wisconsin

Why is your learning objective valuable for 21st century music students?

“Putting the play back into playing music.” This is the mantra of trombone virtuoso, Stuart Dempster. The idea is simple enough, but the depth and power of this unconventional approach can help us redefine music education in the 21st century. In our music schools we have created a culture of serious musicianship. This isn’t surprising since the demands of high-level performance require hours of practice and enormous attention to every minute detail of music making. Even though we all play music, we have created a culture where *Dzplaydz* seems to be contrary to professional music education. After all, *Dzplaydz* in the childhood sense of the word, is about spontaneity, joy, a sense of exploration, creativity, improvisation, a place where mistakes can be made with little consequence, and yes, it’s all about FUN. All traits which can be in short supply in conventional classical music training. Here’s a test. Ask your students when the last time they had fun playing their instrument. You may be surprised at their responses. We believe that our future musicians not only can, but need to find ways to put the “play” back into playing music. Today our world needs playfully serious and seriously playful music makers.

What are some ways progressive music programs emphasize this priority?

Cultivating a specific methodology isn’t nearly as important as cultivating a playful, creative mindset. Let’s take a Mendelssohn string quartet. Rhythmic troubles? What if the group used a West African polyrhythmic drum groove to lock it in? Want to cultivate a deeper connection with the opening theme? How about a group improvisation based on the theme that seamlessly morphs into beginning of the piece?

There are endless ways to introduce playfulness into serious music-making without compromising or down-playing the importance of first-rate musicianship. We can create music school cultures which seamlessly combine the rigors of exceptional technical training with a spirit of creative play, exploration, collaboration, improvisation, risk-taking, and joyful music making. At Lawrence University we are striving to create a high-level music-making culture where play is honored and supported at every level. Through faculty collaborations (Opera Studies and the Improvisation Ensemble), curricular offerings (non-jazz improvisation, five world music ensembles, improvisational dance for musicians), and student clubs (Heavy Metal Ensemble, Fiddle Club, Klezmer Ensemble, Deep Listening Club) we are striving to train a new generation of seriously playful musicians..

Teaching Skills

Those who can, do. And sometimes, with a little help, they can teach, too!

Dr. Garik Pedersen

Professor of Music-Piano
Eastern Michigan University
Ypsilanti, Michigan

Why is your learning objective valuable for 21st century music students?

NASM states that today's undergraduate and graduate music majors (even those not pursuing teacher certification) need preparation for the teaching activities that will almost certainly play a part in their career. Many of our students graduate feeling that their education has prepared them very well—for further study! To prepare our students for 21st century careers, we must become more intentional about developing pedagogic knowledge and skills within our current curriculum. And to adapt to this need pragmatically, we need to find a more efficient solution than offering small, instrument-specific pedagogy classes on a regular basis.

What are some ways progressive music programs emphasize this priority?

This talk presents the way one school is addressing this need pragmatically, with distinct courses at the undergraduate and graduate level.

- Graduate courses (since 2008) Pedagogy of Music Performance, with corequisite Principal Instrument Pedagogy.
- Students gather once a week for one semester in a class that included students of all instruments (and voice) and once a week in an instrument-specific class that contained 1-5 students.
- This course has become an integral and valued part of the curriculum and a distinctive aspect of the program, one that students report has contributed to their career preparation.
- Faculty coordinate and share their syllabi, working together toward a final project that combines material from both classes.
- Undergraduate Course (2016) Pedagogy of Music Performance
- Many students in this course report that they are now for the first time being presented with a clear pathway to a viable career in music, a revelation that fills them with both excitement and relief.
- Some of the topics covered in this course include learning theory, practice pedagogy, performance preparation and performance anxiety, studio policies, professional business practices, establishing and maintaining a website, and planning a lesson.
- In addition, students have explored the psychology of motivation, the value and perils of competition, brain development research as it impacts music learning and performance, and musician wellness issues.

To summarize, a course that was created because we didn't have the resources to provide more specialized training has become a valuable means of distilling the commonalities in performance pedagogy and facilitating communication among all areas of applied music.

Technological Fluency

Survival of the Fit: Technological Literacy for Every Musician

Dr. Boja Kragulj

adjunct professor, founder, business owner
Wi-Fi Music School
Jacksonville, Florida

Why is your learning objective valuable for 21st century music students?

Technology improves both a student's study of music—regardless of major—as well as her ability to succeed in a post-collegiate world because it allows us to capture and manipulate what is at the core of every music program: sound.

What are some ways progressive music programs emphasize this priority?

Before considering the implementation of a separate technology degree, or even entrepreneurship and business initiatives, consider the ways technology might be used in every course already offered in your school or department.

Keep in mind:

- Don't expect students to be entrepreneurs or business-oriented without first supporting their ability to creatively produce and interact with sound: technology gives students a palate and platform for creative sound production, **the primary reason they are in a music program.**
 - Creativity naturally encourages the business and entrepreneurial mindset that is necessary for 21st century success.
- The use of technology requires knowledge of technology by faculty first.
 - It is not as hard to use as many assume.
 - Tech savvy professors are also better equipped to self-support their own career growth, bringing home relevant 21st century practices to their students.
 - Faculty may need support and continued-education so they can in-turn assist students.
- You can create an initiative or requirement that technology be incorporated throughout the department or school without additional courses being added.
- The creation of a technology incentive or "certificate" can bolster enrollment and distinguish your department or school without additional spending

Wellness

How to Turn Stress into Success

Ms. Jennifer Roig-Francoli

Adjunct Instructor of Alexander Technique
University of Cincinnati College-Conservatory of Music
Cincinnati, Ohio

Why is your learning objective valuable for 21st century music students?

21st-century musicians need wellness training to prevent stress from ending their careers prematurely.

Research shows that a high percentage of musicians suffer from physical and psychological disorders. People are generally unaware of the connection between pain, injury, anxiety, and depression, all of which adversely affect performance, professional success, and quality of life. Most of us also have very little understanding of how such problems can be prevented and managed through intelligent self-care.

Musical institutions need to teach young musicians that taking care of themselves must be their top priority. Self-mastery is the key to artistic mastery.

What are some ways progressive music programs emphasize this priority?

- Musical institutions need to STOP and gather information (via surveys and community gatherings) from administrators, educators, and students, to observe the pervasive culture of stress and its effects.
- We need to change the culture of stress in favor of conscious, constructive wellness, to support learning, creativity, and ease of artistic expression. Students need to learn effective self-care to prevent pain and stress from sabotaging their performance careers.
- Self-mastery is the key to artistic mastery. Students should not be expected to know how to master their art without giving them the means for mastering themselves.
- Health and wellness classes should be required continuing education for all administrators and educators, as well as required coursework for all students.
- Subjects such as Alexander Technique, meditation, sports and performance psychology, and movement classes should be included.
- Change needs to begin from the top down; administrators and educators need to be educated in their own intelligent self-care first. The leaders of our institutions have a responsibility to model intelligent self-care to the students in their care.



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BIG IDEAS: RE-IMAGINED REQUIREMENTS

Each of these 24 BIG Ideas focus on innovate approaches that connect one or more 21st century learning objectives to traditional music school requirements. How might even the most traditional of activities be re-framed to better cultivate desirable student outcomes such as those articulated in the previous section?

- GOOD ideas make some folks in the room shake their heads in agreement. “We do that!”
- BIG ideas jolt us to a new reality. “WOW, that’s mind blowing and paradigm shifting! We’ve never considered anything like that before, and it would be incredible for our community!!!”
- GOOD ideas are largely conceptual and philosophical.
- BIG ideas are specific, suggesting actionable steps that music schools might incorporate.
- GOOD ideas require a lot of new financial investment to implement.
- BIG ideas are often possible to implement by re-imagining resources that already exist.
- GOOD ideas are often cosmetic.
- BIG ideas are often systemic.
- GOOD ideas reference experiments already in place.
- BIG ideas also incorporate a vision for the future.

Advising

Active Academic Advising: Mentoring Musicians for Success

Jennifer Slaughter

Third Flute, Spokane Symphony & MM – Flute Performance (2015)
Boise State University
Spokane, Washington

How can progressive music programs emphasize 21st century values through a traditional requirement?

Advisors are the most significant student resource for career advice and experiential connections. All students receive advising, although normally as a means to graduation. By redefining advising as mentorship, educators can provide a different kind of support before, during, and after a student’s degree program. When students are mentored regarding life after school and realize how their degree, if structured well, can help them reach their goals, they are better prepared to meet the demands of the profession.

Informing students of career options is essential from freshman year onward. Realizing there are more than two tracks as a musician—performer (orchestral/jazz) or educator (university/K-12)—is vitally important for those wishing to work in the music field. Mentors should present a variety of career options within performance, education, industry, administration, and healthcare:

- Artistic director, arts administrator, chamber musician, composer, conductor, instrument salesperson, jazz, K-12, music publisher, music school director, music therapist, orchestral, private studio instructor, public schools administrator, recording engineer, university professor, small business owner

One of the most effective ways mentors can aid students is by helping them select relevant and appropriate coursework. Music degrees are notorious for having an exorbitant amount of requirements, often causing a typical four-year program to take five or more years. Working within these predetermined requirements and refraining from adding courses are the keys to developing the music degree. The most effective way to do so is to find room for as many electives as possible. Electives allow for a much more individualized course plan and allow students to take courses that have proven to be useful in 21st-century music careers, such as finance, business, communications, marketing, education, computer science, grant writing, and research. With the right mentor, these classes could also fulfill traditional general education requirements, leaving room for even more options.

Auditions

Creativity Under Construction: Widening the Audition Highway

Dr. Ann Marie Stanley

Associate Professor of Music Education
Eastman School of Music
Rochester, New York

How can progressive music programs emphasize 21st century values through a traditional requirement?

Students' musical interests and accomplishments surpass what they demonstrate in auditions. Students often end up creating a hidden musical life outside school, performing in genres other than their declared major.

Auditions are a critical way for institutions to set themselves apart; sending a strong message: this school is different! This school values depth and breadth in musicianship and personal skills; this school welcomes your multifaceted, unique identity.

Auditions strengthen—or weaken—three valuable objectives: Creativity, Diversity, and Integration.

+ **Creativity** Some applicants welcome showcasing creativity in compositions, improvisations, arrangements, or re-inventions.

– **Creativity** Some students don't experience music-making beyond accurately re-creating extant works.

+ **Diversity** Many students possess wide-ranging musical skills which schools could publicly honor, value, and incorporate.

– **Diversity** Audition opportunities in limited genres = less diverse student body

+ **Integration** Some students embrace an integrated musical identity, managing to make many musical skills visible in auditions.

– **Integration** Some students narrow their potential—segregating creative music-making skills—to focus on polishing repertoire. They place their various musical identities in separate “silos.”

If audition preparation is a “highway to admissions,” audition requirements create a bottleneck!

Construct additional lanes: new ways for students to show musicianship. Let students choose their own lanes, and signal their intention to chart their own path.

- Incorporate *multiple styles*, options, choices within audition repertoire
- Have applicants create a portfolio showcasing their unique talents
- As part of application, students create proposals for “personal learning pathways”
- Applicants choose between multiple modalities to demonstrate abilities
- Implement a reward system for creative, diverse and integrated admissions
- Add creative components to auditions, mimicking real-world contexts, i.e. students create newly imagined versions of their repertoire, or work with others to create new pieces on the spot.
- Prioritize collaboration and creativity: asking applicants to complete group problem-solving tasks, even non-musical ones

Career Models through History

Career Models Through Music History

Ms. Mark C. Samples

Assistant Professor of Musicology
Central Washington University
Ellensburg, Washington

How can progressive music programs emphasize 21st century values through a traditional requirement?

The music history classroom can be a place where music students learn not only about the history of genres, styles, and composers, but how to design their career philosophies, connecting liberal arts learning to the development of professional skills. One key way to do this is to study music career models and their development through history, especially after the French Revolution of 1789.

Studying music career models in the music history classroom:

- Allows students to become “unstuck” from the tyranny of the present and apply to their own careers the knowledge, experiences, and reflective insights of professional musicians throughout history.
- Prepares students for the reality of a career in music by realizing that every significant composer or performer in history was either a great self-promoter (think: Wagner, Liszt, or Stravinsky), or had champions (think: Musorgsky or Jenny Lind).
- Makes the study of history more relevant to today's students, and leverages a course that is already on the books, rather than adding new credits.

A look at music history will show that musicians have been successful entrepreneurs in a field that has been historically suspicious or even outright hostile to commercialism. More importantly, it will show our students that they too can succeed in their music careers. This is true not only for composers, but all primary music degree areas, including performers, music educators, and arts administrators.

Here are three ways you can begin emphasizing career models in your music history classroom. Each of the following ways is positioned to lead from analysis of an example to personal reflection.

1. Foreground the history of performers. Start with a few well-known examples such as Jenny Lind or the Kronos Quartet. Have students project what kind of performance career will be relevant in five, ten, and fifty years.
2. Convert your preexisting lectures by adding a question: “What is the value proposition of this composer/performer?” Have students reflect by imagining they have to apply the composer's career model to their own careers.
3. Study the cultural values commonly used to promote composers and performers. Some common artistic values: innovation, tradition, spirituality, fearless exploration, anti-commercialism. Ask students to describe which values align with their own artistic goals.

Collaboration through Theory & Ensembles

Chamber Groups are *Better* Than Soloists

Dr. David Cutler

Director of Music Entrepreneurship
University of South Carolina
Columbia, SC

How can progressive music programs emphasize 21st century values through a traditional requirement?

Music schools were designed primarily to develop the individual: private lessons, solo recitals, individual testing, single teacher per class. Even ensembles traditionally favor individuals following directions as espoused by the score or conductor over active interactions requiring careful negotiation. Yet our complex world increasingly demands teamwork, strategic alliances, and community building.

At Duquesne University, we stressed collaboration in musicianship classes through a number of vehicles:

- Group sight-singing hearings (often with team activities and peer teaching)
- Weekly improvisation sessions (students in small groups with instruments)
- Class recording project (compositions written, arranged, and rehearsed collectively)

The final project involved teams of 3-6 students composing, arranging, rehearsing, and recording a piece that incorporated relevant harmonic/melodic/rhythmic content. Then they made a music video that was posted to YouTube and showcased publically. Additionally, each semester had a different focus:

- Semester 1: Simply make a video (develop basic chops)
- Semester 2: Extra-musical theme (social cause, friendship, overcoming adversity, etc.)
- Semester 3: Interdisciplinary collaboration (with a dancer, film director, marketer who helps video go viral, etc.)
- Semester 4: Community engagement (involve a local population)

Ensembles present another ripe opportunity for collaborative focus. At Duquesne, I also ran the The Accidental Collective—a “multi-media, multi-genre band” featuring seven musicians and two technologists—as a student-centric democracy. As director, my voice represented just one of ten votes. Members were responsible for choosing repertoire, marketing events, and designing/executing major projects. One semester, they decided to go on tour. I provided guidance, but members were responsible for booking engagements, handling logistics, and creating a financial model that allowed us to at least break even.

Another time, they voted to film a video to be projected behind a complex, 19-minute piece. I was skeptical, but who am I (as the teacher) to squelch creative impulses of students? They partnered with a local director. One frigid day they filmed outside for 8 hours, which never would have happened had it been my requirement. But because this was the “will of the people,” commitment was high. The results were spectacular, far exceeding all expectations.

Creative Ownership through Theory

Creative Ownership Through Theory

Dr. Matthew Shaftel

Dean
Westminster College of the Arts, Rider University

How can progressive music programs emphasize 21st century values through a traditional requirement?

In an educational world that is increasingly driven by assessment, accountability, and employability, the lifelong skills needed for thrive in a 21st-Century global community are often neglected—none more than creative thinking and creative problem solving. A shift to more project-oriented and creative problem solving will not only help rebuild the creative capacity of our future citizens, but it will also instill a sense of ownership in students who see themselves as passive participants in their own educations.

Newer approaches to music theory instruction offer opportunities for creative ownership. Working from a nationally normed assessment instrument—the Creative Thinking VALUE rubric developed by the AAC&U—music theorists have an opportunity to build creative ownership while justifying the important purpose of music theory within the curriculum.

The VALUE rubric assesses creative thinking in six areas: acquiring competencies, taking risks, solving problems, embracing contradictions, innovative thinking, connecting/transforming ideas. Compositional problems that adhere to these principles provide extraordinary opportunities for creative ownership:

- Use models from a variety of repertoires, meeting students where they are (pop music/jazz) and pushing boundaries.
- Create model-composition assignments that are prepared through analysis and start with “real-world” compositional problems (create a variation movement from a particular theme—classical/pop; create a parody mass based on the theme of a popular tune today; write a new alma mater or fight song; arrange a pop tune for a specific group of performers).
- Have students compose, arrange, and perform small models where much is already given, then challenge them to take certain kinds of risks—creativity points; ultimately have them compose, arrange, and perform whole works (a string quartet for an advanced classical class, a pop song or fight song for an intro to theory class).
- Create clear rubrics that spell out structural requirements and that reward innovation.

Creativity

How I Learnt To Stop Worrying And Love Creative Projects

Dr. Heather Taves

Associate Professor of Piano Performance and Area Head of Keyboard
Wilfrid Laurier University

How can progressive music programs emphasize 21st century values through a traditional requirement?

In 2000 I began to experiment with a “Creative Component” in my piano studio course. Over the next decade, this component was shared with my seven piano colleagues and collaboratively developed. Since 2011, it has been fully implemented in all piano course outlines, re-titled “Creative Projects.” Our traditionally trained piano faculty have unanimously come to find these indispensable to our work with 21st century students. Evidence from our experience will be presented that teaching creativity through performance inspires faculty collaboration, encourages students to cross disciplines, enhances student mental health, fosters cultural awareness, gives voice to gendered discourses, harnesses social media power, enables fresh approaches to classical repertoire, sparks ideas for new programs, and sets students on track towards professional portfolios.

During first and second years of our undergraduate keyboard courses, students record an annual Creative Project for online submission. This is defined as “a structured improvisation, a performance of another student’s composition, a performance of a professional composition written within the past five years, your own composition, a song cover, a multi-media project, performance art, an interdisciplinary project, an original concerto cadenza, or a figured bass realization.” A shortlist of projects is performed in a public Creative Projects Concert with high production values (sound system, screens, lighting).

Projects are graded solely on effort. This has ameliorated the problem of performance instructor discomfort with unfamiliar material. The opportunity to listen and support students without competitive pressure has strengthened our collegiality, facilitating new collaborations such as exchange lessons between studios.

Requiring Creative Projects in first and second year sets the student on track towards creation of a Capstone Project. The Capstone is developed during the third year course. A proposal is brought to the third year jury, and implementation takes place during graduation year.

Critical Ownership through Theory

Critical Literacy through Music Theory

Dr. Juan Chattah

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University of Miami – Frost School of Music
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How can progressive music programs emphasize 21st century values through a traditional requirement?

The educational landscape is significantly and steadily shifting. Reform within undergraduate music theory evidences a growing awareness of the value of critical literacy. Literacy is “an ideological practice, implicated in power relations and embedded in specific cultural meanings and practices” (Brian Street, *Social Literacies*, 1995). Within the current music theory classroom, students are no longer expected or encouraged to conform to a single “information landscape” (i.e., a common communicative space created by those that co-participate in the field of music theory); rather, students are given the tools to become active participants in defining the information landscape.

Critical literacy, in Andrew Whitworth’s (activist) rhetoric, helps students “develop the skills and awareness they need to resist the information that is pushed at them by dominant interests in society.” This shift is achieved by engaging in “practices that sustain learning and the potential for transformation within communities and their information landscapes ... practices which lift those potentials up into practice, transforming information landscapes through scrutiny and review of the cognitive authorities that penetrate them” (Andrew Whitworth, *Radical Information Literacy*, 2014).

Implementing critical literacy through music theory may be achieved via a four-step process:

1. Extend basic competencies and repertoire to establish a learning environment that allows a wide-range of perspectives;
2. Introduce new experiences that will trigger uncertainty stemming from inconsistencies and incompatibilities within new information and within previously established constructs;
3. Test, assess, define, and (re)construct new models that alter and expand the current “information landscape;”
4. Encourage students to chart the power relations that shape the information landscape, including (but not limited to) those embedded in the music curriculum.

This step-by-step process, which can seamlessly be applied to nearly every music theory construct, advances critical literacy and empowers students to interrogate, challenge, and possibly modify curricular practices.

Engagement through Ensembles

Community Engagement Through Ensembles

Dr. Colleen Whidden

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How can progressive music programs emphasize 21st century values through a traditional requirement?

In the past, community engagement at the post-secondary level included short-term interactions where we were the experts. However, do such events hold the extent of influence that we could have if we engaged with our community more intimately and on a longer term? What would it look like if we were to engage with a smaller, targeted community in a deeper, more meaningful way, and over a much longer span of time? What if our performance ensembles were to become these musical centres of engagement?

I discovered through my case study research that meaningful relationships could be forged with the community through full immersion in a musical ensemble. Participation took the form of:

1. Engagement in entire rehearsal process
2. Participation in all performances
3. Expectation of leadership responsibility
4. Inclusion in all social events
5. Input into administrative and creative vision
6. Openness to all grow together as artists

The framework of this opportunity saw the doors thrown open to university students, faculty, and all members from the wider community. Through formal discussion with community members, it was discovered that this immersion created something long-term, cyclical, and significant. Over time, students rubbed shoulders with experienced singers, professional instrumentalists coached graduate students, and faculty learned new artistic skills from students. I discovered that complete participation in such musical endeavours led to an enriched life for my participants.

Community engagement is becoming a valued ideal of post-secondary thinking and music performance ensembles at the university level have the unique ability to fulfil these ideals. It goes much past a sense of duty to those beyond our doors but becomes an essential relationship with which one cannot live. Through my university ensembles, students, faculty, and community members came together as equals to truly engage in, learn through, and create something life enriching.

Finals

Finals Fantasy: Putting Academic Learning into Action

Dr. Mark Clague

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University of Michigan School of Music, Theatre & Dance
Ann Arbor, Michigan

How can progressive music programs emphasize 21st century values through a traditional requirement?

While the value of our curriculum requirements remains strong, many students are unlikely to foresee the value of music theory and history courses in their post-graduation professional lives. Rather than wait, students can put academic skills into practice immediately through project-based learning. Easy first steps are to assign a proposal for a themed recital that addresses a compositional device (text painting, dissonance, or sonata form) or features a critical cultural issue (genre, nationalism, style, or even race and gender). An essay could thus become a program note, a term paper becomes a program book.

In my 100+ student core freshman musicology survey course on U.S. and 20th-c. music, I've found that a flexible syllabus can propel learning outside the lecture hall and into the community. Extra credit seems to tap a mystical allure of getting something for nothing that can inspire students to attend related workshops, scholarly lectures, and concerts. The Holy Grail of inspiration is the opportunity to substitute a project—no matter how arduous or time consuming—for the traditional exam. I've allowed student teams to envision, plan, and perform a themed concert building upon course themes in lieu of a course final. By doing so, students master course topics at a deeper and more memorable level, while forging a connection between the research skills and historical thinking learned in core classes and their professional dreams. This experience makes degree requirements into creative tools, not merely arbitrary hurdles.

Real world learning is deep learning. Communicating a concert theme while speaking from the stage requires not only poise and practice, but a deep professional knowledge of both facts and cultural dynamics. Real-world projects also bring entrepreneurship training into the traditional classroom as students put learning into action while developing skills such as collaboration, planning, marketing, and leadership.

Graduate Projects

Creating Bridges into the Professional World

Kristy Morrell

Associate Professor of Practice, French Horn
University of Southern California Thornton School of Music
Los Angeles, California

How can progressive music programs emphasize 21st century values through a traditional requirement?

The traditional model of the DMA process is successful in producing effective performers and educators. However, the demands of the 21st century job market require a more entrepreneurial approach. With a little imagination, DMA projects can be a bridge into the professional world enabling students to transition into viable employment.

At the Thornton School of Music at the University of Southern California, we offer a very flexible DMA degree. There are four areas of study: your major, an academic specialty such as music history, theory and analysis, or music teaching and learning, and two other areas, including disciplines outside of music. Our students have completed areas of study in many disciplines including gerontology, kinesiology, higher education, public policy, computer programming, speech and language pathology, and creative writing. We also have unique “in-house” areas such as arts leadership, popular music, and song writing.

Each area has a project that the student and professor devise together during the first year of doctoral study. In the area of arts leadership, for example, students can choose to plan, market, and launch new organizations or ensembles. One such project, the Kaleidoscope Chamber Orchestra, was launched in 2014 by Thornton DMA clarinet major Benjamin Mitchell. The group is thriving and perhaps one day will be the Orpheus of the West.

The dissertation and recital should be interconnected and include an element that contributes to the major field at large in some way. For example, a student in my area, brass performance, who wrote a dissertation on preventing performance injury could: 1) Create a series of exercises that would be published along with the dissertation in brass journals; 2) Present a lecture recital about preventing performance injury, demonstrate and teach their exercises; 3) Create an app or video demonstration of the exercises to be posted on their website or other digital forums; 4) Present masterclasses at universities and conventions to make personal connections and facilitate networking opportunities.

To reimagine graduate projects is to wholly embrace the individual needs of students and their unique career aspirations. It is not a Dzone size fits all proposition. The world of music is changing, and we must change with it.

Improvisation through Ensembles

Empowering the Individual through Improvisation

Dr. Carole Jean Ott

Associate Professor of Music
University of North Carolina at Greensboro
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How can progressive music programs emphasize 21st century values through a traditional requirement?

Fear. Curiosity. Exhilaration.

These are the stages experienced by many classically trained musicians when asked to improvise for the first time. It has been true every time I have introduced free improvisation to ensembles. It was true for Hilary Hahn, who spoke about her first improvisation experience with Anne Midgette in an interview for the Washington Post: “I walked on stage with a few ideas and my knees knocking,” she said...“and I played something. I didn’t break the song...It was exhilarating,”

In the context of music programs at universities, improvisation is largely absent unless the primary area of study is jazz. Through occasional restructuring of the university large ensemble, students can be given the opportunity to experience themselves as creators of music by incorporating free improvisation. Free improvisation does not require the specific training or language of jazz, though these experiences do help. It requires the performer to construct new ideas from any musical language and find new ways to communicate. In a supportive, non-judgmental environment, students can practice risk taking – they can experience the exhilarating moments fueled by their own musical curiosity.

Incorporating free improvisation is not difficult. The sequence I use was developed from Stephen Nachmanovith’s ideas and is here:

- Sound meditation
- Form a circle
- Each person improvises a vocal line.
- Improvise in pairs, trios, quartets.
- Improvise in gradually larger groups

For a more detailed description of how this works in an ensemble setting, see Ott, Carole. Connection, Communication, and Context. Choral Journal, August 2015.

Improvisation can be incorporated into large ensembles by:

- Devoting a portion of rehearsal time to improvisation
- Creating spontaneous duets
- Creating chamber ensembles
- Forming concerts around improvisation experiences

As artists and educators, we have a responsibility to create a safe environment for students to experience these stages – for them to work through their fear and experience exhilaration. More and more, working musicians are required to create their own experiences outside of a traditional large ensemble structure. By restructuring the large ensemble within the university setting, we can model the kind of creative thinking and performing that is required of 21st century artists.

Innovation through Ensembles

Building A Dream Rehearsal. Bring Your Tool Belts!

Dr. Kevin Noe

Director of Orchestras and Professor of Conducting
Michigan State University
Lansing, Michigan

How can progressive music programs emphasize 21st century values through a traditional requirement?

A few years ago, I started projecting the score on a large screen throughout all rehearsals so that each time a suggestion was made, musicians could see its relation to the other voices. It turns out that the farther we got into the rehearsal process the more musicians tended to look up and play from the score rather than from their part. This simple step has also profoundly transformed the so-called “rest” into what it should be— the most engaging and active part of music making. Rather than counting numbers which places a focus on when to play, people were now looking up and engaging with other sections in a way that reinforced both the structure and meaning of the upcoming entrances. We had begun to turn when...into how.

So, I started dreaming about other ways to infuse rehearsals with deeper intentions in which all the musicians drew inspiration from every corner of the arts college, the university at large, life experience, and each other, and then actually communicated those ideas directly to an audience.

Of course, fostering that kind of culture would mandate that our entire infrastructure fire on all cylinders. The faculty would actually need to work together from recruitment ideology to graduation requirements through a shared ideology and an actively designed and integrated learning environment. If we did, we could have “dream” rehearsals.

So here are a few ideas I've been experimenting with... and some I'm still dreaming about:

- Design - curricula and repertoire choices around common intersections.
- Linger - on process over performance.
- Engage - directly with audiences from outside the music school at every rehearsal.
- Shuffle - the seating and the perspective; have all WBP play every part by showtime.
- Incorporate - chamber performances by ensemble members each week.
- Draw - upon the musicians artistic interests beyond classical music at every rehearsal.
- Perform - a short memorized and un-conducted work each day.
- Bubble - structures and even rehearse inside them.
- Project - the music at all rehearsals.
- Invite - interpretive questions and avoid references to a single section.
- Include - new faculty each week.
- Transform - when into how.
- Give - daily rehearsal time and the final rehearsal over to the musicians.

Internships

The 21st Century Faculty Advisor

Dr. Tonya Butler, J.D., LL.M.

Assistant Professor and Director of Music Industry Studies
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Mankato, Minnesota

How can progressive music programs emphasize 21st century values through a traditional requirement?

An internship is an opportunity for students and recent graduates to gain temporary work experience in a specific occupation or industry. The traditional internship model allows students to see what it's like to actually work in their chosen field and gives them the chance to evaluate the types of jobs that match their academic background, professional interests and skillset.

The 21st Century internship experience however, is an extension of the classroom. Although students are being placed in an environment where they are expected to work, the primary purpose of the work is for the student to learn; not just about the job, but also about themselves. Successful internships place an emphasis on experiential learning and professional development rather than mere employment. Ideally, the duties performed by interns are directly related to the student's career goals, fields of study, or areas of interest and most importantly, provide a system for communication, reflection and feedback.

A system for communication, reflection and feedback is what distinguishes an ideal internship from one where the intern is engaged in routine, repetitive tasks that are unrelated to identified learning objectives or menial work that does not offer career-related learning experiences. It's the level of involvement, oversight, supervision and evaluation provided by not only the on-site supervisor, but also the off-site faculty advisor that makes the difference.

The tasks may not change, but how the student interprets, responds to and addresses challenges is fertile ground for personal and professional growth. It is imperative that the faculty advisor develops both a collaborative relationship with the on-site supervisor, as well as a partnership with the student that will help them to navigate the terrain between school and work. For example, a system for communication, reflection and feedback might include:

- Developing and communicating specific learning objectives and plans of action.
- Replacing timesheets with journals for daily/weekly self-evaluation and reflection.
- Conducting bi-weekly phone calls or Skype meetings to provide assistance and feedback.

Faculty members have very little control over what takes place on-site at an internship, but by creating and communicating a well-defined system for communication, reflection and feedback faculty can ensure that the requisite learning is taking place, that the needs of both the student and the employer are being met, and that the internship experience for all concerned is both positive and productive.

Lessons & Juries

Lessons and Juries Re-imagined

Dr. Deanna Swoboda

Assistant Professor of Music
Arizona State University
Tempe, Arizona

How can progressive music programs emphasize 21st century values through a traditional requirement?

Citing case studies or innovative ideas you have, what are some ways progressive music programs might emphasize 21st century values through a traditional requirement?

A core value of private lessons and juries is developing and assessing musicianship. Beyond musicianship, 21st century musicians must involve community, create interaction, work collaboratively, and design engaging programs. Musicians must be great speakers and communicators, they must build community instead of building audiences, and they must develop an entrepreneurial mindset.

Inspired in part by the work of Providence String Quartet (<http://communitymusicworks.org>), we can offer lesson and jury experiences that train our students to do more than play their instrument well, for students to imagineways of combining musicianship skills, communication skills and creative thought processes to effect change in their community. BIG ideas might include:

Lesson Alternatives:

Virtual master class - create a virtual classroom where all students connect with one another and post weekly recordings of lesson assignments and assess each other in a written format.

Lesson exchange - a monthly exchange of studio instruction allowing students to study musicianship with a different professor, in a different area.

Interaction - in addition to private lessons all students experience interactive weekly group lessons with a mix of other instruments. Students teaching students - in the context of a master class setting a student is responsible for teaching another student the same skills he/she learned that week. Video and assess.

Jury Alternatives:

Community - students perform and present their jury material in a school, video their work and present a professional Youtube video as part of an online portfolio.

Case study - Kristy Murrell (hornist who is attending the Summit) often replaces traditional juries by organizing a performance in a retirement home. In addition to playing, students are required to make verbal introductions, and they spend time with residents.

Ownership through Ensembles

“You Band” (Orchestra, Choir, Jazz Band...)

Dr. Scott Teeple

Associate Professor of Music Education
Eastman School of Music
Rochester, New York

How can progressive music programs emphasize 21st century values through a traditional requirement?

“I am not a teacher, but an awakener.”—Robert Frost

The “You Band” rehearsal is an opportunity for students to take ownership of their ensemble’s performance standard. This approach allows students to rehearse themselves while the educator-conductor acts much like a moderator, or chamber music coach.

A “You Band” requires students to be active participants in the rehearsal process. It includes them in the creative outcomes of rehearsals as part of an ongoing goal. In a time when young people associate human experience as an interaction with inanimate screens, active participation in rehearsal classes continues to present challenges. Exploring rehearsal strategies that engage student musicians, inviting them to make adjustments to the ensemble’s performance is at the center of a “You Band” rehearsal strategy.

Students are charged with addressing issues heard in the ensemble, while awakening their creativity to suggest possible solutions for the desired outcome. A “You Band” approach holds the students accountable and provides opportunities for immediate assessment. First teaching students how to listen, fulfilling their role as ensemble musicians, paves the way for young musicians to take ownership of what is, essentially, their large chamber ensemble.

1. Vary the seating arrangement to create a new aural environment for students to hear new parts.
2. Set a measured goal “We will play only the introduction and opening theme.”
3. When starting out, give students a listening focus (rhythm, pulse, balance, dynamic contrast, arrival points...)
4. Require students to raise their hand to stop the group.
5. Limit comments to only positive and constructive feedback.
6. Give students a limit on how many times they can raise their hand.
7. Have students stand to give share their comment.

Fostering students’ aural skills is necessary in helping them identify areas for improvement within the ensemble. Inviting them to awaken their creativity in providing solutions is the goal of an educator-conductor. The “You Band” rehearsal encourages students to assist in the growth of the ensemble by rehearsing the group from their own seat.

Purpose through History & Concerts

Expanding the Circle: Two New Tools for Learning

Joseph Horowitz

Author/Concert producer
PostClassical Ensemble
New York City, New York

How can progressive music programs emphasize 21st century values through a traditional requirement?

I begin at the piano, sampling Dvorak's Humoresque in F and asking everyone to guess the composer. The usual guess is "Gershwin." People are amazed to learn that this piece was composed in NYC by a visiting Bohemian. The point is that Dvorak's American music sounds "American."

How did this happen? Dvorak was enlisted to run NY's National Conservatory and help found an "American school." It was widely assumed that we would create our own canon – that today American orchestras and opera companies would mainly give American works. This was also a supreme period of institution-building, the two colossal leaders being Theodore Thomas (whose touring orchestra introduced Americans to symphonic music) and Henry Higginson (who invented the Boston Symphony). But after WW II American classical music became increasingly hermetic and Eurocentric.

This inspirational and instructive tale is still not part of "music history" because we still mainly teach music history as a history of composers. We must rethink music history to include performers and institutions of performance. That way three questions emerge front and center: What is music for? What is a concert for? What is the relationship between music and society? Music students more than ever need to ask these questions and answer them.

I happen to have written a well-known book that attempts to do all that: *Classical Music in America: A History* (2005). E.g. it is a centerpiece of the new American Music major at the Univ. of Washington. Here is some typical student feedback: "This class must be taught at least once a year. It equips the average musician to think outside the box. Please offer this frequently for all music majors to come in contact with the pressing matters of classical music in America today."

I am not alone – even music history textbooks are beginning to privilege performers and social context.

This is one of two sermons I have preached for decades. The other is that public programming in the Humanities should be embraced as a pedagogic exercise. For instance, I've made "Dvorak and America" the topic of dozens of festivals presented by orchestras, summer festivals, and music schools.

I offer not a panacea, but two tools -- proven but under-utilized -- both of which greatly expand the circle of learning, both of which connect students to audiences, to culture and society, to the 21st century.

Recitals & Capstones

Degree Recitals Re-imagined: Does the Senior Recital Still Make Sense?

Dr. Jeffrey Nytch

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University of Colorado-Boulder
Boulder, Colorado

How can progressive music programs emphasize 21st century values through a traditional requirement?

The senior year degree recital has been a staple of music performance degrees for decades, and is intended to demonstrate proficiency across a range of styles and genres. Unfortunately, this narrow aim results in a one piece from column A, one from column B, etc. approach that does not teach students how to create compelling concert programs, build and engage an audience, incorporate other media/genres, or utilize non-standard venues. Furthermore, many music performance majors may not even intend to pursue a career that includes recital performing, making the degree recital an exercise with little or no relevance to their career objectives. Rather than the backward-looking experience of the traditional senior recital (a summation of musical proficiency), we have a tremendous opportunity to instead create a capstone project that would be a forward-looking experience, one that propels a student into their professional lives.

Given the broad range of interests and career paths music majors tend to pursue, the senior capstone would need a high degree of flexibility. Perhaps certain core requirements could be made of all students (that they produce a professional website, for instance), while the rest of the project would be designed to integrate the student's musical training into a real-life scenario that supports the student's career objectives. Capstone activities might include things like:

- Curate a program around a particular theme or narrative thread
- Compose a script of remarks and/or other media to communicate the concert's theme/ideas to a general audience
- Design and implement a marketing plan to attract an audience
- Curate a program designed for an educational setting and a specific age-range/grade level, including both music and interactive instruction with students
- Design and present a outreach/engagement project program for the local community, in partnership with businesses or organizations
- Devise a process for audience feedback and metrics for measuring success
- Program must be presented off-campus and have a budget that is fully funded (either through grants or other fundraising)
- Collaborate with other departments to create an interdisciplinary program
- Design an app the complement your project/activity
- Develop a social media strategy to promote your event
- Design an entrepreneurial venture, pitch to investors, and prepare to launch.
- Other options, developed by student and mentor.
- Combination of the above. Proposals would require faculty approval beforehand and include a final report evaluating the projects objectives

Relevance through Education

Music Education Re-Imagined

Dr. Clint Randles

Associate Professor of Music Education

Dr. David A. Williams

Associate Professor of Music Education

University of South Florida

Tampa, Florida

How can progressive music programs emphasize 21st century values through a traditional requirement?

It is essential to look at music education in K-12 schools as we think of the landscape of music in higher education. Understanding music education programs in terms of cultural relevance is the lens through which we can see the future of all of music at the collegiate level.

- **Informal and formal learning practices** - We can learn much from the bottom-up way that popular musicians acquire musical knowledge in practice.
- **Participatory and presentational performance** - Many musics around the world are performed along with dance and are performed in a way that there is very little distinction between audience and performer. Participatory performances are social, unplanned, and about having fun in-the-moment.
- **Improvisatory and ritualized performance** - While Western classical music celebrates ritualized performances, improvisatory performance is about making up music as one goes along, about performers playing off themselves and their audiences, and by the thrill of enjoying the performance as it uniquely unfolds.

Specific Curriculum Changes we have implemented:

- **Foundations Course** - add philosophic concepts related to learner-centered pedagogical approaches to traditional Foundations Courses and provide practicum experiences with non-traditional programs, especially those including digital technologies.
- **Methods Courses** - add methods experiences for students to develop skills with learner-centered pedagogical techniques.
- **Ensembles** - add ensembles where students have autonomy over music and instrument choices, where they make creative choices mostly through aural means, and where they record, edit and produce their music.
- **Keyboard Skills** - design keyboard classes that stretch what has traditionally marked keyboard musicianship in the schools. Topics could include reading and playing chord sheets; using the keyboard in writing songs; creating accompaniments; improvisation from lead sheets; using the MIDI keyboard as performance synthesizer; jazz and pop harmony; blues progressions; comping; transposing changes, etc.

Student Recitals

DeConstructing Studio Class and the Studio Recital for the 21st -Century Musician

Dr. Jennifer Parker-Harley

Assistant Professor and Director of Music Industry Studies

University of South Carolina

Columbia, South Carolina

How can progressive music programs emphasize 21st century values through a traditional requirement?

The studio recital, while not a requirement, has become a common occurrence at music schools – a way to give students an additional opportunity to perform. Unfortunately, it is often difficult to field an audience for these events. In light of this reality, several University of South Carolina studios have engaged with local organizations to do recitals at off-campus locations or bring in an audience who might not typically come to such a recital. Studios have done studio recitals at the public library, local schools, an alternative music venue and in 24 other locations in Columbia. They have partnered with local composers, the Boys and Girls Club of the Midlands and KonzertKids, a program of the Southeastern Piano Festival. Through community outreach and engagement, this traditional requirement has been reimagined to reflect 21st century value of community engagement, making these studio performances more impactful for audience and performers alike.

The Studio Recital Goes to Town – specific examples from USC:

- **Sounds Around Town**– Annual event presenting flute music as public art in outdoor locations throughout Columbia.
- **Alphabet Soup**–Organized by letters of the alphabet, flute music presented to second grade music classes.
- **Nightmare on Greene Street**–Aimed towards children, presenting standard flute repertoire while wearing costumes connected to repertoire.
- **Pop Rocks**– Flute music influenced by jazz and rock, given at local alternative music venue.
- **Library Event**– Bassoon studio commissioned music by local composer to underscore a children's book. Premier took place at a local library, with the composer reading the text.
- **Tales Out of Time**– Piano studio multimedia recital of famous stories through poetry, visual art, and music.
- **Art Music** –In December 2016, the flute studio will present music inspired by visual art, held at an art gallery, accompanied by a visual art slide show.

Student Run Business

The Impact of Orangehaus Records Through Social Entrepreneurship

Dr. Rebecca Chappell

Director of Music Business Studies
Anderson University
Anderson, Indiana

How can progressive music programs emphasize 21st century values through a traditional requirement?

Overview: Anderson University launched Orangehaus Records in 2004 as a non-profit, student-run record label and for credit class. Several other student-run businesses supporting the record label have since been established:

- Orangehaus Publishing
- Orangehaus Entertainment
- Orangehaus Music Business Camp.

Except for start-up costs received from grants for each business, the university provides no ongoing funding.

Business models vary from year to year depending upon recent trends in the music industry and the leadership talent of students in the class. But last year Orangehaus decided to go a different direction:

- Instead of selling records and promoting artists, what if a student-run business could use music to make a difference in the community?
- How could the business turn a profit through social entrepreneurship?

Orangehaus Social Entrepreneurship Projects 2015-2016:

- **Madison County Youth Center.** Funding provided through grant from Juvenile Detention Alternatives Initiative (JDAI). Instead of Dzsentencingdztroubled teens to detention or electronic monitoring, youth were brought to Anderson University each week where music business students taught them music business, songwriting, recording techniques, and how to play in a band.
- **St. Vincent Hospice Program.** Funding provided through grant from St. Vincent Anderson Regional Foundation. Students, faculty, and alumni recorded tracks for CD, including an original student composition based on the pamphlet, *Gone From My Sight*, given to families of hospice patients. Recording was given away free at concert honoring nurses, staff, and families of hospice. Students also performed live concerts in the homes of hospice patients.

Educational Benefit:

- “Hands-on” experience in performing, recording, music licensing, marketing, composition, concert promotion, and producing.
- Students learned to be more caring, generous, creative, confident, relate to community, and address mortality.
- Businesses can work towards solving social problems and still make a profit.
- Allowed students to demonstrate core values of Anderson University: integrity, excellence, servant leadership, responsibility, and generosity.

Studio Businesses

Developing Entrepreneurial Thought within your Applied Studio

Dr. Nathaniel Zeisler

Director of Career Development and Community Engagement
The Colburn School
Los Angeles, California

How can progressive music programs emphasize 21st century values through a traditional requirement?

Though the juxtaposition between helping applied music students achieve artistic excellence while simultaneously encouraging entrepreneurial thought may seem like an odd mix, it is an essential facet for student success in the 21st century workforce. Here are some tips I learned when I launched a reed business out of my bassoon studio at Bowling Green State University:

- **Learn** by reading *Business Model Generation* by Osterwalder and Pigneur and networking with colleagues in the business school.
- **Set expectations** by developing one initiative that you would like to work on with your studio. Initiatives in Self-Promotion, New Venture Creation and Project Management are great entry points for this work.
- **Gather** together (in a studio class?) and get your students thinking about an entrepreneurial venture.
- **Create** a list of things that bug your stuents specific to their instrument. Chances are good that if something bugs your students on the instrument, many others share that pain point. Whittle the ideas down to 1-2 concepts that your studio agrees is the most painful and solve the problem with a product or service.

Tips:

1. **Think 15 minutes ahead, not 15 years.** Unless someone in your studio who can build an app, program a new virtual reality device, or develop the Uber for oboe (I'm not even sure what that means), DON'T DO IT.
2. **Don't overstretch:** Keep this project simple and small. This way you'll have a much better chance of success.
3. **Set high expectations and let your studio lead:** Avoid taking over and doing this for your studio. The entrepreneurial process is really important for students to execute on their own.
4. **Encourage failure:** Be prepared for the entire venture to crash and burn. Just make sure you reflect on the failure when it happens.
5. **Have Fun** and encourage students to explore this as a creative outlet.

Studio Projects

Innovations in the Flute Studio – Ideas for Broadening Experience!

Dr. Kristen Stoner

Associate Professor of Flute
University of Florida
Gainesville, Florida

How can progressive music programs emphasize 21st century values through a traditional requirement?

I have worked for several years to create opportunities for my students to learn from interdisciplinary performance experiences. I recently had the support of two Teaching Fellowships for implementing innovative pedagogies, including a solo recording project and a collaborative recital.

The recording project required students to choose a contemporary solo to study for one month. We recorded their performances, learning basic recording techniques and digital editing. We completed a semi-professional product, and students learned useful skills typically outside of applied study.

The Creative Collaborations project was inspired by the eclectic chamber ensembles that are becoming more prevalent in the modern music world. My students created a duo, arranged or composed a work, rehearsed, and performed on a public recital. The combinations were varied and unique, including flute with marimba, saxophone, mime, theremin/electric guitar, voice, tuba, horn, or cymbals. Most likely, none of these groups will achieve chamber music fame; however, the process of innovation, learning to work in a chamber setting, and fashioning a successful performance from an unlikely combination were all lessons that can carry students forward into a musical marketplace where originality and creativity are more highly valued than ever before. Our studio has also been quite successful in the interdisciplinary CASE competition (Creativity in the Arts and Sciences Event), with two first prize winners, “Flute and Brain Duet: Where Notes and Memory Meet” and “Melody and Malady: An Aural Presentation of Pompe Disease for flute and piano.” This competition encourages collaboration between arts and science students across campus.

Most recently, the flute studio collaborated with the School of Art, where students performed in combination with giant flute sculptures at a ceremony celebrating the outdoor sculptures’ installation. The possibilities for collaboration are endless, and students are learning that professional musical opportunities are limited only by their imaginations.

Technology through Ensembles

The Future is Here. Resistance is Futile. And Silly. And Short-sighted. And Silly.

Lance LaDuke

Artist Lecturer in Euphonium & Music Business, School of Music Freshman Advisor, and Coordinator of Special and Creative Projects
Carnegie Mellon University
Pittsburgh, Pennsylvania

How can progressive music programs emphasize 21st century values through a traditional requirement?

My BIG IDEA is to expose student ensembles to existing and future technologies that can (and will) transform the way we teach, create and enjoy music.

Over the last two years at Carnegie Mellon, our ensembles have experienced:

1. Live-streaming of all ensemble concerts.
2. “Tweet Seats” with both organic and curated content from members of the ensemble, faculty and audience members (both in attendance and via thestream).
3. An attempt to use Periscope with every member of the Wind Ensemble in concert.
4. An app which allowed audience members to choose a camera feed from different viewing angles.

This is only the beginning. We are fortunate at CMU to have some of the best brains in the tech world and we actively seek out opportunities to collaborate with them. It started with a question. What if we rolled out a new piece of technology at each of our major ensemble concerts over the next season (and beyond)?

Here’s what we’re hoping to try next year:

1. 360-degree recordings of wind ensemble performances.
2. Use sensors to track posture and bow coordination in the CMU Philharmonic.
3. Create a hybrid ensemble (Exploded Ensemble) dedicated to exploring the invention of new instruments and tools, performing with visuals, and “exploding” the idea of what/when/where a concert can (or should) be.

What’s next? Here is a list of ideas we hope to try out over future seasons.:

1. Virtual Reality Opera- use VR glasses to create sets and settings for opera performances.
2. Augmented Reality Concerts- use AR to replace sheet music and stands at Wind Ensemble concerts.
3. Robot Dance Party- Include robot performers alongside members of the Jazz Ensemble.
4. Hologram Concerto- A CMU Philharmonic concert, featuring a holographic soloist.

Vernacular Musicianship

Teaching Vernacular Musicianship

Dr. John Kratus

Emeritus Professor of Music Education
Michigan State University (formerly)
Tarpon Springs, Florida

How can progressive music programs emphasize 21st century values through a traditional requirement?

The purpose of this session is to show how musicianship that is often ignored in traditional collegiate curricula can be taught to music students in the context of a music course that is typically not considered to be a musicianship course. Music methods courses typically show students how to teach music in ways that they have already experienced as music students. For example, music students who have sung in choirs since sixth grade can be taught in a choral methods course how to lead choirs themselves. A problem arises, however, in teaching college students pedagogy for musicianship that they have not personally experienced.

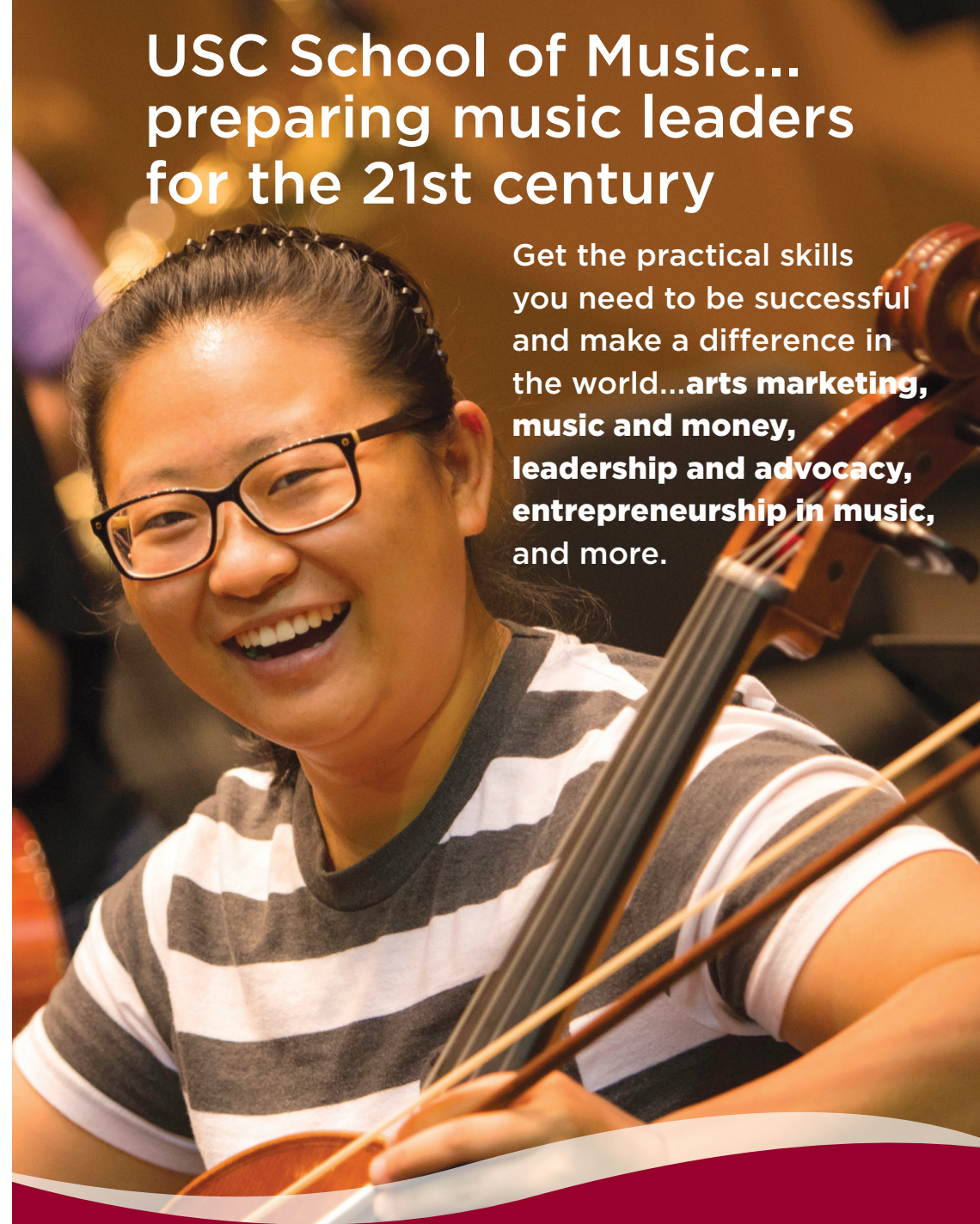
Vernacular musicianship is “music of the people,” that is, musicianship that most of the world’s musicians, outside of the classical realm, commonly use. Vernacular musicianship is rarely taught in collegiate music classes, although it is predominant in the music to which young people listen. This session shows how music education students in a music methods course learned 21st century vernacular musicianship, such as: ukulele performance, use of social media as an educational tool, learning music by ear, use of aps and software for music learning, arranging popular songs, and songwriting.

In my teaching of the course “Teaching Secondary Classroom Music” at Michigan State University for 21 years, I gradually incorporated more vernacular musicianship into the course. Ultimately, I became my students’ music teacher as well as their music methods teacher. The session includes the description of sample projects from the class, as well as ideas for teaching vernacular musicianship in other music classes.

The session concludes with brief video examples of student work (e.g. a YouTube ukulele lesson for middle schoolers, and an arrangement of a popular song) and students’ comments on the value of this musicianship for their development as musicians and music teachers.

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