



THE COLLEGE  
MUSIC SOCIETY

Summit 2016

# 21st Century Music School Design

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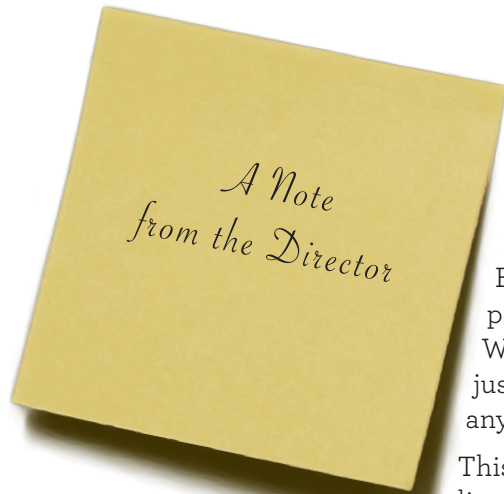


Welcome to the 2016 CMS Summit on 21st Century Music School Design. We anticipate rich dialogue and meaningful engagement as we embark on conversations in response to questions that examine why, what, and how. As educators we understand the responsibility of testing and questioning our values, pedagogy and content with which we engage students. To examine and ask questions does not imply change is needed but rather reflects a process experienced in any discipline, institution, or organization dedicated to growth. It is through this process that we determine whether or not change is needed; it is then that we can identify the why, what and how. Commitment to growth reflects the ethos of the College Music Society; we reflect that ethos through hosting summits such as this one.

Ideas can be the genesis of something significant, however they are inert unless you have people dedicated and committed to making them happen. The idea for this summit occurred over a breakfast, and the response to carrying it forward has been exciting. Join me in thanking David Cutler for his vision and consistent persistence to carry the idea forward. Thank you to the team here at the University of South Carolina, particularly within the School of Music under the leadership of Tayloe Harding, Dean and Associate Provost for Community Engagement. To the keynote speaker, Aaron Dworkin, to Elizabeth Hinckley who, with David Cutler, will guide the conversation; and to the other key speakers who are significant leaders and change agents within the field, thank you for taking time to work with us as we examine our own contexts, opportunities and challenges.

*Betty Anne Younker*  
President, College Music Society





Today, live operas simulcast to theaters worldwide. Every cell phone contains a mobile recording studio. Master and apprentice teleconference from different time zones. Through YouTube, DIY videos accumulate millions of hits. Everyday people crowdfund sophisticated projects while crowdsourcing the content. We live in an era where just-about-anyone just-about-anywhere can listen to just-about-anything just-about-any-time.

This is a snapshot of the world in which we live. And as leaders of all political persuasions

argue the increasing necessity of creativity in the modern workplace, arts education has an unprecedented opportunity. What do these realities mean for music in higher education? Which priorities best prepare students for an uncertain future with rules that shift by the day? How can programs remain relevant and sustainable, balancing tradition with innovation?

While there are many potential strategies, one thing is clear: *Change is necessary.* Success tomorrow will not look like it did yesterday.

This Summit is designed as a think tank for music in higher education, involving thought leaders and hungry learners from the full range of disciplines. With a dual focus on *product* and *process*, the purpose is not to arrive at a singular formula to which all institutions should aspire. Quite the opposite. In our postmodern world, there is need for differentiated programs offering a diversity of priorities, experiences, and visions. Just as we encourage students to discover their own unique voice, 21st century music schools have an opportunity to chart quite distinctive paths.

Our goal this weekend is to challenge assumptions, unlock imaginations, celebrate leadership, and build community. We hope you emerge with practical solutions and the courage to dream, as well as excitement about an uncertain but spectacular future that values music and music education as never before.

*David Cutler*

Director, CMS Summit on  
21st Century Music School Design



Heaven University's School of Music is often referred to as a "promised land." Since ther 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 instituon, 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 indential 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!

## Heaven University Executives

President  
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Directors  
Associate Directors

Mist Thorkelsdottir  
Rob Cutietta  
David Cutler  
Mellasenah Morris, Brian Pertl, Keith Ward  
Kay Hoke, Kimberly James, Sheila Woodward

# Friday - WHY Are We Here?

SoM - USC School of Music, 813 Assembly Street, Columbia, SC 29208  
 RH - Recital Hall, 206  
 SP - String Project Building, 851 Park Street, Columbia, SC 29208

8:00	<b>Registration opens</b>	SoM Lobby
9:00	<b>Welcome and Summit Goals</b> Betty Anne Younker	RH
9:15	<b>The Necessity, Impact, and Courage of Change</b> Tayloe Harding The music world is changing, as it always has. After considering the place of our art form in modern American society, this short talk examines how and why the higher education music complex must be more concerned—to its core—with contemporary realities.	RH
9:30	<b>The World that Welcomes Our Graduates (keynote)</b> <i>Facilitator:</i> Tayloe Harding Aaron Dworkin In this inspiring keynote address, Aaron Dworkin provides a glimpse into the performing arts world that is rapidly evolving, and the skillsets required for success. He shares his personal story, and delves into the important role the arts play in society, as well as their associated value and impact on communities.	RH
10:15	<b>Break</b>	
10:30	<b>The Problem with Everything We Believe</b> David Cutler As with anything, our model of music in higher education is based on a series of assumptions. While there is undoubtedly validity to these beliefs, they may also disguise opportunities for progress. How else might we view these perspectives?	RH
11:15	<b>Braver New World</b> Elizabeth Hinckley Whether we like it or not, the times are changing. We can do the same old, same old (and cross our fingers) or be brave and maybe just create a game changer. Consider where your school stands on the “change needed” spectrum and how to plot a way forward that is as unique as your school and its students.	RH
11:45	<b>Lunch (Join us for a lunch sponsored by <i>ArtistWorks</i>)</b> <i>Representative:</i> Patricia Butler	016

# Friday - WHY Are We Here? (cont.)

1:00 **BIG Ideas at a Fast Tempo: VALUES**  
 BIG Idea are 10 minute Ted-/lightning-talk like messages. Each of today’s 24 presentations describes a 21st century learning objective that may be valuable to music students. Of course, no program can do justice to them all, so how might your institution become a leader when addressing a few? A discussion follows the pitches. Attend the session that corresponds with the color on your nametag.

**Black Room** 006

*Facilitator:* Ruth Morrow

1. Arts Culture & Relevance	Alain Barker
2. Communication	Nathan Platte
3. Career/Marketing Skills	Jan Bottomer
4. Cross-Disciplinary Education	Chris Vaneman
5. Teaching Skills	Garik Pedersen
6. Failure	Julie Lyn Barber

**Blue Room** RH

*Facilitator:* Raina Murnak

1. Leadership	Susan de Weger
2. Diverse Musical Exposure	Tim Rice
3. Interdisciplinary Values	Eunjung Choi
4. Financial Literacy	Astrid Baumgardner
5. Technological Fluency	Boja Kragulj
6. Improvisation Across Curriculum	David Rosenboom

**Red Room** SP 206

*Facilitator:* Daniel Adams

1. Community Engagement	Lauren Watkins
2. Advocacy	Mary Luehrsen
3. Creativity, Diversity, & Integration	Ed Sarath
4. Entrepreneurship	Sean Flanigan
5. Critical Thinking	Carla Becker
6. Play	Brian Pertl

**Green Room** 016

*Facilitator:* Delphine Piguet

1. Innovation & BIG Ideas	Jonathan Kuuskoski
2. Multiple Artistic Aptitudes	Christine & Joseph Carucci, Connie Rhoades
3. Networking	Kim Wangler
4. Collaboration	Stuart Sims
5. Legal Issues	Katherine Leo
6. Wellness	Jennifer Roig-Francoll

2:45 Break

## Friday - WHY Are We Here? (cont.)

- 3:00 **Traditional Music Programs: An Analysis** RH  
Nicole Molumby, John Kratus, & David Myers  
Before looking to the future, consider the path that led to our traditional music school paradigm. What factors played a role in getting us to this point?
- 3:45 **Institutions that Have Changed: Vision and Implementation**  
*Moderator:* Lori DeBoy RH  
Shelly Berg, Robert Cutietta, & Mark McCoy  
Leaders from institutions that have undergone significant change initiatives discuss their visions and outcomes.
- 4:45 **Break**
- 5:00 **TeamTime: Degree Objectives**  
Dividing into 12 teams, we begin considering objectives and priorities for new 21st century degrees. See pages 20-26 for your team assignment.
- | TEAM                         | TEAM CHAIR             | ROOM   |
|------------------------------|------------------------|--------|
| <b>BM: Music Performance</b> |                        |        |
| Team 1:                      | Nicole Molumby         | SP 206 |
| Team 2:                      | Mario Pelusi           | SP 219 |
| Team 3:                      | Jennifer Parker-Harley | SP 220 |
| Team 4:                      | Mary Javian            | 232    |
| <b>BM: Music Education</b>   |                        |        |
| Team 5:                      | John Kratus            | 006    |
| Team 6:                      | David Stringham        | 012    |
| Team 7:                      | Maud Hickey            | 040    |
| Team 8:                      | Linda Thornton         | 107    |
| <b>BA: Music</b>             |                        |        |
| Team 9:                      | David Myers            | 016    |
| Team 10:                     | Jeff Nytech            | 201    |
| Team 11:                     | Tracy Cowden           | 220    |
| Team 12:                     | James Parakilas        | 213    |
- 6:20 **Dinner on own**
- 8:00 **Chamber Music Interview** RH  
*Interviewer:* Kevin Gerald  
Claire Bryant & Neil Parsons  
Members of two cutting edge ensembles explore 21st century potential for innovation and community engagement through chamber music.
- 8:30 **Concert: The Fourth Wall Ensemble** RH  
*Ensemble Members:* Hillary Abigana, flute, Neil Parsons, bass trombone, & Greg Jukes, percussion and accordion  
Enjoy a breathtaking, interactive hour-long performance by this hybrid arts ensemble, where musicians are also actors and dancer.

## The Fourth Wall Ensemble

### Concert

Friday, June 3; 8:30pm  
USC School of Music Recital Hall  
813 Assembly Street, Cola., SC



The Fourth Wall explores a new hybrid of the performing arts in which musicians are also dancers and actors. Stretching the boundaries of instrumental performance, The Fourth Wall commissions new interdisciplinary works and reinterprets established repertoire to make music that leaps off the stage.

The Fourth Wall inspires and delights audiences all over the country with their hybrid arts performances in venues ranging from elementary school cafegymnatoriums to performing arts centers to (Le) Poisson Rouge in New York. A favorite at Fringe theatre festivals, the trio has sold out shows in Indianapolis, Minneapolis, and Orlando where they received Patrons' Pick and Critics' Choice awards for their vaudeville-inspired show, "Fruit Flies Like a Banana." The Fourth Wall won the 2014 Savvy Musician in Action

chamber music competition and was presented at the innovative music entrepreneurship retreat as performers and workshop leaders. The Fourth Wall has been featured on five National Flute Association annual conventions with gala performances, recitals, and their audience interactive project, "Mixer." Collaborating with conductor Victoria Gau, The Fourth Wall created an orchestral hybrid arts performance that was premiered with the Capital City Symphony in 2013. In January 2016, The Fourth Wall was invited to participate in the second New Music Gathering, earning a picture in the Wall Street Journal and credit for their "deft choreography."

The Fourth Wall offers workshops, masterclasses, and performances that teach students how to incorporate interdisciplinary performance techniques into their creative work. The trio has been in residence at the Universities of Alaska, South Carolina, and Virginia; presented masterclasses and lectures at the Oberlin Conservatory, Eastman School of Music, and Rice University among others; and performed for various Percussive Arts and Flute Societies. The Fourth Wall is Ensemble-in-Residence for the International Flute Symposium and are teaching artists for Indiana's Arts for Learning program.

Members of The Fourth Wall have attended The Eastman School of Music, Oberlin Conservatory of Music, the Peabody Institute of Johns Hopkins University, Ohio University, Rice University's Shepherd School of Music, and the Boston Conservatory.



# Saturday - WHAT Should We Teach?

SoM - USC School of Music, 813 Assembly Street, Columbia, SC 29208  
 RH - Recital Hall, 206  
 SP - String Project Building, 851 Park Street, Columbia, SC 29208

- 8:30 **Coffee Service**
- 9:00 **The Four Paths to Change** RH  
 Juan Chattah, Mario Pelusi, Rachel Roberts, & Alan Williams  
 When looking to evolve the student experience at your institution, four paths exist, each with unique challenges and potential: 1) re-imagining existing courses, 2) shaping extracurricular experiences, 2) transforming current degrees, and 4) creating new degree programs.
- 10:00 **Cults of Culture** RH  
 Elizabeth Hinckley  
 No change is possible without understanding the culture in which you tinker. As you start to flex your change muscles, new challenges emerge—faculty, staff, board, students, and even alumni may not approve of the new look. What are the ramifications of disruption for your stakeholders and how can you use it to reach your end goal—a thriving, definitive culture?
- 10:30 **Break**
- 10:45 **BIG Ideas at a Fast Tempo: RE-IMAGINED REQUIREMENTS**  
 Today's 24 BIG Ideas focus on innovative approaches that connect one or more 21st century learning objectives to a traditional requirement. A discussion follows the pitches. **Attend the session that corresponds with the color on your nametag.**

## Black Room 006

- Facilitator:* Rick Dammers
- |   |                                |
|---|--------------------------------|
| 1. Studio Businesses                      | Nathaniel Zeisler              |
| 2. Critical Ownership through Theory      | Juan Chattah                   |
| 3. Relevance through Education            | Clint Randles & David Williams |
| 4. Engagement through Ensembles           | Colleen Whidden                |
| 5. Lessons & Juries Re-Imagined           | Deanna Swoboda                 |
| 6. Collaboration through Theory/Ensembles | David Cutler                   |

## Blue Room RH

- Facilitator:* Betty Anne Younker
- |                                       |                   |
|---------------------------------------|-------------------|
| 1. Auditions Re-Imagined              | Ann Marie Stanley |
| 2. Student Run Businesses             | Becky Chappell    |
| 3. Studio Projects                    | Kristen Stoner    |
| 4. Purpose through History & Concerts | Joseph Horowitz   |
| 5. Vernacular Musicianship through Ed | John Kratus       |
| 6. Improvisation through Ensembles    | Carolyn Ott       |

# Saturday - WHAT Should We Teach? (cont.)

## Red Room SP 206

- Facilitator:* James Gutierrez
- |                                      |                    |
|--------------------------------------|--------------------|
| 1. Advising Re-Imagined              | Jennifer Slaughter |
| 2. Innovation through Ensembles      | Kevin Noe          |
| 3. Creative Ownership through Theory | Matthew Shaftel    |
| 4. Career Models through History     | Mark Samples       |
| 5. Internships                       | Tonya Butler       |
| 6. Graduate Projects Re-Imagined     | Kristy Morrell     |

## Green Room 016

- Facilitator:* Michael Alexander
- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Studio Recitals Re-Imagined      | Jennifer Parker-Harley |
| 2. Creativity through Performance   | Heather Taves          |
| 3. Ownership through Ensembles      | Scott Teeple           |
| 4. Technology through Ensembles     | Lance LaDuke           |
| 5. Recitals & Capstones Re-Imagined | Jeff Nytych            |
| 6. Finals Re-Imagined               | Mark Clague            |

- 12:30 **Lunch (Join us for a lunch sponsored by Yamaha)** 016  
*Representative:* Bill Stowman

- 1:45 **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. *Participants should attend the session that most closely resembles their work. If you have multiple roles, the choice of which to attend is yours.*

## Administration 1 006

*Facilitators:* Sue Haug & Wade Weast

## Administration 2 016

*Facilitators:* Todd Queen & John Richmond

## Applied (all genres) RH

*Facilitators:* Heather Taves & John Kennedy

## Education 232

*Facilitators:* David Stringham & Dan Isbell

## Ensembles (large/chamber) 107

*Facilitators:* Kevin Galdi & Brian Doyle

## Entrepreneurship/business 213

*Facilitators:* James Doser & Courtney Blankenship

## Musicology/ethnomusicology 214

*Facilitators:* Ben Binder & Melanie Lowe

## Theory/composition 215

*Facilitators:* Jenny Snodgrass & Greg McCandless

## Saturday - WHAT Should We Teach? (cont.)

- 3:00 Break
- 3:15 **TeamTime 2: Curriculum**  
 Divided into the same 12 teams as Friday, we continue our degree planning by specifying curricular design. See pages 20-26 for your team assignment.
- | TEAM                         | TEAM CHAIR             | ROOM   |
|------------------------------|------------------------|--------|
| <b>BM: Music Performance</b> |                        |        |
| Team 1:                      | Nicole Molumby         | SP 206 |
| Team 2:                      | Mario Pelusi           | SP 219 |
| Team 3:                      | Jennifer Parker-Harley | SP 220 |
| Team 4:                      | Mary Javian            | 232    |
| <b>BM: Music Education</b>   |                        |        |
| Team 5:                      | John Kratus            | 006    |
| Team 6:                      | David Stringham        | 012    |
| Team 7:                      | Maud Hickey            | 040    |
| Team 8:                      | Linda Thornton         | 107    |
| <b>BA: Music</b>             |                        |        |
| Team 9:                      | David Myers            | 016    |
| Team 10:                     | Jeff Nytch             | 201    |
| Team 11:                     | Tracy Cowden           | 220    |
| Team 12:                     | James Parakilas        | 213    |
- 4:45 Break
- 5:00 **TeamTime 3: Fusing Concepts**  
 During this session, the four teams working within each degree area come together, share their visions, and begin designing the ultimate proposal that will be presented to the community on Sunday.
- |  |        |
|--|--------|
| <b>BM: Music Performance (Teams 1-4)</b>   | SP 206 |
| <i>Director: Keith Ward</i>                |        |
| <i>Associate Director: Kimberly James</i>  |        |
| <b>BM: Music Education (Teams 5-8)</b>     | 006    |
| <i>Director: Mellasenah Morris</i>         |        |
| <i>Associate Director: Sheila Woodward</i> |        |
| <b>BA: Music (Teams 9-12)</b>              | 016    |
| <i>Director: Brian Pertl</i>               |        |
| <i>Associate Director: Kay Hoke</i>        |        |

## Saturday - WHAT Should We Teach? (cont.)

- 6:30 **Leadership Dinner/Planning**  
 Directors, associate directors, and team chairs meet to finalize their degree proposals, over dinner.
- |                       |     |
|-----------------------|-----|
| BM: Music Performance | 201 |
| BM: Music Education   | 220 |
| BA: Music             | 213 |
- 6:30 **On Own For the Evening**  
 Individuals without a team leadership role are on their own for the evening. Visit one of Columbia's fine restaurants with colleagues or enjoy some alone time to reflect.



We're proud to be cultivating the next generation of artists. There's excitement in the air at Colorado Mesa University, western Colorado's artistic and cultural center. If you have a passion for the arts, we have the opportunity for you to succeed.

**COLORADO MESA UNIVERSITY**  
 DEPARTMENT OF MUSIC

 [coloradomesa.edu/music](http://coloradomesa.edu/music)

# Sunday - HOW Do We Make This Change Happen?

Copenhagen Band Hall - 326 Sumter Street, Columbia, SC 29208  
(Parking available or a 20-minute walk from the School of Music)

- 8:30 **Coffee Service**
- 9:00 **Elephants, Dinosaurs, and Dragon Slayers** CBH 108  
*Moderator:* Mark Clague  
Jeff Nytech, William May, & Mary Ellen Poole  
What are the major obstacles to change in music higher education, and how might we overcome them? A panel of leaders discusses their experiences and strategies.
- 10:00 **Getting Your Leadership Mojo** CBH 108  
Mark Rabideau  
Whether positioned as a newly minted faculty member, tenure-secured full professor, or old guard Dean, we each are gifted the opportunity to lead the next generation of musicians down paths not yet forged, side-by-side navigating the messy, fertile spaces of the 21st-Century Musician.
- 10:15 **Break**
- 10:30 **21st Century Degrees Unveiled** CBH 108  
Team leaders share their new degree proposals with three respondents and the entire community.  
*President:* Mist Thorkelsdottir  
*Provost:* Rob Cutietta  
*Mayor:* Tayloe Harding  
*Performance Director:* Keith Ward  
*Education Director:* Mellasenah Morris  
*BA Director:* Brian Pertl
- 11:30 **It's All About Process** CBH 108  
Elizabeth Hinckley  
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.
- 12:30 **Lunch** Outside  
Join us for a lunch sponsored by the **National Association of Music Merchants (NAMM) Foundation**.  
*Representative:* Mary Luehrsen

- 1:45 **First Hand Lessons on the Change Process**  
Deans and faculty who have led significant change initiatives describe the processes they employed, highlighting what worked and lessons learned. Black and Blue name tags attend Panel A, Blue and Green attend Panel B.
- Panel A** CBH 108  
*Moderator:* Lori DeBoy  
Robert Cutietta  
David Cutler  
Brian Pertl
- Panel B** CBH 105  
*Moderator:* Betty Anne Yonker  
Shelly Berg  
Bill Gustafson  
Alan Williams
- 3:00 **Break**
- 3:15 **Your 21st Century Music School: Next Steps** CBH 108  
David Cutler & Betty Anne Yonker  
Alas, our Summit is quickly coming to an end. But before we disperse, consider what lessons you can bring home, both personally and to your institution.
- 4:00 **Event finish**

## ACKNOWLEDGEMENTS

An event of this magnitude would not be possible without the wisdom, leadership, and hard work of many people. Thank you to **Robby Gunstream** and **Betty Anne Yonker** for even entertaining the notion of this Summit; **Tayloe Harding** for his inspirational leadership; **Meredith Buttler** for her logistical support and graphic design savvy; **Jeff Vaughn** and the Summit staff for their attention to detail; the **Steering Committee** for generous assistance at every step; **Elizabeth Hinckley** for her uncommon guidance; **Aaron Dworkin** and all Summit contributors for being fearless explorers; **Cliff Leaman**, **Laveta Gibson**, and the entire **Carolina crew** for going the extra mile; **Beth Mast**, **Tom Cook**, **David Royce** for capturing the action in photos; and the **CMS family** for all you do to support music in higher education; and especially **YOU**—faculty, administrators, Summit attendees—for your tireless commitment to tradition, innovation, art, education, relevance, and ideas. The work you do day in and out truly makes a difference.



<b>Unique Degree Philosophy</b>	<b>Applied</b>
<p style="text-align: center;"><b>Learning Objective A</b></p> <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 15%;">A</div> <div style="border: 1px solid black; padding: 5px; width: 40%;">Why this is important</div> </div>	#
<p style="text-align: center;"><b>Learning Objective B</b></p> <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 15%;">B</div> <div style="border: 1px solid black; padding: 5px; width: 40%;">Why this is important</div> </div>	#
<p style="text-align: center;"><b>Learning Objective C</b></p> <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 15%;">C</div> <div style="border: 1px solid black; padding: 5px; width: 40%;">Why this is important</div> </div>	#
<b>Admittance</b>	#

<b>Ensembles</b>	<b>Musical Skills</b>	<b>Music History</b>
#	#	#
<p style="text-align: center;"><i>Orchestrate as if you were a millionaire...</i></p> <hr style="width: 80%; margin: 10px auto;"/> <hr style="width: 80%; margin: 10px auto;"/> <p style="text-align: center;">Degree Title</p> <p style="text-align: center;">120 / 124 credits • 8 semesters (__ academic • __ music)</p>		<b>Life/Career Skills</b>
<b>Electives</b>		#
CMS Summit on 21st Century Music School Design  <b>Degree Canvas</b>	<b>Academic Core</b>	<b>Capstone</b>
	#	#

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The  
**NAMM**<sup>®</sup>  
Foundation

is a proud to sponsor  
The College Music Society's  
2016 Summit on  
21<sup>st</sup> Century Music School  
Design

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1887 Reed Organs  
1900 Upright Piano  
1922 Phonograph

1887  
1902 Grand Pianos  
1903 Wood Furniture  
1914 Harmonicas

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1977 NS-10M Speakers  
1979 PS1 Portable Keyboard  
1981 K-1 Robot  
1983 DX7 Synthesizer  
1987 WX7 MIDI Wind Controller  
1990 QY10 Sequencer  
1993 VL Synthesizer  
2009 AvantGrand N3  
2014 U1TA TransAcoustic  
2016 Revstar Guitars  
2016 Montage Synthesizer

1954 Hi-Fi Player  
1967 D20 and D30 Acoustic Drums  
1968 Horns  
1974 CSY-1 Synthesizer  
1975 PM-1000 Mixing Console  
1983 Clavinova YP-30 Digital Piano  
1982 Disklavier  
1986 DSP-1 Digital Signal Field Processor  
1997 SV-100 Silent Violin  
2005 DTXPLORER Electronic Drums  
2010 CFX Grand  
2011 THR5/THR10 Guitar Amplifiers  
2015 TF Digital Consoles  
2015 Reface Synthesizers

## Who's Here:

Team	Name	Institution	State
9	Hilary Abigana	The Fourth Wall	MA
7	Daniel C. Adams	Texas Southern University	TX
1	Philip Adamson	University of Windsor	Canada
8	Peter Alexander	University of North Carolina, Greensboro	NC
2	Michael Alexander	University of Northern Colorado	CO
12	Virginia Allen	Columbia University	NC
5	Dennis AsKew	University of North Carolina, Greensboro	NC
5	Julie Lyn Barber	Western Kentucky University	IN
7	Alain Barker	Indiana University	IN
11	Ashley Barret	University of North Carolina, Greensboro	NC
9	Astrid Baumgardner	Yale University	CT
2	Carla Becker	Delaware State University	DE
10	Stuart Benkert	University of Tennessee at Chattanooga	TN
1	Joe Bennett	Boston Conservatory	MA
1	Shelton Berg	University of Miami	FL
3	John Berners	University of Indianapolis	IN
2	Benjamin A. Binder	Duquesne University	PA
4	Scott E. Blankenbaker	Riverland Community College	MN
4	Courtney Blankenship	Western Illinois University	IL
4	Jan Bottomer	McGill University	Canada
4	Don Bowyer	Arkansas State University	AR
5	Gary Brandes	University of Missouri-St. Louis	MO
9	Karen Bryan	University of South Florida	FL
6	Claire Bryant	self/Decoda	NY
5	Patricia Butler	ArtistWorks, Inc	CA
11	Tonya Butler	Minnesota State University-Mankato	MN
8	Nanette Canfield	Baldwin Wallace University	OH
1	Christine Carucci	Eastern Kentucky University	KY
8	Joseph Carucci	Eastern Kentucky University	KY
3	Jason Caslor	Arizona State University	AR
1	Rebecca Chappell	Anderson University	IN
8	Juan Chattah	University of Miami	FL
4	Adrian Childs	University of Georgia	GA
3	Eunjung Choi	Clafin University	SC
9	Mark Clague	University of Michigan	MI

## Who's Here:

Team	Name	Institution	State
11	Brenda Clark	University of Indianapolis	IN
10	Russell Cooper	Jaffe Holden Acoustics, Inc.	CT
4	Andrew Cooperstock	University of Colorado-Boulder	CO
7	Kathleen Corcoran	University of Alberta	Canada
5	Duane Cottrell	University of Delaware	DE
4	Monte Coulter	University of Tennessee at Chattanooga	TN
11*	Tracy E. Cowden	Virginia Polytech Inst & St University	VA
1	Travis Cross	University of California-Los Angeles	CA
6	John Cuciurean	University of Western Ontario	Canada
Exec	Robert A. Cutietta	University of Southern California	CA
Exec	David Cutler	University of South Carolina-Columbia	SC
10	Richard J. Dammers	Rowan University	NJ
12	Lori DeBoy	University of Maryland - College Park	MD
8	Madison Dell	University of Tennessee at Chattanooga	TN
9	Darcy DeLoach	University of Louisville	KY
3	Karin Di Bella	Brock University, Department of Music	Canada
6	James Doser	Eastman School of Music	NY
9	Brian Doyle	Crane School of Music - SUNY Potsdam	NY
6	Aaron Dworkin	University of Michigan	MI
4	Joseph Eller	University of South Carolina-Columbia	SC
3	Mark Engebretson	University of North Carolina, Greensboro	NC
2	Jeff Ensign	University of North Carolina, Greensboro	NC
7	Donna Fairbanks	Utah Valley University	UT
4	Therese Fassnacht	Mount St. Mary's College	CA
2	Sean Flanigan	Colorado Mesa University	CO
9	Jonathan Fohrman	MiraCosta College	CA
2	French Forbes	Yamaha Corporation of America	AL
1	Kevin Gerald	University of North Carolina, Greensboro	NC
4	Jane C. Girdham	Saginaw Valley State University	MI
9	John Graulty	Cabrillo College	CA
6	William Green	Lee University	TN
9	Elizabeth Gunlogson	University of New Hampshire	NH
11	Bill Gustafson	The New School	NY
5	James Gutierrez	University of California, San Diego.	CA
Exec	Taylor Harding	University of South Carolina-Columbia	SC



## Who's Here:

Team	Name	Institution	State
2	Darryl Harper	Virginia Commonwealth University	VA
7	Lee Harris	University of Tennessee at Chattanooga	TN
5	Sue Haug	Pennsylvania State University	PA
11	Jeff Hellmer	University of Texas - Austin	TX
1	Jeff Hennessy	Acadia University	Canada
8	Janet Heukeshoven	St Marys University of Minnesota	MN
7*	Maud Hickey	Northwestern University	IL
6	Martha F. Hilley	University of Texas-Austin	TX
Exec	Elizabeth Hinckley	DefCult	CA
Exec	S. Kay Hoke	Gettysburg College	PA
8	Joseph Horowitz	PostClassical Ensemble	NY
9	Robert Hutchinson	University of Puget Sound	WA
7	Michael Ibrahim	West Virginia University	WV
4	Eric Isaacson	Indiana University	IN
5	Dan Isbell	Ithaca College	NY
Exec	Kimberly James	University of Montana	MT
4*	Mary Javian	The Curtis Institute of Music	PA
12	Kristin Jensen	University of Texas - Austin	TX
6	Cynthia Johnston Turner	University of Georgia	GA
2	Greg Jukes	The Fourth Wall	MA
2	Brian Justison	Millikin University	IL
12	Peter Jutras	University of Georgia	GA
2	John Kennedy	California State University, Los Angeles	CA
1	Geraldi Kevin	University of North Carolina, Greensboro	NC
11	Akilah Kidd	Alabama State University	AL
10	Kwang-Wu Kim	Columbia College Chicago	IL
8	Kristian Klefstad	Belmont University	TN
3	Ray Knapp	University of California-Los Angeles	CA
1	Toby Koenigsberg	University of Oregon	OR
4	Boja Kragulj	Wi-Fi Music School	IL
5*	John Kratus	Michigan State University	MI
3	Jonathan Kuuskoski	University of Michigan	MI
7	Lance LaDuke	Carnegie Mellon	PA
12	Heather Landes	Arizona State University	AR

## Who's Here:

Team	Name	Institution	State
10	Jonathan R. Latta	University of the Pacific	CA
6	Eric Lau	University of New Mexico	NM
3	Timothy Leasure	Ohio State University	OH
5	Katherine Leo	Ohio State University	OH
3	John Lindberg	Minnesota State Univ-Mankato	MN
2	Kimcherie Lloyd	University of Louisville	KY
11	Melanie Lowe	Vanderbilt University	TN
11	Steve Loza	University of California-Los Angeles	CA
12	Mary Luehrsen	NAMM Foundation	NY
11	Edward Maclary	University of Maryland	MD
6	Roger Mantie	Arizona State University	AR
4	Kyle Martin	Worcester State University	MA
1	Lissa May	Indiana Univ-Bloomington	IN
11	Will May	Baylor University	TX
11	Greg McCandless	Appalachian State University	NC
9	Mark McCoy	Depauw University	IN
11	John McKay	University of South Carolina	SC
12	Jonathan McNair	University of Tennessee at Chattanooga	TN
4	Brian McWhorter	University of Oregon	OR
7	Jenny Mileski	University of Colorado Boulder	CO
1*	Nicole Molumby	Boise State University	IN
8	Robin Moore	University of Texas - Austin	TX
4	Linda Moorhouse	University of Illinois at Urbana-Champaign	IL
6	Kristy Morrell	University of Southern California	CA
Exec	Mellasenah Morris	Peabody Institute of JHU (retired)	MD
7	Ruth E. Morrow	Midwestern State University	TX
9	Susan Mueller	University of Nevada-Las Vegas	NV
10	Raina Murnak	University of Miami	FL
3	Scott Murphy	University of Kansas	KS
9*	David E. Myers	University of Minnesota-Twin Cities	MN
10	Clint Needham	Baldwin Wallace University	OH
10	Silvan Negrutiu	Millikin University	IL
9	David Neiweem	University of Vermont	VT
5	Matt Nelson	University of Louisville	KY

## Who's Here:

Team	Name	Institution	State
5	Vu Nguyen	University of Indianapolis	IN
10	Kevin Noe	Michigan State University	MI
12	Brett Nolker	University of North Carolina, Greensboro	NC
10*	Jeffrey Nyth	University of Colorado-Boulder	CO
7	Carole Ott	University of North Carolina, Greensboro	NC
1	Stephen Page	University of Texas - Austin	TX
10	Kathleen Panoff	University of Texas - Austin	TX
8	Jeffrey Pappas	University of Tennessee	TN
12*	James Parakilas	Bates College	ME
12	Joe Parillo	University of Rhode Island	RI
3*	Jennifer Parker-Harley	University of South Carolina	SC
5	C. Neil Parsons	The Fourth Wall	MA
6	Garik Pedersen	Eastern Michigan University	MI
2*	Mario Pelusi	Illinois Wesleyan University	IL
12	John Pennington	Augustana University	SD
Exec	Brian Pertl	Lawrence University	WI
6	Leila Pertl	Lawrence University	WI
10	Delphine Piguet	The University of Oklahoma	OK
5	Stephen Plate	Kennesaw State University	GA
1	Nathan Platte	University of Iowa	IA
5	Susan Plemons	Cedarville University	OH
11	Amy Pollard	University of Georgia	GA
6	Mary Ellen Poole	University of Texas - Austin	TX
2	Beth Porter	Cedarville University	OH
5	Todd Queen	Louisiana State University	LA
6	Mark Rabideau	DePauw University	IN
7	Aaron Ragsdale	South Dakota State University	SD
8	Clint Randles	University of South Florida	FL
11	Fred Rees	Purdue University Indianapolis	IN
10	Connie Rhoades	Eastern Kentucky University	KY
6	Adam Ricci	University of North Carolina, Greensboro	NC
7	Timothy Rice	University of California-Los Angeles	CA
11	John Richmond	University of Nebraska-Lincoln	NE
5	Rachel Roberts	New England Conservatory	MA

## Who's Here:

Team	Name	Institution	State
3	Dan Rodowicz	Yamaha Corporation of America	CA
3	Jennifer Roig-Francoli	Cincinnati College	OH
2	Francois Rose	University of the Pacific	CA
7	David Rosenboom	California Institute of the Arts	CA
12	David Royce	University of Tennessee, Knoxville	TN
4	Michael W. Rushing	Mississippi College	MS
12	Mark C. Samples	Central Washington University	WA
3	Jocelyn Sanders	University of Tennessee at Chattanooga	TN
2	Ed Sarath	University of Michigan	MI
5	Patrick Schmidt	University of Western Ontario	Canada
8	Nico S. Schuler	Texas State University-San Marcos	TX
1	Matthew Shaftel	Westminster College of the Arts	NJ
8	Stuart Sims	California State University, Stanislaus	CA
10	Jennifer Slaughter	Spokane Symphony	WA
11	Chad Sloan	University of Louisville	KY
2	Jennifer Snodgrass	Appalachian State University	NC
12	Aidan L. Soder	University of Missouri-Kansas City	MI
9	Ted Solis	Arizona State University	AR
7	Greg Springer	University of South Carolina	SC
9	Ann Marie Stanley	Eastman School of Music	NY
10	Kristen L. Stoner	University of Florida	FL
12	Nancy Strelau	Nazareth College	NY
6*	David Stringham	James Madison University	VA
7	Deanna Swoboda	Arizona State University	AR
9	Heather Taves	Wilfrid Laurier University	Canada
4	Scott Teeple	University of Wisconsin, Madison	WI
3	Martha Thomas	University of Georgia	GA
Exec	Mist Thorkelsdottir	Iceland Academy of the Arts	Iceland
8	Neil Thornock	Brigham Young University	UT
8*	Linda Thornton	Pennsylvania State University	PA
9	Jeff Torbert	Acadia University	Nova Scotia
3	Robert Tucker	Hardin-Simmons University	TX
6	Scott Turpen	University of Wyoming	WY
5	Wendy Valerio	University of South Carolina	SC

# Who's Here:

Team	Name	Institution	State
2	Susan Van Vorst	Baldwin Wallace University	OH
1	Chris Vaneman	Petrie School of Music at Converse College	SC
10	Margaret Walker	Queen's University	Canada
4	Krista Wallace-Boaz	University of Louisville	KY
6	Kim Wangler	Appalachian State University	NC
Exec	Keith Ward	University of Puget Sound	WA
8	Jessica Warren	Boston University	MA
2	Mihoko Watanabe	Ball State University	IN
3	Lauren Watkins	Newberry College	SC
11	Wade Weast	Georgia State University	GA
10	Michael Weber	North Dakota State University	ND
8	Susan de Weger	Notable Values	Australia
7	Colleen Whidden	University of Calgary	Canada
12	Jacob Will	University of South Carolina-Columbia	SC
8	Alan Williams	University of Massachusetts Lowell	MA
1	Benjamin Williams	Mississippi College	MS
3	David Williams	University of South Florida	FL
12	Diane Winder	Eastern Michigan University	MI
Exec	Sheila Woodward	Eastern Washington University	WA
12	Sandy Yang	Cedarville University	OH
1	Tammy Yonce	South Dakota State University	SD
1	Charles Young	Baldwin Wallace University	OH
7	Betty Anne Younker	University of Western Ontario	Canada
10	Nathaniel Zeisler	The Colburn School	CA

\* indicates team leaders

## SUMMIT STEERING COMMITTEE

Claire Bryant (strings/chamber music), Meredith Buttler (project assistant), Becky Chappell (music business and industry), Juan Chattah (music theory and composition), Mark Clague (music history and ethnomusicology), David Cutler (Summit director), Kevin Geraldi (large ensembles), Tayloe Harding (host), Mark McCoy (administration), Jeff Nytech (music entrepreneurship and community engagement), Jennifer Parker-Harley (winds/keyboards/percussion), David Stringham (music education), Betty Anne Younker (College Music Society president).



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# Presenters

## Keynote Address - Aaron Dworkin



Named a 2005 MacArthur Fellow and President Obama's first appointment to the National Council on the Arts, Aaron P. Dworkin serves as dean of the University of Michigan's School of Music, Theatre & Dance. He is also the founder of The Sphinx Organization, the leading national arts organization for transforming lives through the power of diversity and the arts. A multi-media performing artist, author, social entrepreneur, artist-citizen, and educator, he continually receives extensive national recognition for his leadership and service to communities. His memoir titled *Uncommon Rhythm: A Black, White, Jewish, Jehovah's Witness, Irish Catholic Adoptee's Journey to Leadership* was released through Aquarius Press.

## "Change" Expert - Elizabeth Hinckley



Elizabeth Hinckley passionately believes dynamic cultures make great organizations and better lives. As the founder of DefCult, she designs and leads large-scale initiatives and workshops related to change, project and process development, crisis communications and "intrapreneurship." She is currently developing a 100-institution arts initiative with Seattle's public library and art museum. A classically trained musician, Elizabeth has worked at the intersection of the arts and communications for over twenty years. She served as Director of Public Relations for Atlantic Records and then the Los Angeles Philharmonic Association, where she oversaw the opening of Walt Disney Concert Hall.

# Presenters

## Program Director - David Cutler



David Cutler balances a varied profile as a jazz and classical composer, pianist, educator, arranger, author, speaker, and director of the world's premier experiential arts entrepreneurship workshop The SAVVY Musician in Action. His books on career, income, and impact models, *The Savvy Musician* and *The Savvy Music Teacher*, have influenced a generation of musicians from across the globe. Cutler organizes this Summit as the Chair of the CMS Committee on Music Entrepreneurship Education. He serves as the University of South Carolina's Director of Music Entrepreneurship.

## Presenter Bios

**Hilary Abigana**, flutist of The Fourth Wall, is at home as a soloist as well as a chamber musician. She was the winner of the 2008 Byron Hester Young Artist Competition, was a silver medalist at the 2008 Fischhoff Competition, and a silver medalist at the 2014 Midwest Fleadh Cheoil Céilí Band Competition. She has performed at numerous National Flute Association conventions, including three gala performances. She is on faculty at Flook Fire in Texas, co-founded the Irish Arts Academy of Indianapolis, and continues to inspire young flutists with her hybrid arts performances. BM/PC, Eastman; MM, Rice. [hilaryabigana.com](http://hilaryabigana.com)

**Daniel Adams** is a Professor of Music at Texas Southern University in Houston. He currently serves as the College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. Adams has served as a panelist and lecturer nationally and internationally. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, Albany, Potenza, and Summit Records.

**Michael Alexander** is the new Director of the School of Music at the University of Northern Colorado. From 2004-2015 he served as Director of Orchestras at Kennesaw State University and Music Director of the Georgia Symphony Orchestra. He was also the Interim Director of the School of Music at KSU from 2013-2015. As a guest conductor he has performed in Russia, Europe and at various places in the United States.



## Presenter Bios

**Julie Lyn Barber** is Assistant Professor of Musical Theatre at Western Kentucky University. She has performed with many theatre companies, as well as with the Portland and Dayton Opera Associations. She performs regularly as a soprano soloist, specializing in Baroque repertoire. She has directed for the Bloomington Early Music Festival and Marjorie Lawrence Opera Theatre, and is currently music directing “All Shook Up” at The Round Barn Theatre in Nappanee Indiana. She holds a Master of Music degree from Southern Illinois University at Carbondale, and Doctor of Arts degree from Ball State University.

**Alain Barker** career includes arts organization development, arts policy research, communications and marketing, teaching and performance. In 2014, he was appointed director of entrepreneurship and career development at the IU Jacobs School of Music and has developed a program that weaves together services of his office, undergraduate and graduate academic offices, and individual departments. As director of marketing and publicity for the school from 2004-14, he led rebranding efforts, developed multiple communications platforms, and integrated social media into school life. Alain spent ten years as executive director of the Bloomington Early Music Festival and has an extensive flute performance career.

**Astrid Baumgardner**, a lawyer and career coach specializing in music career entrepreneurship and arts leadership, teaches and heads the Office of Career Strategies at the Yale School of Music. Through her coaching company, Astrid Baumgardner Coaching + Training, she also works with professional musicians, arts leaders and creative business professionals. Ms. Baumgardner is a frequent guest lecturer at conservatories, music festivals and arts leadership programs and writes a popular blog on career entrepreneurship at [www.astridbaumgardner.com/blog](http://www.astridbaumgardner.com/blog). A champion of new music, Ms. Baumgardner is the past Board Chair and CO-Chair of the American Composers Orchestra and Board Chair of So Percussion.

**Carla Becker** serves as the Coordinator of Music Education at Delaware State University where she aligns National, State, and University standards. She teaches History of African American Music, Piano Lab, Percussion, University Seminar, Music Education courses, World Music, and World Rhythm Ensemble. She received her Doctorate of Music Education from Teachers College, Columbia University after teaching 17 years, K-12 in Washington State. While teaching, she received her master’s degree in Percussion Performance with an emphasis in Ethnomusicology from the University of Washington. This led Dr. Becker to pursue field research in Cote D’Ivoire (2014), Ghana, (2000) and Jamaica (1999).

**Shelton “Shelly” Berg** is Dean of the Frost School of Music at the University of Miami, where he has overseen groundbreaking curricular innovation. A four-time GRAMMY nominee, Berg has recorded and performed with Gloria Estefan, Renee Fleming, KISS, Steve Miller, Chicago, The Count Basie Orchestra, The Royal Philharmonic Orchestra, etc., He has composed for network television series and major studio motion pictures. Shelly’s 2006 CD, “Blackbird” reached #1 in US jazz radio, receiving Album and Artist of the Year nominations. The author of numerous educational texts, Shelly was named by the Los Angeles Times as one of three “Educators for the Millennium”.

## Presenter Bios

**Benjamin Binder** is Associate Professor of Music at Duquesne University. As a musicologist, his research interests include art song (especially the Lied), German Romanticism, and performance studies. He has published in Nineteenth-Century Music Review, Current Musicology, JAMS, and Rethinking Schubert (Oxford). He also served as a scholar and writer for Thomas Hampson’s Song: Mirror of the World program on the WFMT Radio Network. As a collaborative pianist, he directs the Song Scholarship and Performance Program at the Vancouver International Song Institute and the Pittsburgh Song Collaborative. He holds a Ph.D. in musicology from Princeton University and an M.M. in piano performance from Washington University.

**Courtney Blankenship**, B.S. in Marketing (Miami of Ohio), M.A. in Arts Administration (Indiana University), joined Western Illinois University in 2008 as Director of Music Business in the School of Music. She is a current board member of MEIEA (Music and Entertainment Industry Educators Association). A pianist and ballet dancer, Courtney has held positions in public relations/marketing at the Bloomington Convention & Visitors Bureau, the Indiana University School of Music’s Publicity Office and Musical Arts Center Box Office, as a grant administrator for Sponsored Projects at Western Illinois University, and co-editor of a 501(c)3 parenting publication she co-founded in 2006.

**Claire Bryant** New York City-based cellist, enjoys an active and diverse career as a leading performer of chamber music, contemporary music, and the solo cello repertoire. She is a founding member of the acclaimed chamber music collective, Decoda - an Affiliate Ensemble of Carnegie Hall, and performs regularly with Novus NY, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, and Ensemble ACJW.

**Patricia Butler** Former flute student of the late Julius Baker and Pennsylvania State University alum (’83), Patricia has been on the executive team at ArtistWorks in Napa, California since it’s founding with her husband David Butler in 2008. Responsible for the firm’s financial and business model, Patricia has also recruited 30 performance luminaries in multiple genres who are eager to pass on their teaching legacy through online Video Exchange Learning®. Her lifelong classical music training helped to structure the formidable music instruction curricula at the core of ArtistWorks’ online learning concept. Patricia is a Napa Valley vintner of Cabernet Franc.

**Tonya Butler**, J.D., LL.M. is a multi-talented speaker, teacher, author and consultant. She is a seasoned veteran of the music industry with more than 15 years of experience as an entertainment attorney and record label executive. She holds a Juris Doctorate from California Western School of Law and a Master of Laws in Entertainment and Media from Southwestern University School of Law/Fitzwilliam College, Cambridge, England. Her 12 plus years of teaching experience includes music law and industry courses at The Los Angeles Film School, Middle Tennessee State University, the University of Memphis and the Cecil C. Humphreys School of Law.



## Presenter Bios

**Christine Carucci** is an Assistant Professor of Music at Eastern Kentucky University where she serves as music education faculty, applied bassoon instructor, and Graduate Coordinator/Online Programs Coordinator for the ECU School of Music. Prior to her appointment at ECU, she held positions teaching music at St. Cloud State University, served as a consultant for the Perpich Center for Arts Education, and taught instrumental and general music in K-12 settings. She has obtained certification in Orff-Schulwerk, Cognitive Coaching, and Kodaly pedagogy, and has presented and performed at several international and national conferences for music and music education.

**Joseph Carucci**, saxophonist, composer, and educator, serves as an Assistant Professor of Music and Director of Music Industry at Eastern Kentucky University (EKU). Prior to his appointment at ECU, he taught at Lincoln Memorial University, the University of Minnesota-Morris, and Transylvania University as well as classroom and instrumental music in California, Kentucky, Massachusetts, and New York. He has performed and recorded throughout the United States, Canada, Japan, and China. Many of his compositions are available through Walrus Publishing, Jazz Lines Publications, and have been used on Pioneer Public Television for various programs

**Rebecca Chappell** is Director of Music Business Studies at Anderson University in Anderson, Indiana. She is founder and director of Anderson University's Orangehaus Records, Orangehaus Publishing, Orangehaus Entertainment, and Orangehaus Music Business Camp for high school students. Chappell was the first recipient of the "Music Business Educators Award" from EMI Music Group in recognition for her innovative pursuit of student career development. She served twelve years on the board of the Music & Entertainment Industry Educators Association (MEIEA), including two terms as president. Chappell is also a "first call" studio musician in Indianapolis and active clarinetist soloist.

**Juan Chattah** is Assistant Professor of Music Theory and Composition at University of Miami - Frost School of Music. As music theorist, his research interest concerns two widely different areas of knowledge: the application of models drawn from cognition, linguistics, and critical theory to the analysis of film music, and the exploration of innovative pedagogical paradigms informed by methodological advances in disciplines not related to music. Recent research has been presented internationally, and his scholarship has been published by Oxford University Press, McGraw Hill, Rowman and Littlefield, SAGE Reference, and Hayden McNeil.

**Eunjung Choi**, a native of Seoul, South Korea, currently serves as Assistant Professor of Piano and Coordinator of Keyboard Studies at Claflin University in Orangeburg, South Carolina. Her research interests include topics such as multicultural music performance and teaching strategies, curriculum development to integrate music and English language learning, and administration of music in higher education. She holds degrees from the University of South Carolina, Ball State University, and Dongduk Women's University in Seoul, South Korea. In addition, she completed a Management Development Program at the Harvard University Graduate School of Education.

## Presenter Bios

**Mark Clague**, Ph.D. serves as Associate Professor of Musicology, American Culture, African American Studies, Non-Profit Management, and Entrepreneurship at the University of Michigan School of Music, Theatre & Dance, where he directs the U-M Gershwin Initiative and its George and Ira Gershwin Critical Edition and is the founding Director of Career Services and Entrepreneurship for the school's new professional development program—EXCEL [Excellence in Entrepreneurship, Career Empowerment, and Leadership]. His research includes a nationally recognized exploration of the cultural transformation of the U.S. national anthem "The Star-Spangled Banner."

**Tracy Cowden's** professional life centers around making music with others, whether in duos, chamber music, or orchestral settings. As associate professor of piano and vocal coach at Virginia Tech, she shares her love of ensemble music through frequent performances with visiting artists and colleagues, and by mentoring undergraduates in solo and collaborative performance. Cowden is the chair of the music program in the School of Performing Arts at Virginia Tech, where she has been honored for her work as a teacher with a Certificate of Teaching Excellence. She holds degrees from the Eastman School of Music and Western Michigan University.

**Robert Cutietta** is Dean of both the Thornton School of Music and the Kaufman School of Dance at the University of Southern California in Los Angeles. Under his 14 years of leadership, the Thornton School has experienced phenomenal and fundamental expansion with innovative new degrees in music education, arts journalism, arts leadership, undergraduate choral music, and groundbreaking degrees in popular music performance, songwriting, and music production. He is also a prolific author with five books to his credit and multiple invited chapters and articles. Unfortunately no one seems to read any of them which makes him sad.

**Rick Dammers** (B.MEd. Northwestern University; M.MEd. University of Illinois; Ph.D. University of Illinois) is an Associate Professor of Music Education and Chair of the Music Department at Rowan University. He teaches courses in instrumental and technology-based music education, as well as the Exploring Medicine through Musical Composition selective course at Cooper Medical School at Rowan University. In addition to serving as chairperson, Rick also leads the university level Tenure and Recontracting Committee and serves on the Board of Directors for the College Music Society and the New Jersey Music Educators Association.

**Lori DeBoy** serves as the Associate Director for Administration in the University of Maryland School of Music. She holds a masters degree in Education Policy, (emphasis in Higher Education and Leadership); Two Bachelor of Arts Degrees, (Secondary Education and History); and a Performance Diploma in Piano Studies from the Preparatory Department of The Peabody Conservatory. She has been employed in the Employee Relations division at Georgetown University, has taught Social Studies in the Prince George's County Maryland Public School System, and has served as a Director of Music at various churches in the greater Baltimore-Annapolis region.

## Presenter Bios

**Jim Doser** is an educator, administrator, musician and entrepreneur. As Director of the Institute for Music Leadership at Eastman, he has developed the Eastman Career and Leadership Certificate: Online and The Eastman Case Studies. Doser teaches classes in Entrepreneurial Thinking, Career Skills, and Leadership Issues in Music. For twenty years he was co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Doser received a BM (MUE) and MM (Jazz), and the Performer's Certificate from Eastman, and is recipient of the Smithsonian Award in Education for his work on the Smithsonian's exhibit The Jazz Age in Paris.

**Brian Doyle** joined the Crane School of Music faculty as Director of Bands in 2006. He conducts the Crane Wind Ensemble and Symphonic Band, and also teaches courses in conducting. A Michigan native, he holds degrees from M.S.U and Michigan. Dr. Doyle's former teaching posts include faculty positions at Indiana University, The University of North Carolina - Chapel Hill, Duke University, and as a public school music educator in Imlay City, MI. He also served in the U.S. Air Force as a bandsman in the 745th A.F. Band - Glenn Miller's "Mighty 8th Air Force Band" during WW II.

**Sean Flanigan** is a Coleman Foundation Faculty Entrepreneurship Fellow, directs the music business program at Colorado Mesa University and is Artistic Director of MusicSpark. His extensive career as a professional trombonist and conductor includes multiple invitations to work with the legendary Venezuelan El Sistema program and many guest artist appearances nationally and internationally. The study of and focus on music entrepreneurship curriculum development has been his primary area of professional development for the last decade. Dr. Flanigan welcomes the opportunity to share ideas to help transform music school training to meet the demands of today's music marketplace.

**Kevin Gerald** is Associate Professor of Conducting and Director of Orchestral Activities at the University of North Carolina at Greensboro. In addition to regular appearances as a guest conductor and clinician, he has recorded several compact discs on the Centaur and Equilibrium labels and published articles that have appeared in the Music Educators Journal, The Journal of Band Research, The WASBE Journal, and The Instrumentalist. Dr. Gerald holds degrees from the University of Michigan and Illinois Wesleyan University, and is a recipient of the Thelma A. Robinson Award, an award given biennially by the Conductors Guild.

**William Gustafson** currently serves as Associate Dean for Academic Affairs at the Mannes School of Music. As the Associate Dean he is deeply involved with faculty and curricular development, strategic planning, outcomes assessment, faculty recruitment, and enrollment management. An award-winning stage director and teacher his work has been praised by the Denver Post as "a success in every way," by The Boston Globe for staging that was "lively, amusing, and well worked out," and as having showed "a well-judged sense of theater" by Opera News. He has held positions at the New England Conservatory of Music, the University of Colorado at Boulder, and Long Island University.

## Presenter Bios

**James Gutierrez** completed his B.A. degree in Music Theory in 2006, and an M.M. in Music Composition in 2009, both from Azusa Pacific University. A Eugene Cota-Robles Fellow, Gutierrez is currently a PhD Candidate in Integrative Studies of Music at the University of California, San Diego, with his thesis focusing on pedagogy, embodied music cognition, and music theory. Gutierrez studies under David Borgo. While an active composer and keyboardist in the Los Angeles area for over ten years, he also served as adjunct professor of music theory at Life Pacific College, Azusa Pacific University, and Chapman University.

**Taylor Harding** composer, is the Dean of the USC School of Music and an advocate for advancing the impact of higher education music study and experience on American communities. His 2014 TedX talk "Music and Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGJflwyl> features this advocacy. As President of CMS from 2005-2006 he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with national partners to meet common civic musical goals. He is national Secretary of NASM and VP of Pi Kappa Lambda. In 2007 he founded SPARK: Carolina's Leadership Laboratory.

**Sue Haug** is director of the School of Music at Penn State (2005-present) and, previously, was head of the music program at Iowa State University. She has received leadership awards at both institutions: ISU Departmental Leadership Award (2003), and Achieving Woman Award in Administration from the PSU Commission for Women (2010). She is the current president of the National Association of Schools of Music, having served on the NASM Commission on Accreditation as associate chair and chair. Haug is a pianist, and teaches piano and score reading. She holds degrees from the University of Wisconsin-Madison and the University of Iowa.

**Kay Hoke**, director of Sunderman Conservatory of Music at Gettysburg College, was previously at Brevard College as division chair of music, art, and theater. She began her career at Butler University, where she was an enthusiastic teacher of music theory and history, special seminars, and honors courses. Throughout her career, she has been active as a writer, speaker, program annotator, panelist, workshop leader, and accreditation evaluator. She has served on the board of the College Music Society, chaired its committee on the Status of Women, and was director of a CMS Institute on Women, Music & Gender held at Indiana University.

**Joseph Horowitz** is the leading historian of the institutional history of classical music in America. His Classical Music in America (2005) is both a history and a new way of looking at what went wrong. At the University of Washington, as a centerpiece of the new "American Music" major, its impact has been immense. As CEO of the Brooklyn Philharmonic in the 1990s, Horowitz exerted national influence espousing a thematic, cross-disciplinary concert model. He now directs an NEH orchestral consortium, "Music Unwound," that uses public humanities programs as a pedagogic tool at music schools and conservatories.

## Presenter Bios

**Daniel S. Isbell.** Associate Professor, music education., Louisiana State University. Ph.D., University of Colorado, Boulder; M.M., University of New Mexico; B.M., Ithaca College. Dan has served as Director of Bands at public schools in New York and Colorado and has been an active trumpet player, performing in classical, jazz, and rock ensembles. He has been guest conductor, adjudicator, and clinician at honor band festivals. His scholarship appears in a variety of journals. He is the recipient of the Outstanding Dissertation by the Council for Research in Music Education, and the Emerging Researcher Award by the Center for Music Education Research.

**Kimberly James** Mezzo-Soprano, is an Associate Professor of Music at the University of Montana where she teaches applied voice, vocal pedagogy, and diction. She enjoys an active performance career in operatic, concert, and recital repertoire. Recent and upcoming performance projects include Beethoven's 9th Symphony, Mozart's C Minor Mass, and a recording American songs for Albany Records. Her research interests are varied and include voice science and higher education philosophy. She has presented at numerous conferences through CMS, NATS, the Physiology and Acoustics of Singing Conference, and NAFME. Kimberly currently serves CMS and NATS in national and regional leadership positions.

**Mary Wheelock Javian's** goal as an artist is to use music to create positive social change in communities. Ms. Javian joined the faculty of the Curtis Institute of Music in 2011 and became the school's Director of Professional Development and Community Engagement in 2014. A double bassist, she performs frequently with the Philadelphia Orchestra, IRIS Orchestra, and numerous groups throughout the country. In the summer she serves on the faculty of the Verbier Festival in Switzerland. Ms. Javian has consulted on community engagement across the country and in Europe. She has done curatorial work for Curtis, LiveConnections and Intercultural Journeys.

**Greg Jukes,** percussionist of The Fourth Wall, is a performer with an interest in work that brings together music, acting, and dance in new and creative ways. Greg regularly narrates with orchestras in the mid-Atlantic and mid-west. He has created and presented concerts for young people with the Delaware Symphony, Newark Symphony, Evansville Philharmonic, Maryland Classic Youth, and Columbia Orchestras and is the narrator for the National Philharmonic's second grade concerts, which reach over 11,000 second graders every year. Greg is also a co-director of Kadence Arts, an organization based on percussion, community, and outreach. BM Peabody Institute [www.gregjukes.com](http://www.gregjukes.com)

**John M Kennedy** is a composer and educator, known for his eclectic compositions and innovative approaches to music teaching. His work has been performed throughout the US, Europe and Asia, and recognized by the American Academy of Arts and Letters and ASCAP. Since 2012, he has presented summer master classes in music composition and improvisation in Malta. Currently, he is professor of music composition and serves as Special Assistant to the Dean, College of Arts and Letters, at California State University, Los Angeles, where he received an Outstanding Professor Award for 2013. For more information on Kennedy's music: [www.johnmkennedy.net](http://www.johnmkennedy.net).

## Presenter Bios

**Boja Kragulj** crosses academic boundaries with specialities in music performance, undergraduate theory pedagogy, and also technology. She holds degrees from Southern Illinois University, The University of North Carolina-Greensboro, and the Berklee College of Music. Regularly acting as a technology consultant for collegiate music programs, she is also Fulbright Scholar and the recipient of several teaching awards.

**John Kratus** is an independent scholar and professor emeritus in music education from Michigan State University. He has presented his research and ideas on curriculum and creativity in numerous articles and book chapters and to audiences in Japan, China, Malaysia, Egypt, Greece, Italy, Germany, the United Kingdom, Sweden, Ireland, and across Canada and the United States. He founded the Michigan Honors Composition Concert for young composers from kindergarten to 12th grade and was awarded the 2013 Award of Merit from the Michigan Music Education Association. He currently resides in Florida.

**Jonathan Kuuskoski** is the Assistant Director of Entrepreneurship and Career Services at the University of Michigan School of Music, Theatre & Dance, where he implements the new EXCEL Program. From 2012-15 he served as Director of Entrepreneurship and Community Programs at the University of Missouri School of Music, where he designed and led all aspects of their Music Entrepreneurship program and oversaw Community Music @ Mizzou, annually employing 60 students while reaching 2,500 community members. Kuuskoski also serves on the faculty at the UMass-Amherst Arts Extension Service and is a member of the New Muse Piano Duo (with pianist Paola Savvidou), which actively commissions and performs works by living composers for piano four-hands and two pianos.

**Lance LaDuke** is internationally known as an educator, performer, creator and quitter. Lance quit Boston Brass, the US Air Force Band, the Brass Band of Battle Creek and twice quit the River City Brass. He has performed with the Philadelphia Orchestra and has taught and/or given masterclasses at some of the world's finest conservatories, including Juilliard, the Royal Academy of Music and the Hong Kong Academy. Lance is the author of Music Practice Coach, co-wrote and produced a highly successful band recruiting video and maintains an active speaking career, sharing his thoughts on practice, leadership, and self-development.

**Maud Hickey** is Associate Professor and Coordinator of the music education program in the Bienen School of Music at Northwestern University in Evanston, IL. Hickey's research interest lies in the teaching of, as well as assessment of, musical creativity as manifest through improvisation and composition. Her book Music Outside the Lines: Ideas for Composing Music in K-12 Classrooms was published by Oxford University Press (2012). In 2012, she was appointed a member of the inaugural cohort of Faculty Fellows for Northwestern University's Center for Civic Engagement and is a member of the Northwestern University 2015-16 Public Voices



## Presenter Bios

**Katherine Leo** is a lecturer at The Ohio State University. She teaches courses in the western music history survey for music majors, as well as courses in popular music traditions for non-majors, including rock and jazz. Her research explores the intersection of American legal and music histories. Katherine is a recent graduate of Ohio State, receiving her Ph.D. last month and her J.D. from its Moritz College of Law in 2015. Embracing her interdisciplinary training, Katherine has published on first amendment rights, contributes abstracts to RILM, and has served on the editorial managing board of the Ohio State Law Journal.

**Melanie Lowe** is Associate Professor of Musicology Vanderbilt University's Blair School of Music. She is also affiliated faculty in the Programs in American Studies and Women's and Gender Studies. Author of *Pleasure and Meaning in the Classical Symphony* (Indiana University Press, 2007) and co-editor of *Rethinking Difference in Music Scholarship* (Cambridge University Press, 2014), she is widely published on 18th-century topics, music in American media, tween pop culture, and music history pedagogy. Professor Lowe is the recipient of numerous grants and awards: the Lawson Lectureship for Service and Leadership (Vanderbilt, 2008), the Madison Sarratt Prize for excellence in undergraduate teaching (Vanderbilt, 2001), and the Princeton Graduate Alumnae Excellence in Teaching Award (Princeton University, 1993).

**Mary Luehrsen** is a senior executive with NAMM, the National Association of Music Merchants and is chief strategist for advocacy for music industry issues including tone wood import, education policy and music education. Luehrsen is executive director of the NAMM Foundation that supports music research, philanthropic, public service and advocacy programs. Luehrsen spearheaded the development of the SupportMusic Coalition working to boost community-based music education advocacy efforts. She was a professional flutist for 20 years specializing in chamber and contemporary classical music. As a certified music educator, she taught music for 16 years.

**William V. May** served as Dean of the School of Music at Baylor University, Waco, TX, from 2000 until 2014 and now has returned to teaching in the Division of Music Education. He came to Baylor after 20 years on the faculty at the University of North Texas College of Music, Denton, TX. While at UNT, he served as dean, associate dean, and chairman of the Division of Music Education. Dr. May has been a choral conductor in junior high, high school, university settings and is past president of both the Texas Music Educators Association and the Texas Association of Music Schools.

**Greg McCandless** is Assistant Professor of Music Theory at Appalachian State University in Boone, NC. A Bachelor of Music degree in Bass Performance from the University of North Carolina at Chapel Hill, as well as Master of Music and Doctor of Philosophy degrees in Music Theory from Florida State University. Research interests include theories of rhythm and meter, music theory pedagogy, and the analysis of popular music. His dissertation and related article in *Music Theory Online* focus on the music of the progressive metal band Dream Theater, and he is currently co-authoring a textbook with composer Daniel McIntyre for Routledge, *The Craft of Contemporary Commercial Music*, forthcoming in 2017.

## Presenter Bios

**Mark McCoy** has had a diverse career as performer, actor, conductor, composer, author, academic and dean. He is a champion of 21st Century music and musicians. He was appointed dean of the DePauw School of Music in 2011, and was recently hired as president of that institution

**Nicole Molumby** is Professor at Boise State University, Department of Music teaching flute and ear training. Internationally, she has performed in Slovenia, Norway, Austria, Croatia, and the UK. In 2011, she was named the College Music Society's Technology Award recipient for her innovative teaching strategies using iPads in the university aural skills class. She is currently the Myrna Brown International Scholarship Liaison for National Flute Association and is on the Board of Directors for the College Music Society as Performance Chair. Her CD "Awakening": 21st Century Slovenian Flute Music was released on MSR Classical Records in 2013.

**Mellasenah Morris**, retired Dean/Deputy Director of Peabody Conservatory/Institute, The Johns Hopkins University, earned a B.M. in Piano Performance, M.M. in Piano Pedagogy, and a D.M.A. in Piano Performance at the same institution. After giving a Carnegie Recital Hall debut, she performed throughout the United States and in London. She was on the faculty of Peabody Conservatory and Preparatory and became a professor of music and Dean or Director of the Schools of Music at Alabama State, James Madison, and The Ohio State University. She served on the Commission for Accreditation and held the office of National Treasurer for NASM.

**Kristy Morrell** is a faculty member at the USC Thornton School of Music, and the Colburn School of Performing Arts. She has been a member of Los Angeles Chamber Orchestra for nearly two decades and performs frequently with the Los Angeles Philharmonic, the Los Angeles Opera, Pasadena Symphony, Pacific Symphony and the Los Angeles Bach Festival. Active also as a soloist, chamber musician, and clinician, she has appeared at numerous professional symposia, as well as at leading universities. She is also a respected recording artist, performing on numerous motion pictures, television soundtracks and records.

**Ruth E. Morrow** is the current Bolin Distinguished Chair of Piano at Midwestern State University in Wichita Falls, Texas. She holds degrees from Indiana University, Eastman School of Music, and Whitman College, and teaches at the Indiana University Piano Academy each summer. Dr. Morrow remains in demand as recitalist, collaborative pianist, and lecturer on topics from ragtime to movement. As avid a student as a teacher, Dr. Morrow consistently looks for avenues of personal and musical growth; to this end she is a Feldenkrais® Method Certified Instructor and pursues research in labyrinths and in silence.

**Raina Murnak** is the Director of Contemporary Music Theory at the University of Miami's Frost School of Music. She holds degrees in Classical Voice and Composition from SUNY Stony Brook and a Doctorate in Composition and Vocal Pedagogy from UM. She is the Program Director of both Songwriting/Composition and Music Theory at the UM Young Musicians Camp. In New York she performed in musical theater and in avant-garde classical voice performance. In more recent years, Murnak has enjoyed a career as a sought after popular music singer and vocal coach. Murnak is a co-creator of Frost's innovative Experiential Music Curriculum.

## Presenter Bios

**David Myers** is Professor and past Director, School of Music, University of Minnesota, and an administrative consultant for Augsburg College. He has been an NEA panel chair and has taught at UW-Madison, the University of Sydney, and Georgia State, where he founded the Ph.D. in music education. He writes and speaks internationally on lifespan learning and curricular innovation, was the American consultant for the European master's on Innovative Practice, and for 10 years was national evaluator for the League of American Orchestras. He wrote *Beyond Tradition* – a national study of orchestra partnerships and chaired the CMS Task Force on the Undergraduate Music Major.

**Kevin Noe** A passionate supporter of the arts of our time, Mr. Noe has commissioned over 100 works to date. Having a strong background in the theatre, he serves as artistic director, writer, stage director, actor, and filmmaker with the Pittsburgh New Music Ensemble, Musique 21, and the Orchestras at Michigan State University. A devoted conducting teacher, his students have held conducting positions with the Cleveland Orchestra, MIT, the Houston Symphony, Opera in the Ozarks, Penn State, the Orchestre National de France, the University of Houston, and proudly, very soon... the Lawrence Conservatory of Music. Mr. Noe's conducting teacher was Larry Rachleff.

**Jeff Nytech** enjoys a diverse career as an educator, composer, speaker, and consultant. His music has been performed throughout the U.S. and Europe, including by artists such as Richard Stoltzman, the Seattle Symphony, the NY Chamber Symphony, Colorado Symphony, the Ahn Trio, Pittsburgh New Music Ensemble, and many others. Since 2009, Nytech has directed the Entrepreneurship Center for Music at University of Colorado-Boulder, building it into one of the nation's leading programs of its kind. His forthcoming book, *The Entrepreneurial Muse: Rethinking the classical music career*, has recently been accepted by Oxford University Press for release in 2017.

**Carole Ott** is Associate Director of Choral Activities at the University of North Carolina at Greensboro. Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. At UNCG, Dr. Ott directs the University Chorale, Women's Glee Club, teaches undergraduate and graduate conducting as well as graduate seminars in choral music. Dr. Ott frequently appears as clinician and guest conductor both regionally and nationally. Recent research interests include free improvisation in the choral setting, vocal chamber music, and the music of Josquin des Prez.

**James Parakilas** is the James L. Moody, Jr. Family Professor of Performing Arts at Bates College, where he has taught since 1979. He is a musicologist whose publications include *Ballads without Words: Chopin and the Tradition of the Instrumental Ballade* (1992), *Piano Roles: 300 Years of Life with the Piano* (2000), and *The Story of Opera* (2012). He teaches courses on music and drama, music and religion, and music and the mind as well as history and performance of Western classical music and music theory. He has been a board member of the College Music Society and the American Musicological Society.

## Presenter Bios

**Jennifer Parker-Harley** is Associate Professor of Flute at the University of South Carolina. In the summers, she teaches at the National Music Festival, the Vianden Festival in Germany and the Interlochen Arts Camp. Ms. Parker-Harley holds degrees from the Eastman School of Music, Michigan State University and the University of Cincinnati College-Conservatory of Music. For more information, see [www.jenniferparkerharley.com](http://www.jenniferparkerharley.com).

**C. Neil Parsons**, bass trombonist of The Fourth Wall, has been performing for as long as he can remember, appearing in his first professional theatre production at age three. Extensive touring has taken him to 40 states, with performances at major performing arts centers, residencies at numerous universities, and solo engagements with symphony orchestras. Neil is a graduate of Oberlin Conservatory, where he designed an individual major in Interdisciplinary Performance & Education. His work includes collaborations with Tales&Scales, Windfall Dancers, songwriter Krista Detor, Early Music in Motion, flutist Zara Lawler, and the radio show "A Moment of Science." [www.cneilparsons.com](http://www.cneilparsons.com)

**Nathan Platte** is Assistant Professor of Musicology at the University of Iowa, where he teaches courses on American and 20th-century music. His research and teaching interests include film music, opera, collaborative creativity, music and human rights, and musical adaptations across media. Nathan's publications explore film music of Hollywood's studio era and, in particular, the collaborative process of film scoring. He is currently completing a book titled *Making Selznick's Music*, which investigates film scores from productions like *King Kong*, *Gone With the Wind*, and *Spellbound*. Apart from teaching and writing, Nathan is a well-intentioned bass trombonist.

**Garik Pedersen** has taught piano at the university level and at summer festivals throughout the United States, in Europe and in Asia for over 30 years. His interest in the pedagogy of performance was piqued in graduate school but his advisor recommended that he NOT take a pedagogy course because he was "a performer." As a performer, he estimates that he has spent approximately 2,000 hours on stage in public performance. As a performer who has made a comfortable and fulfilling living, he estimates (conservatively) that he has spent more than ten times that many hours teaching piano students.

**Mario J. Pelusi** is Director of the School of Music at Illinois Wesleyan University, Professor of Composition and Theory, and a conductor of new music ensembles. His compositions have been performed by numerous ensembles, including the Colorado Quartet, Fifth House Ensemble, the New York New Music Ensemble, the Pittsburgh New Music Ensemble, the Pro Arte Quartet, and ProMusica Chamber Orchestra. Pelusi holds the M.F.A. and Ph.D. degrees in composition from Princeton University, and the B.M. and M.M. degrees in composition from the University of Southern California.

**Brian Pertl** is currently the Dean of the Lawrence Conservatory of Music. He is a trombonist, ethnomusicologist, former Microsoft manager, didjeridu player, Deep Listener, and passionate advocate for music education at all levels. Brian believes that creating music cultures that honor creativity, exploration, collaboration, and play along with exceptional core musicianship are key to creating musicians who will best overcome the obstacles and capitalize on the opportunities facing today's graduates. Brian and his wife Leila also present workshops in creativity, collaboration, and innovation, to musicians, music schools, administrators, and corporations.

## Presenter Bios

**Delphine Piguet** is a DMA candidate at the University of Oklahoma (OU) and has presented on various topics at 15 regional and national conferences of CMS, AMS, and SEM. She is teaching two sections of a Music Appreciation course and is developing a project to support DMA and Ph.D. students to complete their degrees. She earned her Master of Music in trombone performance from OU where she was the recipient of several awards for her academic excellence. She also earned her Master of Musicology and Ethnomusicology from the University of Paris - La Sorbonne focusing on Native American Music and Jewish Liturgical music.

**Mary Ellen Poole** served as Dean of the San Francisco Conservatory of Music and as Director of the School of Music at Millikin University prior to becoming Director of the Butler School of Music at The University of Texas at Austin in 2014. Her musicological research focused on fin-de-siècle Paris: cabaret chansons and chansonniers, music as political propaganda, and the ideology of teaching music to the working class. Dr. Poole just completed a six-year term on the NASM Commission on Accreditation. She earned degrees in flute from Baylor University and Michigan State University, and a Ph.D. in musicology from the University of Illinois.

**Todd Queen** serves as Dean of the LSU College of Music & Dramatic Arts. His unique combination of teaching, directing and performing experience has allowed him to travel the world as a teacher, stage director, singer and arts advocate. In 2012 Queen was the catalyst in forming the LEAP (Leadership, Entrepreneurship, Arts Advocacy and the Public) Institute for the Arts at Colorado State University, an interdisciplinary academic unit that houses both an undergraduate minor and graduate program in Arts Leadership and Administration. At LSU, he recently led a faculty committee through a complete music undergraduate curriculum revision, adding in courses that include music technology, arts leadership and advocacy, and business and marketing skills.

**Mark Rabideau**, Director of the 21st-Century Musician Initiative at DePauw University, is busy re-imagining how we must prepare musicians to thrive within the shifting marketplace and cultural landscape of the contemporary moment. Tapped for his powerful voice for arts advocacy, Mark has served on such prestigious organizations as the Quincy Jones Music Consortium, College Music Society, and Philadelphia International Music Festival. Mark plays with words as Publisher of 21CM.org, Editorial Board Member of *Artivate*, the popular series *Why Practice?*, and his current book project *Creating the Revolutionary Artist: A 21CM Guide to Music Entrepreneurship*. Mark adores his wife and three beautifully talented children.

**Clint Randles** is an Assistant Professor of Music Education at the University of South Florida School of Music where he teaches Progressive Methods and Creative Performance Chamber Ensemble at the undergraduate level and Philosophy of Music Education and Creativity in Music Teaching and Learning at the graduate level. Randles is the chair of the NAFME Creativity SRIG, the originator of three book series in music education, a performing guitarist in the Tampa Bay area, and a father of four.

## Presenter Bios

**Connie Rhoades** is the Associate Chair of the School of Music and the Professor of Clarinet at Eastern Kentucky University. Dr. Rhoades has appeared as a soloist, chamber musician, and conductor of the ECU Clarinet Choir at numerous conferences including the International Clarinet Association ClarinetFest, the University of Oklahoma Clarinet Symposium, Kentucky Governor's School for the Arts, NACWPI, CMS, KMEA, and MTNA. She is the founder of the ECU Clarinet Festival, teaches at the Stephen Collins Foster Music Camp, is a Selmer Artist, serves as the I.C.A. State Chair of Kentucky, and enjoys agility training with her dogs.

**Timothy Rice** is professor of ethnomusicology at the University of California, Los Angeles (UCLA), and for six years was the inaugural director of the UCLA Herb Alpert School of Music. He has written on musical cognition, musical experience, politics and music, meaning and music, mass media, music teaching and learning, and theory and method in ethnomusicology, including a recent book for Oxford University Press entitled *Ethnomusicology: A Very Short Introduction*. He served as President of the Society for Ethnomusicology from 2003 to 2005, and this May he received an honorary doctorate from Sofia University in Bulgaria.

**John Richmond** is a Professor of Music at the University of Nebraska-Lincoln, where he serves as the Director of the Glenn Korff School of Music. Dr. Richmond's research examines arts education policy, legal issues in arts education, and music education philosophy. He has published broadly. He served as Section Editor for *Policy/Philosophy Research in the New Handbook of Research in Music Teaching and Learning* (Oxford University Press), where he wrote the chapter on "Law Research and Music Education." He recently completed chapters for the *Oxford Music Education Handbook and Composing Our Future: Preparing Music Educators to Teach Composition* (Oxford University Press). Dr. Richmond served on the editorial boards of *Arts Education Policy Review* and the *Journal of Aesthetic Education*, among other publications.

**Rachel Roberts**, appointed in 2009 as Founder/Director of New England Conservatory's Entrepreneurial Musicianship Department, designed and leads a major new initiative that equips young musicians with key extra-musical skills to support their artistic careers. Rachel has launched a wide range of experiential programs and curricula, including a signature grant initiative, courses on arts entrepreneurship, fellowships, creative performance projects, and more. Prior to NEC, Rachel worked with orchestras in Atlanta, Detroit, South Dakota, and Houston. A graduate of the Eastman School of Music and Harvard's Graduate School of Education, Rachel enjoys thinking strategically about leadership and organizational development.

**Jennifer Roig-Francolí** enjoys a multi-faceted career as a violinist and certified Alexander Technique teacher. Her passion is to help musicians overcome unnecessary pain, tension, and anxiety, sharing her expertise through her *Art of Freedom*® classes in Cincinnati, as a faculty member at the Cincinnati University College-Conservatory of Music, and online at <http://www.ArtofFreedom.me>. Ms. Roig-Francolí performs regularly on baroque violin with *Apollo's Fire*, the Cleveland Baroque Orchestra. She also enjoys an international career as a soloist, including appearances at Carnegie Hall, and as Concertmaster of numerous orchestras in the USA.



## Presenter Bios

**David Rosenboom** is a composer-performer, interdisciplinary artist, author and educator, who over five decades has explored the spontaneous evolution of musical forms, multidisciplinary composition and performance, unique languages for improvisation, cross-cultural collaborations, performance art and literature, interactive multi-media and new instrument technologies, art-science research and philosophy, and extended musical interface with the human nervous system. He holds the Richard Seaver Distinguished Chair in Music at California Institute of the Arts where he has been Dean of The Herb Alpert School of Music since 1990.

**Mark C. Samples**, musicologist, is an Assistant Professor of Music at Central Washington University, where he is also Music History Coordinator for CWU's department of over 400 music majors. As a scholar, Dr. Samples researches the role of commercialism in music after 1800, from Jenny Lind to Joan Baez, Tom Waits and Sufjan Stevens. Outside of the classroom, Dr. Samples creates arts entrepreneurship tools and training for student and professional musicians. In addition to teaching graduate courses in music history, one of Dr. Samples's main responsibilities at CWU is teaching the undergraduate music history sequence to music majors. [www.mark-samples.com](http://www.mark-samples.com)

**Ed Sarath**, University of Michigan, is active worldwide as performer, composer, author, and change visionary. He is founder and President of the International Society for Improvised Music. His most recent book is *Improvisation, Creativity, and Consciousness* (SUNY 2013), the first to apply principles of Integral Theory to music. His most recent recording is *New Beginnings*, featuring the London Jazz Orchestra performing his large ensemble compositions. Fellow of the American Council of Learned Societies, MacDowell Arts Colony, and National Endowment for the Arts. Recent keynote addresses include National Association of Schools of Music, Society for Consciousness Studies, and University of Melbourne.

**Matthew Shaftel** is currently Dean of the Westminster College of the Arts at Rider University, a college that includes three divisions: Westminster Choir College, the School of Fine and Performing Arts, and the Westminster Pre-College Conservatory. Prior to this appointment, he served as Associate Vice President of Academic Affairs at Florida State University. Highly active as a teacher, scholar, and musician, he has won three university-wide teaching awards. He has published several books and many articles, and has been active as a church musician for more than two decades. He earned three degrees at Yale University.

**Stuart Sims** is a teacher, conductor, creative advisor, podcaster, and more. As Professor of Music and Director of Instrumental Studies at California State University Stanislaus, he conducts, teaches stuff, and sits on too many committees. Active in the commission of new music of all kinds, he relishes exploring new modes of presentation as well. Sims is Creative Advisor for Townsend Opera and Fresno Grand Opera in California, where he created the ongoing Opera Remix series. He is also founder of Loose Filter Media, whose website features a podcast, recordings, and cultural commentary, found online at [www.loosefilter.com](http://www.loosefilter.com).

## Presenter Bios

**Jennifer Slaughter** holds the Third Flute position with the Spokane Symphony. She recently received her Master of Music degree in Flute Performance from Boise State University under Dr. Nicole Molumby. She completed her Bachelor of Music degree at the University of Denver's Lamont School of Music under Pamela Endsley. In addition to playing with the Spokane Symphony, Jennifer is a woodwind coach in the orchestra's new teaching initiative Music Innovates, a program that aims to serve students in underprivileged areas of Spokane through music instruction. She also maintains a private flute studio and works for Spokane Public Radio.

**Jennifer Snodgrass** is professor and coordinator of music theory in the Hayes School of Music at Appalachian State University. Her research has been published in *Journal of Music Theory Pedagogy Online*, *Sacred Music*, *Music Theory Online*, *Symposium*, and the *Music Educators Journal*. Snodgrass has authored two textbooks, *Fundamentals of Music Theory and Contemporary Musicianship: Analysis and the Artist*. Snodgrass has received awards including the Plemmons Leadership Medallion and the College Music Society Innovations in Technology and Teaching Award. Snodgrass is the national vice-president of CMS and serves on the editorial board for the *Journal of Music Theory Pedagogy* and *Music Theory Pedagogy Online*.

**Ann Marie Stanley**, (Ph.D, University of Michigan) is Associate Professor of Music Education at the Eastman School of Music, where she has been faculty since 2007. In Fall 2016, Dr. Stanley begins a new appointment as Associate Professor of Music Education at Louisiana State University. She specializes in music teaching and learning, musical collaboration, and teacher professional development. An author of six book chapters in the last five years, she has published in *Arts Education Policy*, *Bulletin for the Council for Research in Music Education*, and *Research Studies in Music Education*. Dr. Stanley also taught music for seven years in Napa, California.

**Kristen Stoner** has performed solo and presented masterclasses in fourteen countries, and she regularly performs in orchestral and chamber ensembles. She recently toured France and Ireland as a member of Duo Anno 1647, a duo with pianist Manabu Takasawa. Her recordings, *Images and Colors* for solo flute, have received glowing reviews and are available on iTunes and amazon.com. Her compositions for flute have been performed at CMS and National Flute Association conventions. For fourteen years, she has been on the faculty of the University of Florida, where she has won accolades for her innovations in teaching.

**David A. Stringham** has taught music to students in public, private, university, and community settings. His research interests include composition, improvisation, music technology, and lifelong musicianship. Dr. Stringham's recent publications appear in *Bulletin of the Council for Research in Music Education*, *International Journal of Music Education*, and *Music Educators Journal*. He is currently Assistant Professor of Music at James Madison University, where he leads the JMU Jazz Band, coordinates the university's interdisciplinary Music and Human Services minor, mentors undergraduate and graduate researchers, and teaches music technology and instrumental methods courses. Dr. Stringham holds degrees in music education from the Eastman School of Music.

## Presenter Bios

**Deanna Swoboda** is Assistant Professor of Music at Arizona State University where she teaches tuba and euphonium, entrepreneurship, and chamber music. As a performer Deanna played tuba with the internationally recognized Dallas Brass and Western Brass Quintet. Prior to her appointment at Arizona State University, she served on the faculty at Western Michigan University and University of Nevada Las Vegas. Deanna is creator and performer of a band recruitment DVD, entitled “Band Blast Off.” In 2005, Deanna Swoboda and hornist, Lin Foulk, formed TubaCOR, an ensemble dedicated to commissioning new works for tuba and horn by female composers.

**Heather Taves** balances activities as concert pianist, composer, writer, piano professor, gardener, community sustainability advocate, and single mom. Heather’s interest in creativity was sparked by an improvisation class with jazz pedagogue David Baker during her M.Mus. at Indiana University. She obtained a DMA at Stony Brook with Gilbert Kalish. Heather has recorded five albums, and is the founder of the innovative Gallery Players of Niagara concert series, now in its 21st year. She is Head of Keyboard in the Faculty of Music at Wilfrid Laurier University in Waterloo, Canada, where she has captured attention for her ground-breaking curriculum design.

**Scott Teeple**, Professor of Music, serves on the faculty at the University of Wisconsin-Madison where he conducts the Wind Ensemble, shares conducting duties with the Concert Band, and teaches undergraduate and graduate conducting. Additionally, he conducts the Winds of Wisconsin, an honors band comprised of high school musicians from around the state. Prior to coming to Madison, Teeple served on the faculty at UW-Stevens Point, the University of Michigan and, Port Huron Northern High School (MI). Teeple received degrees in Music Education and Conducting from the University of Michigan.

**Mist Thorkelsdottir**, Icelandic composer, founded the Music Department of the Iceland Academy of the Arts in 2001 and was Dean of Music until 2014. From 2014 – 2016 she was the Head of the Academy of Music and Drama of the University of Gothenburg. She has been a member of the board of the Association of Nordic Music Academies since 2002 and was a council member of the European Association of Music Conservatories (AEC) between 2006 - 20012. She is a founding- and board member of MusiQuE, European Quality Enhancement and Accreditation Agency for higher music education.

**Linda C. Thornton** is Associate Professor of Music Education in The Pennsylvania State University School of Music. She taught band in public schools in Illinois, and remains active as a clinician, conductor, and saxophonist. Her research interests include the musical development of instrumentalists, teacher recruitment and identity, creativity development and reflective practice. She earned degrees from Northwestern University and the University of Missouri-Columbia, and was previously on faculty at SUNY Fredonia. She enjoys spending as much time as she can with her husband, Darrin, and daughter, Layla.

## Presenter Bios

**Chris Vaneman** is Head of Converse College’s Petrie School of Music. As flutist of the chamber groups Echo and Ensemble Radieuse, he has played on four continents and premiered dozens of new pieces and original arrangements. He holds three degrees, among them the doctorate, from Yale, as well as a bachelor’s from Eastman. His wife Kelly teaches oboe and musicology at Converse; his daughter Tally and dog Biscuit teach nothing there. He has been a dedicated amateur mixologist since long before all the hipsters were doing it.

**Kim L. Wangler**, M.M, M.B.A currently holds the position of Director of Music Industry Studies at Appalachian State University. Ms. Wangler teaches music management, marketing and entrepreneurship. She has served in the industry as President of the Board for the Orchestra of Northern New York, House Manager for the Community Performance Series and as CEO of Bel Canto Reeds. Ms. Wangler currently serves as an independent consultant for entrepreneurial musicians and participates on several boards including the Cultural Resources Board Boone, NC, College Music Society Mid-Atlantic Chapter as Secretary/Treasurer and the Music and Entertainment Industry national board of directors.

**Keith Ward** is the Director of the School of Music at the University of Puget Sound. He has been active as a writer, reviewer, panelist, workshop facilitator, and accreditation evaluator. As a pianist he has appeared in concerts on artist series, college campuses, and radio as a soloist, chamber musician, or vocal accompanist. In essays, reviews, critical editions, presentations, and publications, his scholarship has focused on Arnold Schoenberg and Charles Ives, American piano music of the 18th and 19th centuries, pedagogy and teaching, and musical responses to the AIDS pandemic. He is President Elect of The College Music Society.

**Lauren Watkins** has performed in over 50 community-based projects through her involvement with multiple chamber ensembles and applied studios. She serves as a band director and private lesson instructor with the Congaree New Horizon’s Band and leads an adult flute ensemble. Her doctoral research focuses on how applied studio teachers can work within the existing framework of college music curricula to create and initiate community-based performance projects for their students.

**Wade Weast** became the Associate Dean for Music and Fine Arts and Director of the School of Music and at Georgia State University in July 2015. Dr. Weast has performed with the New York City Ballet, American Ballet Theater, American Symphony Orchestra, New Haven Symphony, on Broadway, and with the rock group YES. He can be heard on ten recordings on labels such as Delos and Newport Classics and has produced eight recordings for the International Trumpet Guild.

**Susan de Weger** is an independent voice for the value of music education beyond the stage. Her leadership skills have created and transformed businesses and social ventures internationally; and having built a multi-million dollar consulting services practice, she is an outstanding example of the transferability of music skills to career success in other industries. She now works to educate and inspire musicians to create their own career success through her consultancy, Notable Values. Having recently completed a Master of Music Performance, Susan is an in-demand soloist with a passionate commitment to performing 21C virtuoso repertoire for the low Horn.

## Presenter Bios

**Colleen Whidden** is an instructor in the education and music departments at the University of Calgary. She holds choral music education degrees from the University of Alberta and the University of Calgary. She has received the Silver Anniversary Fellowship, the Queen Elizabeth II Open Scholarship, and most recently was awarded the Patricia Cook Memorial Award for arts advocacy in Alberta and the U Make A Difference Award from the University of Calgary. Colleen has presented her academic research on the adult non-singer at national and international conferences from San Diego to Beijing, China.

**David A. Williams** is an Associate Professor of Music Education and the Associate Director of the School of Music at the University of South Florida in Tampa. He joined the faculty at USF in the fall of 1998. He holds a Ph.D. in music education from Northwestern University. His research interests center on the enhancement of teaching and learning situations in music education involving student-centered pedagogies and informal learning strategies.

**Alan Williams** is the Chair of the Music Department and Coordinator of Music Business at the University of Massachusetts Lowell. He has published book chapters in *The Oxford Handbook of Applied Ethnomusicology* (Oxford University Press; 2015), and *The Art of Record Production* (Ashgate; 2012), as well as numerous articles in scholarly journals. In addition to his academic career, he has maintained a professional presence as a recording engineer, producer, songwriter and performer. He currently leads the band, *Birdsong At Morning*.

**Sheila Woodward** is Chair of Music and Associate Professor of Music Education at Eastern Washington University in Spokane. President of the International Society for Music Education, Dr. Woodward also serves on the Editorial Board of the *International Journal of Music Education*. A native of South Africa, her research focuses on Music and Wellbeing, exploring this from before birth to adulthood. Publications include numerous articles and chapters on early childhood musical experience, communicative musicality and social justice. Promoting international exchange programs, she has directed numerous outreach programs in the US and South Africa.

**Betty Anne Younker**, Ph.D. returned to the University of Western Ontario as Dean and Professor of Music Education of the Don Wright Faculty in August 2011. On faculty from 1997-2000, she was awarded the Dr. Pedro Goldman Award Faculty of Music Students Council. In addition, she was awarded the distinguished Alumnus of the Year by Pennsylvania State University College of Arts and Architecture (2008). Her research interests include critical and creative thinking within the disciplines of philosophy and psychology. Presently she is President of the College Music Society, President of the London Arts Council, and serves on several editorial boards and committees for a variety of professional organizations.

**Nate Zeisler** ([nathanielzeisler.com](http://nathanielzeisler.com)) envisions a world where arts majors have a path to a sustainable career, creative minds are empowered to rule the workforce, and access to the arts is not just for the privileged few, but for all. As the Director of Community Engagement and Career Development at the Colburn School in Los Angeles, Nate is building a pipeline of sequential arts learning so that children of all backgrounds may experience a performing arts education. He supports the careers of world-class artists and passionate entrepreneurs, offering career advice and learning opportunities that prime them for the 21st century workforce.



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