Abstract:
In 2001 the Associated Colleges of the South created a music collaborative involving sixteen member institutions. It launched a student composition contest and held a New Music Festival and technology workshop. In the current phase it is streaming video of faculty concerts, supporting guest lecturers, and creating online teaching modules.
C. Goals
   1. Community
   2. Collaboration
   3. Efficient use of technology
   4. Concrete results that go beyond summer workshops

VI. First Steps

A. Focus – New Music
B. Cast – ACS/Guests Performers and Composers
C. Artists Exchanges
D. Composition Contest and 2002 New Music Festival

Romig

I. ACS New Music Festival 2002

A. First NMF: July 24-27 at Southwestern University, Georgetown, Texas
B. Stats: 2 concerts, 10 composers (2 students), 13 works
C. Web documentation
   1. Concert programs
   2. Streaming video and audio
   3. Interviews with composers

II. The Composition Contest
   A. Provides opportunity for interaction with peer departments
   B. 2002 Contest
      1. 16 pieces by 13 composers from 7 schools
      2. Judges: Don Freund (Indiana), Evan Chambers (Mich), Sam Adler (Juilliard)
      3. Two winners: both attended and hear their pieces
         a. Both attended
         b. Recordings by members of SA Symphony for grad school
   C. 2003
      1. 16 pieces by 11 composers from 6 schools
      2. Judges: Richard Lavenda (Rice), Ladislav Kubik (FL St.) William Bolcom (Mich)

III. ACS New Music Festival 2003

A. Increase the number of concerts from two to five featuring workshop by 10 faculty members and representative students
C. Sound-editing workshop will be lead by two faculty members who will oversee the creation of DVD recordings of concerts.

D. ACS New Music Ensemble
   1. A combination of ACS faculty and guest artists
   2. Guest artists can talk about the performance of new music
   3. More student composer performances (so more students in attendance!)

E. Increase the number of student workshop participants from 2 to 8

**Slide 8 then use link to go to Netscape**

IV. Pierrot Lunaire: The Module (in 3 sections, with a 4th to be added afterward)

A. Basics:
   1. All students will get to know this material before the festival
      a. Text and translation
      b. Instrumentation chart
      c. Animations
         i. Basic score/music, page-turn: Mondestrunken
         ii. More in-depth: Nacht introduction
      d. Glossary
      e. Bibliography
      f. Recordings
     g. The Pierrot ensemble

B. Special Topics
   1. Contributions by different workshop faculty and performers
   2. More in-depth, esoteric studies. Of interest to certain students/classes.
      a. Program notes
      b. Pierrot in history
      c. Sprechstimme

C. Performance notes
   1. Discussion of specific performance matters
      a. Rehearsal order and schedule, etc.
      b. Diary of the performance

D. Streaming video of rehearsals, performance, performer/conductor interviews

**Slide 9**

I. Progress to date
   A. Visiting Artists Exchanges
   B. Creation of an ACS New Music Ensemble
   C. Class Modules
   D. Student Involvement

II. Participation Numbers

**Slide 10**
A. 15 ACS music departments
B. 40 ACS faculty
C. 10 guest composers and performers
D. 9 ACS student modules readers
E. 23 student composers entering composition contests

III. Plans for 2003-2004
A. Growth of existing programs
B. Increased involvement of students
C. Ensemble performances during school year
D. Continued perception of technology as a supporting tool and not as an end in itself.

IV. Replication Issues
Slide 11
A. Music departments are uniquely suited for collaborative projects
B. Central coordinator
C. Finding teams of faculty with similar interests
D. Supporting faculty work on all fronts
E. Taking advantage of the individual strengths of each department
A. Funding

V. Contact Information
Slide 12