

PROCEEDINGS
The 92nd Annual Meeting
2016

NATIONAL ASSOCIATION OF
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PREFACE

The Ninety-Second Annual Meeting of the National Association of Schools of Music was held November 18-22, 2016, at the Omni Dallas Hotel. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the two plenary sessions.

Papers published herein have been edited for consistency of formatting but otherwise appear largely as the authors presented them at the meeting.

KEYNOTE ADDRESS

WHERE THE MUSIC COMES FROM: THE FIRE OF POSSIBILITY

JAKE HEGGIE

Good morning and thank you for the great honor of speaking at your annual gathering.

Music and education have always been deeply connected in my life. From pre-school onward, the most indelible teachers and mentors – whose faces and names I will always recall – were music educators and administrators: the generous, hard-working, demanding, infuriating, passionate people who saw something special in me. In addition to the education and encouragement they offered, they helped me to explore a horizon of possibility beyond anything I could have imagined. If it weren't for these remarkable people, I would not be addressing you today as an opera composer and pianist who has made his life in music for more than 18 years.

Eight operas, 300 art songs, and many, many other compositions later, from grade school in Bexley, Ohio to graduate school at UCLA, and ever since, you have always been there for someone like me.

Now I am here for you.

I'm here because of our mutual, overwhelming, driving passion for music and education – our essential need to connect through this most mysterious and intangible of art forms. I'm here because there is a war on the arts in our country and we are all on the front lines. Arts organizations are struggling to win new audiences and to hang onto the audiences they already have. Recitals exist almost exclusively at music schools. Music, dance, and art are politicized as “elite” – and what little government funding we have is at risk of disappearing entirely. Great singers and instrumentalists I know who should be busy all the time are frighteningly available. Thank goodness for the amazing, generous individuals and foundations devoted to the arts: they keep it all going from love and the wisdom that the arts can bind and define community. And thank goodness for you.

You are all heroes in my book, working for something essential and helping to shape the future of the arts in this country. I know how difficult this struggle is. I know what it is to justify and defend every single day why music schools and music education matter. I get tired of defending it, too. It's so obvious! What's wrong with these people?

I cannot imagine what you all go through – especially with the divisive and toxic political climate we have been enduring. I travel quite a bit for productions, performances, and short residencies, and it seems clear to me that we are in the midst of a massive cultural identity crisis. And this is when we must kick it into high gear, because a big part of what we do – what we are charged to do in the arts – is to awaken, inspire, gather, and connect.

Recently, I heard a choral director say: “If I could just get Congress to sing together *five* minutes every day, think what a difference it might make! Just let me at ‘em! *Five minutes!*”

Why is it that celebrations and memorials include music we can sing together? Mothers sing to their babies. We always sing together at birthdays and many public events begin with our national anthem. This is what music always does: unites us in song and spirit whatever our differences are. Music *is* the great equalizer, the great bridge through time and we are absolutely starved for it:

children and adults alike. Consider some of the most popular shows on TV: *The Voice*, *Dancing With the Stars*, *Glee*, *America's Got Talent*, specials on PBS and Disney, and what about half-time shows at the Super Bowl? We all yearn to sing and move together: to work together as a unit. We all yearn for community through music.

Music is essential – and it is essentially *optimistic*. It is about the future. It is about what we can work on today, create and experience together tomorrow. It has never been easy, but it is legacy. It is the best of what we can do as individuals and together. It is our hearts and souls. It is then, now, and always. It is the setting aside of differences to reflect, work together, create something beautiful, meaningful, fun, amazing, to make a permanent mark on another's heart, to strive for perfection and demand the best within us, to open up a dialogue, and to make us all better than we ever thought we could be on our own. That's one of the things I love most about it: music challenges me to be better, do better, reach further, work harder, demand more of myself and others than any of us think is possible or even reasonable.

During rehearsals for the world premiere of *Moby-Dick* here in Dallas in 2010, the great tenor Stephen Costello was high up on a mast singing an aria. I remarked to the director that because of the hat Stephen was wearing, I couldn't see his face while he was singing. Could he please take off his hat while he sings? The director went to Stephen and explained my request. Stephen said, "I like my hat." The director said, "Well, Jake doesn't ask for much, Stephen, so if you could please..." Stephen interrupted him and said, "Wait a second, Jake doesn't ask for *much*? Have you *seen* this score? Have you *seen* where I'm singing it? Jake doesn't ask for *MUCH*? Are you *kidding* me?"

Raise the bar! This is what you do in our music schools. We are mere mortals and in music we aim for perfection. It's got to be right! We all know that Bach's *St Matthew Passion* is truly great. Can we ever be as great as *it* is? I have indelible memories of my UCLA days when we studied and worked together relentlessly on Brahms' *Requiem*, Bach's *B Minor Mass*, Mozart's *C Minor Mass*, Stravinsky's *Symphony of Psalms*. It was maddening, revelatory and inspiring. We set our differences aside to learn, strive, and try together. To move and be moved together. To dance, laugh, cry, and celebrate, sometimes all at the same time. It is deeply personal, and it is universal. It is inspiring and worth fighting for. That is what I fight for. That's why I'm here with you today.

So what is this terrible struggle now between music, education and popular culture? What has happened? What can be done? Are these devices and flat screens going to be the end of it all? Is the easy access of information actually numbing and dumbing us down? How can we wake people up? This is what the arts do – wake us up! They give us reflection, inspiration, stimulation; they gather us and open up a shared experience and opportunity for conversation and dialogue. They give us a perspective and empathy we might not have had. My dear friend Sister Helen Prejean, author of the book *Dead Man Walking*, always says: "Music can open up parts of your heart you might not even know you have."

We must all be warriors for the arts. And if you are in the arts, you already know it demands all of you. We work hard – all the time – we work hard, pay attention, and make choices.

About five years ago, when *Moby-Dick* was being produced in San Diego, my then 79-year old mother was taking a music appreciation class for seniors. She does not have a background in music, but she does have a son deeply involved in it. So, Mom has been eager to learn more about concert music and opera. My mother has had a lifelong affection for education, reading, teaching, and the sharing of ideas. After my father's suicide when I was 10, my mom was faced with raising four children on her own. She was 39-years old in 1972 when this happened. She went back to work and back to school. She showed me by example that school and learning is about much more than textbooks and tests: it is filled with ideas, connection, possibility, and some

really fabulous people. That led her to a master's degree and later, at 67-years old, a Ph.D. in Nursing Science. She retired a year later after 30 years of service in nursing and nursing administration/education with the Veterans Affairs. Now she's 84 and living in San Francisco, attending concerts, the opera, going to museums, walking, reading. She has more friends than I will ever have.

Meanwhile, back in San Diego five years ago, my mother's 82-year old music appreciation teacher invited me to visit and talk to the class, to discuss opera, my career, songwriting, etc. I started off by asking a question: "What comes first, music or words?" There was a little prize for the correct answer. So let me ask you here this morning, as well: What comes first, the music or the words?

People were calling out "Words!" "Music!" "Words!" "Music!" ...and I said, "You're all wrong! Before the words or the music, there's the STORY." Then a woman raised her hand and said, "Oh, I thought you were going to say a commission check." I gave her the prize.

A number of years ago, I met Clive Davis, the great music producer who discovered Whitney Houston and Barry Manilow. The good friend who introduced us said, "This is my friend Jake Heggie. He writes operas." I said to Mr. Davis, "Yes, I'm in it for the money." He exploded into laughter.

So before the music or the words, there is a story. I call it "the well." If the well is deep, rich, filled with big emotions and transformation, it might inspire wonderful words, a strong architecture, and potentially beautiful, powerful music. The vibration starts there – and this is ALL about vibrations. The writer and I will each explore the well, then join forces to see what happens. After we've done our long and demanding work, the performers, director, and designers must then explore not only what we've written, they must visit "the well," too; see how it feels and resonates for them and bring that to the work. This has been the case with *Dead Man Walking*, *Moby-Dick*, *It's A Wonderful Life*, *Great Scott*, *Three Decembers*, and all the songs – rich, deep wells that provide possibility.

But in the end, where does the *music* really come from?

I get asked this all the time. It's the million-dollar question. "So Jake, where does all that music come from?" After eight operas, several one-acts, 300 songs, chamber, choral, and orchestral work I still don't know the answer. I don't know where the music comes from, but I know what I need for the music to emerge, to unfold and reveal itself: I need an invitation from someone who wants the work; a great story that inspires, challenges, or even terrifies me (*Moby-Dick*, anyone?) and will sustain me and my team for several years; I need that indescribable shiver of recognition; extraordinary collaborators, privacy, time, a deadline, *another* deadline, communication, isolation, society, anonymity... I need to feel "selected" ... I need to feel the flame – that mysterious fire in the belly – the fire of possibility – the flame of inspiration – and I need to live in "the well."

The stories that inspire or move me most are those of identity and belonging. How an individual finds his or her place in the world and what a sense of belonging really is. Intimate, transformative stories with large, often hostile forces at work – always looming in the background – high stakes at every turn.

Here is some of my story.

I was raised in Bexley, Ohio – just outside of Columbus – one of four children. We had a very nice suburban life. I grew up in a school system that included choir and art almost every day –

and we put on at least one musical each year. There was music in our house, mostly the jazz and big band music my father loved. The record player was always going. My dad had wanted to be a jazz saxophonist, but as a first generation American from Hungarian parents, that was not acceptable. So, he became a doctor and married my mother, who was a nurse.

I remember hearing my father play his saxophone and he exposed us to the music he loved, including great singers: Jo Stafford, Frank Sinatra, Ella Fitzgerald, Peggy Lee, Herb Alpert & the Tijuana Brass! Music was FUN. I listened to my own records: Barbra Streisand, musicals, classical performances. I watched TV incessantly: *The Carol Burnett Show*, *Sonny & Cher*, *Laugh-In*, all the great variety shows. And I went to movies, especially movie musicals. When I was old enough, during the summer, I'd ride my bike to the movie theater and stay all day. At seven years old, my parents bought a small piano and I started lessons. I'll never forget that first day. My new teacher taught me to play "Hot Cross Buns" and I felt like a genius. I could play the piano! I tortured the neighbors with that piece and all the pieces from the John Schaum piano method.

Then, when I was 10 years old, my father took his life. Unknown to me and my siblings, he had long suffered from crushing depression. All we knew as children was that he left us – abandoned us – a bomb went off in our family, there was emotional shrapnel and wreckage everywhere. We looked for shelter where we could find it. My shelter and saving grace was music.

A week after my father's death, I turned 11 and started composing. No one told me to do it, I just thought "I can do that." I felt safe, secure, special, empowered, and successful in music. My world was Chopin, Beethoven, Mozart, Debussy, Barbra Streisand, Carly Simon, Julie Andrews, James Taylor, and a little later, disco! Music remained FUN for me. Days were spent in the public library looking through scores, then the sheet music store and the record store flipping through hundreds of LPs and learning. I spent my paper route money on music, records and silent movies. I collected silent movies from the Blackhawk Film catalogue and played them on my Super 8 projector, sometimes making up scores to go along with them.

I found music everywhere and I was on fire with it. I played the piano six hours a day and wrote music when I wasn't playing. I never felt alone though often I felt very lonely. School wasn't hard for me – I enjoyed it and managed to keep good grades.

When I turned 16, we moved to California and I was introduced to the composer Ernst Bacon, my first composition teacher, with whom I worked for two years, until I graduated high school and went to the American College in Paris. I thought about a conservatory or music school, but they intimidated and scared me. I was afraid I'd fail at one of the schools that had been suggested to me. I also yearned to break away from suburbia and explore the world – especially to live in Paris, where my musical heroes had lived, walked, and worked. I wrote lots of songs and ballads to my own lyrics and read through reams of music. I traveled far and wide with a Eurail Pass. Along the way, I found my people: mostly singers, teachers, performers, and other pianists.

After two years in Paris, I went to UCLA to study with Johana Harris, the widow of composer Roy Harris. She opened up the world of music to me as nobody had before: composers became real, music started to live in a remarkable way. It was *about* something. It had personality. It told me the story of the composer and their time. Johana had been a child prodigy. After studying with Ernest Hutcheson at the Juilliard when she was 10 years old, she became the youngest faculty member in that school's history at age 16. Before that, in Ottawa, she studied with Henry Puddicombe, a student of Martin Krause, who had been a student of Liszt. Liszt, of course, knew Chopin and his circle of Schumann, Bellini, Donizetti, Rossini, etc. Liszt had played for Beethoven. Beethoven had played for Mozart. Johana had played for Rachmaninoff and played duets with Barber. She had known Gershwin, Copland, and Bernstein. Now I was playing for her.

Through Johana, I felt a staggering legacy and connection and realized that 200 years is not all that long. I studied film scoring with David Raksin, the composer of the song “Laura,” who had begun his career working with Charlie Chaplin on the movie *Modern Times*.

I experienced magical teaching. The world of art stopped being portraits and marble busts of beloved composers and performers. It stopped being lofty, sacred, and unapproachable. It became human, visceral, real, messy, magical, and somehow even more miraculous than before. Real people did all of this! They made choices and did all of this. The literature, art, and politics were also connected to the music. I used to wonder where Chopin came from – how he emerged. Where did all that filigree and those lissome lines come from? Then I realized Chopin went to the opera – he heard the *bel canto* music of the time. It was all a great revelation.

I was learning directly from the keepers of a universal, timeless, most mysterious flame. The flame that had been guiding me all along. That fire ignited possibility and imagination like nothing I had ever felt. It also came with a great sense of responsibility to preserve the flame and share it in some way. The flame had always been there, of course, but now it was at full power.

The resources at the UCLA Department of Music were extraordinary. I got lost in the library, listened to records, and went to concerts. On campus, the Béjart Ballets came through Paul Taylor Dance, Hubbard Street, great orchestras, chamber musicians, and singers. Pierre Boulez was in residence with the LA Philharmonic on campus. We interacted with the maestro and with composer Elliot Carter, who came to my composition class and was as grumpy as anyone I’d ever met. None of that would have happened had I not been at the Department of Music. I wrote for my colleagues and teachers. In Los Angeles, I heard *Sweeney Todd*, then *Peter Grimes* with Jon Vicars, then *Tosca*, *Figaro*, *Così*, *Wozzeck*, *Die Frau Ohne Schatten*. Opera jumped to life for me, as did great singers. I had always thought opera was a little silly, but I had my “aha!” moment and it suddenly made sense why people were so excited about this massive art form.

I took a one-year break after my undergrad, but only a year because I missed school enormously and I knew I had a lot more work to do. I felt successful when I was surrounded by music and study. I went back to UCLA for a Master degree in Composition.

University life gave me immense opportunities in study and experience. I could try, fail, try again, work with amazing teachers and great student colleagues. I also wound up as a page turner for concerts at Royce Hall by Leontyne Price, Isaac Stern, Itzhak Perlman, Kiri Te Kanawa, Renata Scotto. Being onstage with those great artists – can you imagine? I was the pianist for the school choirs, faculty soloists, learning the art song rep, and composing songs to Dickinson, Housman, and others. It was like a dream.

And then, over a short period of time, I developed a focal dystonia in my right hand as it started to curl up and cramp uncontrollably when I’d play. I was 28 years old and couldn’t play the piano anymore. My musical identity thrown into chaos, I felt full of doubts and lost my drive to compose. I fell into a dark space. I didn’t like myself. I was also struggling with a deeper identity, coming to grips with being gay during the terrible AIDS crisis of the 1980s. I felt out of step with the world and like an immense failure. With only my thesis left to submit, I dropped out of graduate school.

The precious, innate fire that had always felt like an indelible gift – part of my DNA – had become a painful reminder of something lost. I decided to try to ignore it, douse it, or redirect it somehow. A new quest for identity began.

The benefits of academia are numerous. The danger in academia is isolation and separation from the outside world. Not the “real world,” for we all have a different sense of what is “real.” But, I

suddenly had to make a living outside of academia and outside playing the piano, making music, or composing. I told this to the amazing woman who ran the UCLA Center for the Arts, Pebbles Wadsworth. She was the one who had asked me to turn pages for all those Royce Hall concerts. She connected me with a private performing arts series that needed a new leader just then. I got the job.

Through this, I met managers, agents, learned about producing concerts, raising money and philanthropic work. Things never discussed when I was in school. After a year and half, this special mentor offered me a job at the UCLA Center for the Arts where I learned more about the practical side of music. I wrote press releases, brochure copy, speeches, and letters. I got to know journalists, the critical press, editors, etc.

But even in the midst of all this learning and experience, I felt haunted by the ghosts of possibility lost to me because of my hand injury. My identity had been shattered. I still felt like a total failure, a stranger to myself. I had been entrusted with that flame of possibility and legacy, and I felt I had disgraced it, even though it still burned deep inside. Also, being known as an injured musician means that even if you heal, you'll never be considered the same way. A former composition teacher at UCLA kept pushing me to finish my degree, but it was too hard at the time. I pushed away and tried to put the fire away, too. But you all know that this remarkable flame refuses to be ignored. It just keeps burning deep inside. It is truth – and it will not be ignored forever.

I decided to move to San Francisco to escape the ghosts, because nobody in the Bay Area really knew me as a musician. Perhaps I would find myself up there. Just before I moved, at this very low point, I confessed to a close colleague and friend, Celesta Billeci, that I had to leave Los Angeles because I was a failure. She looked me in the eye and said “Jake, you’re one of the most successful people I know.” It was a lifeline I took with me to San Francisco. That I carry with me today. It was a gift. What is it to be successful? What is a success in life? In music?

A job in the Public Relations/Marketing Department at Cal Performances, UC Berkeley awaited me in the Bay Area. Then, miraculously, a few months later I was chosen for a job at the San Francisco Opera as the company’s writer: press releases, company reports, speeches, letters, etc. I was good at it and I had a lot to learn.

I began to play the piano again, thanks to lessons with Nina Skolnik of UC Irvine who retrained me using Dorothy Taubman’s technique. I worked with a great impresario Lotfi Mansouri, who was the general director of San Francisco Opera. In my job, I met and heard some of the great singers of our time: Frederica von Stade, Renée Fleming, Thomas Hampson, Jennifer Larmore, Anna Netrebko, Bryn Terfel, Dawn Upshaw, Sylvia McNair. I became friends with conductor Patrick Summers and began a musical partnership that has lasted more than 22 years. (Patrick has conducted all six of my large-scale opera premieres.) I engaged with great designers, composers, administrators, and pianists. I also met and developed long-lasting friendships with the remarkable people who support the arts in San Francisco: the benefactors who generously keep the machine running. It was the best apprenticeship imaginable for an aspiring opera composer – even though I didn’t know I was an opera composer at that point.

I watched opera created from the ground up. My job was to get to know every corner of the opera house and the business of opera: to filter it, write about it, and get it out into the world. I attended rehearsals, worked with photographers, got to know administration, artists, orchestra, chorus, scene shop, props, wig and makeup, every union, every inch of that opera house, and then wrote stories to get information to the press. My responsibility was to spread the word about opera and connect it to the community, and then connect the community to the opera. And what a vast,

remarkable community it was. Seekers of the flame and keepers of the flame united in the magical space of the opera house. An enormous family.

Rehearsals were revelations. The rep I experienced was comprehensive. It was opera produced at the highest level with the greatest artists in the world. I was feeling that fire of possibility again. But it didn't hurt, it inspired.

Flicka von Stade particularly moved me with her humanity and generosity. She befriended me. And though she didn't know me as a composer or pianist, I took a chance and set some folk songs for her. After a moment of wide-eyed terror ("*Oh goody, the PR Guy writes songs!*") we read through them together. She loved them. She invited me to give concerts with her and started telling other people about my songs. She recorded a demo with me. I entered the G. Schirmer Art Song Competition of 1995 and later learned they had decided I would be one of the winners the same day that Johana Harris passed away in Los Angeles.

Soon, great singers were coming to the PR Office not to look at their files, but to ask if I had a song for them, or if I'd write one for them. Flicka recommended me for projects with the San Francisco Girls Chorus, the Louisville Symphony, the LA Phil at the Hollywood Bowl. She became a champion in the truest sense. She remains one of my best friends and an inspiration on what it means to mentor and reach out. She recognized something special in me. I felt identified and chosen.

I found out a colleague at the San Francisco Opera was also a composer, so I went to talk to him: "Hey, I'm a composer, too. I'd love to hear some of your work sometime." The response was a 10-minute diatribe about how "hard" it was to find time to write accompanied by relentless whining and complaining. Another valuable lesson learned: that will never be me. You do your work. You work really hard because it means so much, it's a privilege and it's what you must do. I felt inspired anew and I was finding a place inside the music world again, not just adjacent to it. My true identity was re-emerging. By day I wrote press releases, and in my spare time – whenever I could find it – I wrote art songs. I was happy and I thought this would be an okay way to live my life.

And then, out of the blue, the general director of the San Francisco Opera changed everything. He said, "So you're writing all these songs for singers and they are getting done all over the world. Ever thought of writing an opera?" "Um, NO," I replied laughing. And he said, "Well, we should talk." I thought he was being nice. The next day he asked for a meeting and I showed up ready to write the next speech or press release. He said, put the pad down. I think you're a theater composer and I want to send you to New York City to meet Terrence McNally. We have a spot on the 2000 Season and I'd like you two to think of an opera, maybe a comedy or something celebratory for the new millennium." At first I thought, "Who are you talking to!?"

And just like that, the fire was in full flame again. I felt enormous possibility, music, energy and life. I called my mother and said, "Mom! The San Francisco Opera has invited me to write an opera for the main stage!" Her reply was "You can't do *that!*" Another reality check. *Could* I write an opera?

Lotfi sent me to New York City to meet Terrence and a couple of years later, I was the composer in residence at San Francisco Opera to create my first work. Lotfi's "comedy" turned out to *Dead Man Walking* a serious, dark American drama. Sister Helen Prejean called me out of the blue when it was first announced and said, "Jake, this is Sister Helen Prejean. I heard that San Francisco Opera wants to make an opera out of *Dead Man Walking*. You know what I said to that, Jake? I said *OF COURSE* we're gonna make an opera out of *Dead Man Walking*! But Jake, I don't know boo-scat about opera, so you're gonna have to educate me!"

Flicka told me I needed to record a CD of my songs. Renée and my other singer pals volunteered to participate. I used the entrepreneurial skills I had developed in my PR days to produce the CD, raise the money, get it done. My close friend from UCLA days, David Kuehn, was then head of classical at RCA Red Seal. With my famous cast on board, RCA made *The Faces of Love* a major release in 1999 and G. Schirmer published the songs. That same year, I met Curt Branom, who became my husband in 2008 and with whom I've shared this journey the past 17 years. The business of music was teaching me about the close network of friends and colleagues: we show up for each other. Always. It is an immense, beautiful, remarkable family.

It was during the composition of *Dead Man Walking* that I came to the realization that I'm a theater composer. And it was the first time I really thought about the difference between an abstract symphonist – a soloist – and a theater composer – a collaborator. Verdi knew where his home was, so did Puccini. I had found my home, too.

The world premiere of *Dead Man Walking* was on October 7, 2000. Let's just say it went *well*. Since San Francisco, the piece has been produced on five continents. Early next year, the opera will be produced at the Kennedy Center, marking its 50th international production.

It was not what anyone would call a traditional or predictable path to a life in music. This is something I tell students: you must blaze your own trail, step by step. There are no guarantees and there is no map. I was given the gift of an opening, a doorway to a remarkable career. Someone who said, "Yes, you." I was – and still am – willing to work hard for it day and night. I had lived through what I thought was the worst thing that could have happened – and it turned out to be an immense gift. The people who entrusted me with the precious flame would, I hope, be very proud.

Just after the *Dead Man Walking* premiere, Flicka introduced me to Kay Payn at Bucknell University, who invited me to come work with her students. I had never given a master class, but she gave me the opportunity and told me later, "Jake, you're a teacher." Suddenly another door opened. The late Doug Lowry at Cincinnati Conservatory invited me there. Then other universities and colleges of music called. A former composition professor at UCLA reached out to me and said, "When are you going to finish your master's degree? All you have to do is submit a composition and the paperwork." I returned to UCLA to be a student for one more day, and I'm pleased to tell you I finished my degree 17 years after I started it.

It's been inspiring and reassuring these past years during my short residencies at universities, colleges, and conservatories. Many of the practical parts of the arts world that were not taught when I was in school are now being addressed in the curriculum. Yes, technique, history, theory, orchestration, collaboration, research, and scholarship – but also tax law, legal issues in the arts, creating a corporation, self publishing, creating and managing a website, learning to network, learning to represent yourself and speak well, how to give an interview, how to conduct an interview, how to raise money, other careers in the arts, and other careers connected to the arts.

Also, exciting new bridges that never existed are being built between arts organizations and music schools. My upcoming world premiere, *It's a Wonderful Life*, is a co-commission between Houston Grand Opera, San Francisco Opera, and Indiana University. Several of my operas or concerts of songs have been produced at universities and conservatories, and that usually includes some kind of visit to work with students, talk with them and let them know what it's like out there in the big wide world.

Most major arts organizations have an education component now. Often, it is connected to a music school. These connections must be nurtured and strengthened. I yearn for a day when the curriculum requires every performance major at a conservatory or college of music to go to a

grade school regularly over the period of a year to work with children – to get them involved with music, making music from the inside. It’s not enough to take them to the opera or the symphony – they must participate. It is the physicality of music, art, and theater that engages these kids.

I worry about young people today not having the experience we all had as students: digging through stacks of books, records, and files for research: the time, physical labor, and effort needed to search for music and make discoveries. It’s a tactile and sensory experience to dig around in a library, to learn by doing, moving and working for it; very different from sitting on a couch, tapping at your phone or computer and getting the answer.

Recently, during a short residency at a prestigious university, I was asked to listen to and evaluate some composition students’ first art songs. When I inquired what art songs they had listened to there were blank stares. Favorite opera singers or recitalists? Blank stares. The entire world of rep is at their fingertips, but there wasn’t the curiosity to look things up and listen. That is tragic and frightening to me. To this day, I write all my music by hand because making a mess and having that tactile connection is essential to me. I know I’m an old fogey in this regard, but committing to the page is essential. Technology is wonderful and miraculous, but do we control *it* or does it control *us*? We must keep music PHYSICAL as well as INTELLECTUAL.

You can’t depend on a device to learn your music for you, to do the incredibly demanding, physical labor of art. Students will say to me, “But it’s so much *easier* and faster to write music with the computer.” Or “It will be so much *easier* to learn this music with a midi file or a YouTube video.” Who said writing or learning music is *easy*??? Who are these lazy musicians??? Believe me, in the professional world, nobody tolerates a lazy musician. Whining is also discouraged.

Writing by hand certainly hasn’t slowed me, and it didn’t slow down my heroes either – the composers I met spiritually through Johana Harris at UCLA. You have to show up and do it yourself. It is in the physical effort of music that your personality as a performer and creator emerges. It’s the same with composition. It requires tremendous mental exertion, of course, but it requires showing up and the physical act of writing. The stillness and quiet of listening. That’s where, I believe, one develops a personal profile in music. Writing prolifically, making a mess, finding your way out of it, hearing it done by the best performers possible in front of an audience, listening to the friendly loving ears of your honest friends and colleagues, making changes, moving on, writing more, making another mess, figuring it out, working harder. Being alone. Being with people.

So where does the music come from? What is “the well”? What is this flame in music that is ignited, shared and passed along from teacher to student time and time again? It is truth. Identity. Relevance. Passion. Connection. It is in each one of us waiting and aching to be awakened. It is why schools of music are essential.

What did I *not* learn in college? I was immersed in history, technique, legacy, a great tradition of research and scholarship, study, trial and error. But I did not have hands-on experience in the professional world of music until I was hit with the tragedy of losing my ability to perform and my drive to compose. And believe it or not, when the General Director of the San Francisco Opera asked me to compose an opera, he did not ask to see my UCLA degree.

I have been involved with several mentoring programs to work with young composers and librettist, most notably at the Washington National Opera’s American Opera Initiative. I have been invited to work with students at Boston University, Bucknell, Cornell, CCM, The Royal Conservatory in Toronto, UNI, UNT, CU Boulder, TLU, USC, UCLA, Vanderbilt, SongFest in LA, the Ravinia Festival, and many other places. This year, stops include Eastman, Northwestern,

Wyoming, KU and Peabody. What an immense honor and privilege it is to work with gifted young people at this stage of their lives, share stories and fan the flames.

Professionalism, humanity, collaboration, wisdom, service, study, and hard work – the flame of inspiration – these are all best demonstrated and ignited by example and personal connection. Your precious, important job is to keep the fire burning. To ignite possibility and instill the sense of responsibility that goes along with this flame: it is the passing of a torch. It is an immense responsibility and it matters enormously.

We make choices along the way – some good and some bad. We work hard. But throughout our lives we wait, we yearn, to be chosen. “How about you?” Professionally and personally, we wait to be chosen. I think sometimes we forget how powerful it is to choose and be chosen by another.

Last year, I wrote an opera called *Great Scott*, premiered here in Dallas by the Dallas Opera. The story and libretto are by Terrence McNally. It is a story about relevance and personal sacrifice. A great opera singer, Arden Scott – played by Joyce DiDonato – wonders if all the compromises and sacrifices she’s made have been worth it. She wonders what might have been had she not chosen to devote herself entirely to a life in music. At one point, she sits with her most important mentor and teacher – the one who awakened the flame in her, who was played by Frederica von Stade – and says:

“Oh, Mrs. F., I wanted to be famous and wonderful. But famous and wonderful aren’t enough. I want to matter. If I don’t, I’m a dancing dog – a circus freak. I want what I do, what we all do to reach someone. Even one person. I want to transform one life the way you transformed mine.”

Where does the music come from?

It is ignited by possibility and imagination. It is a fire awakened and instilled in us by great teachers, mentors, stories, events, and the music itself. It is awakened when we choose to participate, and when someone in our professional or our personal lives reaches out and says, “Okay, how about you? Yes, you.”

You are the keepers of that flame of possibility. The music is there. It is in the legacy, the information and experience you have gained that goes beyond ego and speaks deeply to all of us. You have a great responsibility. We all do.

Ladies and gentlemen, we need a powerful, strong, vital system of music education. It is essential and it changes lives. It changed mine. It changed yours. The ripple effect is extraordinary and unknowable. Someone needs to step up and save the day. And I choose you. I choose you to ignite and keep the fire of possibility. I choose you to help others to find and feel where the music comes from. I choose you.

Now let’s get to work.

Thank you.

THE 21ST CENTURY MUSIC ADMINISTRATOR: ADDRESSING TODAY'S ISSUES, PLANNING TOMORROW'S FUTURE

STUDENT WELLNESS: NAVIGATING DIFFICULT SITUATIONS

JUDY IWATA BUNDRA
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Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. (NASM Handbook 2015-2016, Standards for Accreditation, Section II.F.i)

Why are NASM member institutions asked to address health and safety concerns for music students? How do music administrators and music programs best address the needs of college students? This paper will reflect recent research literature on college students' health and safety, and provide a context for designing solutions. Furthermore, case studies will be incorporated as starting points for further discussion. The article concludes with some practical steps to incorporate health and safety in the curriculum and the culture.

Generation Me

"Self-absorbed," "entitled," "unrealistic," "coddled," and "dependent" are just a few of the adjectives commonly used to describe today's millennial generation. Labeled "Generation Me," Twenge (2014) refers to young people born in the 1980's and 1990's, who were raised with the beliefs that "the individual has always come first, and feeling good about yourself has always been a primary virtue." As this generation enters the job market at a time of economic uncertainty, they are experiencing "soaring expectations and crushing realities" (p. 3). Levine and Dean (2012) describe them as a "generation on a tightrope...struggling to maintain their balance as they attempt to cross the gulf between their dreams and the diminished realities of the world in which they live" (p. ix). Both sets of researchers have based their claims on significant amounts of data: Twenge (2014) examined over 30 studies on generational differences based on responses from 11 million young Americans (p. 4), and Levine and Dean analyzed survey data from a representative sample of approximately 65,000 undergraduates and over 1,000 senior student affairs officers, as well as interviews from thirty-one campus site visits (pp. 205-206).

The American College Health Association-National College Health Assessment (ACHA-NCHA) (2016) provides further evidence of the problems in its extensive surveys of college-aged students. Originating in 2000, the American College Health Association collects data from 778 distinct institutions, with responses from over 1.5 million students on alcohol, tobacco, and other drug use, sexual health, weight, nutrition, exercise, mental health, personal safety and violence. The results indicate alarming trends among students' psychological, emotional and physical well-being. In spring 2016, 49.8% of students reported feeling helpless, 85.1% felt overwhelmed by all they had to do, 65% felt very sad, 58.4% felt overwhelming anxiety, 6.7% (7.2% women) intentionally cut, burned, bruised or injured themselves, and 9.8% seriously considered suicide. These data support the observation by Twenge (2014) that although Generation Me has more advantages and are better educated than previous generations, they lack "other basic human requirements: stable close

relationships, a sense of community, a feeling of safety, a simple path to adulthood and the workplace” (p. 179).

Technology has been at the center of this generation’s lives, and Levine and Dean (2012) call them the first “digital natives” (p. 161). Young people today are navigating the world differently than any other, and their use of technology contributes to their sense of isolation and loneliness which “readily lead to anxiety and depression” (Twenge, 2014, p. 156). Rideout, Foehr, and Roberts (2010) authored the Kaiser Family Foundation study in which they found that teens spent an average of 10 hours and 45 minutes a day with media (television, cell phones, music, computers, movies, video games, print). Psychologists Neufeld and Maté (2014) also raise alarms about the overuse of technology, redirecting children’s attachment from parents to peers: when peer orientation becomes the most influential force in children’s lives, they lack “unconditional love and acceptance, the desire to nurture, the ability to extend oneself for the sake of the other...” (p. 11).

Seeking Answers in Higher Education

The data and analyses of students who enter the doors of colleges and universities today present a troubling scenario. Yet a group of experts in higher education, Felton et al (2016) offer positive solutions to these challenges in *The Undergraduate Experience: Focusing Institutions on What Matters Most*. After conducting in-depth studies of a broad range of educational institutions, they assert that “we already have most of what we need” to confront the difficulties facing higher education. “First, our institutions are full of creative and smart people” and “...have within them the human capital necessary to navigate complex challenges. Second...we now know quite a lot about what contributes most to positive student outcomes.” (pp. 8-9). Their work focuses on six major themes—learning, relationships, expectations, alignment, improvement, and leadership—citing best practices from a variety of public and private institutions. Kuh et al. (2010) called on higher education to create a “culture of positive restlessness,” to develop new and better ways to meet students’ needs.

Dimensions of Student Wellness

Heitler (1976) identified the Six Dimensions of Student Wellness: **occupational**, the “personal satisfaction and enrichment in one’s life through work;” **physical**, healthy lifestyle choices and physical activity; **social**, a network of friendships based upon trust, communication, and respect; **intellectual**, curiosity, a desire to learn, be challenged, and think critically; **spiritual**, exploration of life’s purpose and meaning and an awareness of one’s beliefs and values; and **emotional**, the ability to manage and express one’s feelings and understand and empathize with others (pp. 1-2). More recently, many student wellness lists contain an additional dimension: **financial**, the ability to handle money wisely and manage finances realistically.

The dimensions of student wellness serve as a reminder to educators that it is essential to address the health and well-being of the whole student. At times, faculty can become so concerned with delivering instruction that students are regarded as “empty vessels” to be filled, without sufficient regard for the individual experience. Today’s threats to student wellness are broad-ranging and serious.

This is particularly true in music, where students are criticized and judged daily by teachers and peers, the pressure of perfection is constant, physical well-being is critical to one’s performance, and career anxiety and financial insecurity are ever-present. Is it any wonder that music students experience crises during their college years?

The following case scenarios illustrate the types of situations encountered in the everyday lives of music students, faculty, staff, and administrators. When examining these situations, music administrators should determine which dimension(s) of student wellness are being threatened and discuss possible solutions to the problems.

Case Studies

1. Jonah is chronically late to class, unable to complete his assignments, and his grades are suffering. His professors report that Jonah probably will not be able to make up the missing work, and may be on the verge of failing all of his music classes. You ask Jonah to meet with you, and while trying to get at the bottom of the story, you discover that he is living in his car. What do you do?
2. While you are giving a welcoming talk during new student orientation, Mr. Maserati, an incoming student's parent, raises a question about your school's job placement record. His daughter, Jessica, is a violin major and aspires to become a concert soloist. Mr. Maserati points out the \$50,000+ annual college costs that his family will be paying for four years, and wants a guarantee that Jessica will get a job after graduation. What do you say?
3. Rachael has confided in her teacher that she has been feeling sad and is unsure if music is the right major for her. However, she is your star (and only) oboe player, and your ensembles cannot get through the concert season without her. Her oboe teacher says Rachael has a great deal of potential, but lately, her waning interest has resulted in less practice time and is reflected in her progress. What steps do you need to take?
4. Nicholas is undergoing a gender transition and begins to use the women's restroom. Women are starting to complain that they feel uncomfortable whenever Nicholas uses the women's restroom. Your school does not have gender neutral washrooms. What should you do?
5. Professor Picardy is a theory teacher who has a reputation of giving more failing grades than passing. Students are coming to you requesting to be transferred out of her section. It is creating an atmosphere of tension among the theory faculty, for some believe she is upholding high standards with lazy students, while others believe she is not helping students towards success. What do you do?
6. The opera cast is announced, and Divine's parent has stopped by your office to "discuss" the results. Divine's father believes that anyone with ears should hear that his daughter is the best choice for the lead role. Divine's father also happens to be a prominent member of your brass faculty. What do you say?
7. A member of the staff has asked to meet with you about a concern that piano students are coping with performance anxiety by using drugs. It appears that both marijuana and beta blockers are becoming increasingly popular as a way to deal with the stress of being onstage. The faculty seems to be unaware of the problem, and the information came to you from Phil, a younger member of the staff whom the students trust. How do you handle the situation?
8. While browsing Facebook on Saturday night, Karen, a member of your adjunct faculty, has noticed a post from a student, Ashley, in which she is contemplating suicide. Other students have responded, trying to encourage Ashley to reconsider, but the situation appears to be escalating. Karen calls you at home and asks you if or how the School should get involved. What should you say/do?
9. While discussing the upcoming academic term with a student first-generation, first-year undergraduate, your staff has become aware that the Hailey has a financial hold on her account

due to delinquent payments. In her classes, professors report that Hailey is optimistic about the upcoming semester, and seems academically engaged; however, she appears unaware of the seriousness of her financial situation. How should the School intervene?

10. Flute students come to you reporting that James has been bringing a gun to school and showing it off to others in the studio. Although no one has been threatened or hurt, other flute students feel very uncomfortable with James' behavior. Faculty or staff have not seen the gun, but rumors are flying throughout the School, and everyone seems to be aware of the situation. What do you do?

Tips for Navigating Difficult Situations

Each of these case scenarios may follow different timelines, require different approaches, and involve different personnel. But throughout these cases, several principles apply as music administrators navigate the situations: information, involvement, intervention, and follow up.

First, music administrators need to gather the facts, and make every effort to deal with information from all participants. In difficult situations, emotions are heightened, and each side may have a different perspective of the same scenario. Before reacting, the music administrator must first have a clear understanding of the situation. An exception to this timeline would be in cases in which harm or danger is imminent, and immediate action by the public safety or police department is warranted.

Second, music administrators should determine who should be involved. Oftentimes, people who pursue the path of administration are regarded as “problem-solvers,” and the impulse to “fix” the situation themselves is part of their DNA. However, some situations are beyond the scope of the music administrator's expertise, time, and area of responsibility. What resources already exist within the music school? Who is trained to deal with these types of matters within the university? What resources are available in the larger community? Are there city or county resources available to provide additional assistance?

Third, the intervention needs to be planned carefully with the appropriate people, and the music administrator should be engaged in the overall case. In special instances involving privacy or confidentiality, the music administrator may not be informed of the details. But it is not enough to simply refer the case to an external resource, such as a dean of students' office, counseling center, or physician. Because the ultimate responsibility rests with the music administrator, s/he should remain aware and/or involved as appropriate.

Finally, the music administrator needs to ensure that adequate follow up takes place. Throughout the course of complex cases, more individuals can become involved, and multiple layers of solutions may be needed. The music administrator is responsible for recognizing the conditions which give rise to the situation, addressing the problems, and dealing with the impact on the music school's culture.

Practical Steps Towards Improving Student Wellness

In order to improve student wellness in all its dimensions, the following are some practical steps that the music administrator may take.

Understand student issues through research.

The body of research on college students is broad and deep, and music administrators themselves need to be informed by becoming better acquainted with the existing literature. This article includes many helpful resources from the current research literature, as well as web sites focused on specific issues.

Develop workshops for students and faculty on healthy lifestyle choices.

Music students, faculty, and staff could benefit from participating in health and safety workshops. Guest speakers and workshops on wellness topics such as meditation, mindfulness, diet, exercise, alcohol, drugs, relationships, finances, resilience, “grit”, performance anxiety, injury prevention are among the many options available at schools today.

Increase the awareness of music faculty, staff, and students to university and community resources.

Most student affairs officers are eager to give presentations and talk with groups of faculty, staff, and students about the health and wellness resources available within the institution. Professional health care workers or the local city or county government representatives can also visit campus to heighten awareness of community resources.

Encourage faculty to incorporate wellness ideas into classes.

If faculty are already addressing health and safety strategies in their classes, they can share best practices at faculty meetings. What is currently being done in the classroom? Are there obstacles which prevent faculty from including these topics in the curriculum? Where are the best opportunities to integrate wellness strategies in the curriculum? To have a more meaningful impact, health and safety issues need to be integrated into a student’s college experience on a regular, ongoing basis.

Provide recognition and funding for wellness initiatives

Awards or financial incentives can further increase faculty’s willingness to incorporate student wellness initiatives. Music administrators may use discretionary funds to support health and wellness events. Perhaps the university/college has recognition programs or additional funding to support innovation.

Ensure that students have *timely* access to counseling or other intervention services by trained professionals

When the severity of an issue requires the involvement of counselors, social workers, psychologists, or physicians, timely access to these services can be of utmost importance. Oftentimes, these offices are overloaded with cases, and students in crisis are placed on waiting lists—it is essential to make timely access to those resources a priority.

Advocate for resources to meet students’ needs

University officials need to hear from its leadership that health and safety concerns are of paramount importance, and music administrators, along with other college/school administrators, may need to advocate for sufficient funding. The consequences of not providing adequate resources could prove to be even more costly, for both the students and the institution.

Listen to student concerns to improve wellness and reach out to student organizations

Student voices are essential when identifying concerns and designing solutions—to exclude them from the conversation would be a serious omission. Any student wellness initiatives which are planned without student involvement would be a “lost cause.” Students can best articulate what they perceive the problems to be, and the student organizations are an appropriate place to begin the discussion.

Provide opportunities for students and faculty to connect through social gatherings, mentoring programs, concerts, etc.

Quite simply, students come to college to interact with faculty. As Arum and Roksa (2011) state: “one way that students can potentially be affected by the colleges they attend is through direct, positive interactions with their professors both within and outside of the classroom” (p. 61). Music

administrators can encourage and reward such interactions, and provide modest funding for social gathering or other initiatives.

Integrate career guidance for 21st century musicians into the curriculum; update resources available through the career center

In the past few decades, the music scene has undergone dramatic shifts, and career guidance should reflect those changes. The definition of a successful musical career encompasses many paths, and conversations about careers should begin as early as the freshman year. Career centers need to be adequately staffed and updated regularly, encompassing the wide array of resources available to job seekers today.

Conclusion

Most college music administrators recognize the problems involving student wellness and understand the scope of the school's responsibilities. As Felten et al. (2016) stated: "Our challenge is no longer simply to ascertain what it is we need to do; our challenge now is to do it (p. 9)." Music institutions must act and develop strategies to address issues of health and safety, not simply to be in compliance with NASM guidelines. Music administrators can lead their faculty and staffs to prioritize and focus on educating the whole student—students' needs are greater than ever, and the stakes are even higher in today's culture. Meeting the challenge may require music schools to make changes, but as the philosophers Calvin and Hobbs remind us, "Change is invigorating! Change forces us to experiment and adapt... That's how we learn and grow!" (Watterson, 1996).

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Additional Web Sites

Active Minds, mental health, <http://www.activeminds.org>,

CPAMM (Coalition to Prevent ADHD Medication Misuse), <http://www.cpamm.org>,

The Jed Foundation, mental health, substance abuse, suicide prevention
<http://www.jedfoundation.org>,

Monitoring the Future Study, surveys of student behaviors, <http://www.monitoringthefuture.org>,

National Survey of Student Engagement, <http://nsse.indiana.edu/>

THE 21ST CENTURY MUSIC ADMINISTRATOR: ADDRESSING TODAY'S ISSUES, PLANNING TOMORROW'S FUTURE

THE ROLE OF ETHNOMUSICOLOGY IN THE 21ST CENTURY CURRICULUM

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Music schools of the 21st century are facing challenging issues: How do we educate students to be global citizens by encouraging them to explore the variety of the world's music? How can we raise musicians who are attuned to broader societal issues, including cultural diversity, ecological and cultural sustainability, and social justice? How might ethnomusicological perspectives enhance the range of fields of music study and contribute to their greater integration? Our panel addresses such questions by reflecting on the distinctive methods, approaches, nature of inquiry, and training that ethnomusicologists bring to the music school. We hope to generate a conversation with NASM delegates about the ways that ethnomusicology might assist with the projects of curricular reform that are currently underway in many NASM-affiliated music schools.

Introduction **Mary Ellen Poole**

Welcome, everyone, and thanks for coming to our session. I am confident that it will prove to be a healthy and constructive provocation. In his address to the plenary session, Eirik Birkeland of the Association Européenne des Conservatoires quoted Esa-Pekka Salonen: "The greatest challenge for music at this time is to remain rooted in society."

We all sense the urgency of this conversation now. Not only individuals but institutions and communities must make critical decisions about who we are, fundamentally, and how this will inform our actions going forward.

Before meeting in Dallas this weekend, many of us last saw each other at either the CMS Summit in South Carolina, or at the DePauw University 21st Century Musician Symposium. The large, enthusiastic, and slightly anxious crowd of registrants on both occasions could not help but reflect our uneasiness that despite being in the second decade of this century, we haven't quite figured out what it's going to require of us yet.

At both of these excellent gatherings, a mass of concerned citizens—administrators, faculty, students, and young professionals—agreed that a very old and arguably corny word, *relevance*, must be made new again.

Part of that process involves turning a critical eye on our values, acknowledging that the way they are manifested in our curricula, our budgets, our hiring, and our practices may not reflect what is needed in that elusive paragon of virtue, the 21st-century music school.

In this session, you will hear the words “morals” and “ethics” used frequently and urgently; it is not your typical NASM presentation fare. So fasten your seat belts. My colleagues and I hope to leave a good chunk of time at the end for lively discussion. Be warned: we want to hear from you.

The Aesthetics and Ethics of University Music Curricula **Timothy Rice**

Recently I happened to see my Ph.D. advisor, Professor Emeritus Robert Garfias of UC Irvine. He told that when he founded the ethnomusicology program at the University of Washington in 1962, he was convinced that within two decades the ecumenical values and global perspective of ethnomusicology would have suffused the curricula of U.S. schools and departments of music. Now in his 80s, he is still surprised and disappointed that his prediction hasn't come true.

In the wake of that conversation, I would like to begin with a question. Why has it proven so difficult to introduce diverse musical content into the music curricula of U.S. schools of music?

Ethnomusicologists have been trying to do this since the 1960s, more than fifty years, and we have made precious little progress. Most schools and departments don't have an ethnomusicologist on their faculty, and in many places where we work, it has proven almost impossible to move our point of view from the periphery to the center of the curriculum. Why is that? The answer, I think, is this: the diversity we advocate for is fundamentally at odds with the mission of most schools of music in the U.S.

The mission of most U.S. schools of music is built on an aesthetic foundation that values one kind of music, European classical music, above all others. They teach what they believe to be, as my local classical music station has it, “the most beautiful music of all time.” We have trouble introducing diversity into such music curricula because diversity is inconsistent with this foundational approach to music study and to the way most U.S. schools of music define themselves. So unlike a business, which can maintain its fundamental mission and simply diversify its workforce to make it smarter and diversify its customer and supplier base to make it more profitable, music schools have to change the very foundation on which their mission is built to become truly diverse. Diversity actually undermines the foundational principle of most schools and departments of music. To become diverse, music schools have to become diverse from their foundations.

So how can they do this? Music schools have to start thinking about aesthetics and ethics as two sides of the same coin. Aesthetics is about what makes good art. Ethics is about what makes good people, good citizens, and good community members. North American music schools need to rebuild themselves on a foundation that takes their ethical responsibilities to all the citizens of their region, state, and nation as seriously as they take their aesthetic responsibilities.

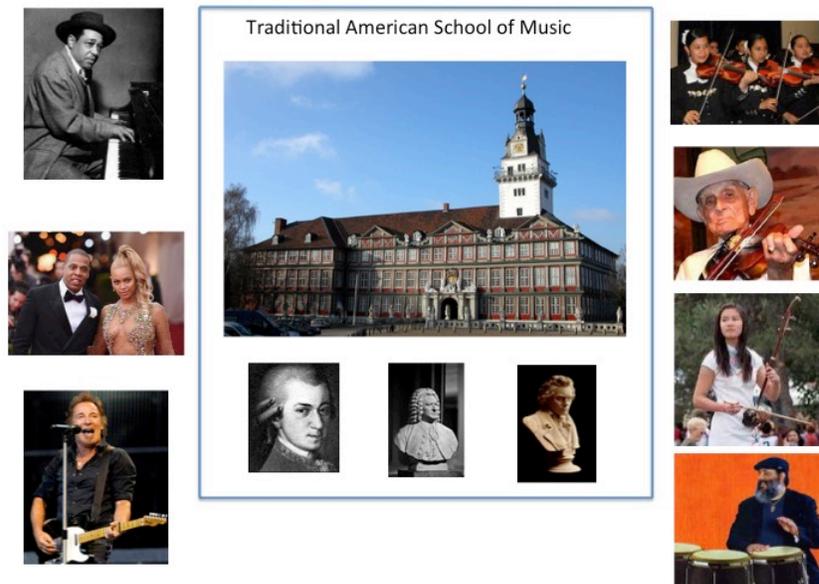
Most U.S. schools of music are built on an aesthetics of exclusion that creates an ethics of exclusion. That ethics of exclusion denies full participation in university musical life to many citizens of their state and nation and full recognition of those citizens' contribution to the cultural life of the United States. We have to do the opposite – rebuild our schools of music on an ethics of inclusion that generates an aesthetics of inclusion. We have to reject the aesthetics of exclusion that characterizes schools of music and the ethics of exclusion that is its product. **Instead of teaching what we think of as beautiful music, schools of music need to teach the music that makes Americans beautiful.** If we do that, then diversity will flow naturally into our curricula.

We can see how this exclusionary aesthetics works in Figure 1. It pictures, in extreme fashion, the traditional U.S. school of music, built on a foundation of German and Austrian music of the eighteenth and nineteenth centuries. It looks not unlike a castle with a wall (well, a line) around it

keeping out the musical traditions -- and many of the people -- of the nation in which it resides but which it fails adequately to serve. How can any American music educator in their right mind argue that this is a good, ethical model for a school of music today?

OK. Of course you will argue that Figure 1 is an exaggeration – and it is. It might have been true thirty years ago, but it no longer is as widespread as it once was. So what does diverse musical exposure look like in a majority of traditional music schools? Jazz has been admitted – but it is hung out to dry on the peripheries of the curriculum. Jazz students still have to convince the faculty that they can write eighteenth-century harmony and counterpoint and understand the transition from Baroque to Classical style. But do most of the students in the school have to understand the contributions to American culture of Louis Armstrong and Duke Ellington and Charlie Parker and Miles Davis and Jason Moran? Not usually. These musical greats and the American communities that nurtured their genius are still omitted from the foundations of the curriculum and thus diminished in aesthetic importance. This is the unethical result of an exclusionary aesthetics.

Figure 1. Traditional American School of Music



OK, OK. We are more diverse than that. We now have courses in American popular music and rock – usually for nonmajors, however, because our majors are so busy diving deeply into their exclusionary aesthetic and ethical pursuits.

OK, OK, OK. We have a couple of courses in world music too. But they, like jazz and popular music, are incoherently placed on the periphery of the foundational curriculum (see Figure 2). Music majors can often ignore them, and, if and when students take courses in those subjects, they already suffer from hardening of the categories. They have already been taught, both explicitly by their teachers and implicitly by their school’s curricular structures and foundational values, that these kinds of music are less worthy aesthetically than European classical music and thus there is no need to take them seriously.

Figure 2. Incoherently Diverse American Music School



What the students may not understand are the ethical consequences of their carefully honed aesthetic sensibilities: that when they fail to take all of American music seriously, they also fail to take the people and communities seriously who make it. Our aesthetics of exclusion is training them in an unethical relationship to the society in which they will practice their musical lives after graduation.

So here it is, folks. Figure 3 is a picture of the inclusive twentieth-first-century music school. It doesn't look like a German *Schloss*. It looks like a sleek and unique American building. In its foundations are all the musical traditions of the American nation, including those that have come here from Austria and Germany, Mexico, Africa, China, and the whole world -- and those like blues, jazz, rap, rock, and salsa that have been created in our midst over the last two and half centuries.

Figure 3. Twenty-first-century Music School Built on a Diverse Foundation



So as your music curricular optometrist, let me give you a test. Which is better? Figure 1 or Figure 3? Figure 2 or Figure 3? I hope you answered B, because you can't build this beautiful building on a nineteenth-century Austro-German foundation.

So let's say we can agree that B is better than A, how do we get from A to B?

The path from A to B will be unique for each school and department of music, and other speakers on this panel will provide some suggestions for how this might be done. The UCLA Herb Alpert School of Music, where I was the Director for its first five and half years, has already taken the first step by committing to the study of all American music, and a good deal of the world's music, at the very foundation of our mission. We have created an overarching structure on this foundation and moved the traditional curricular domains of European classical music, world music, American popular music, and jazz within it. Now our construction of that beautiful, modern, American building, that twenty-first-century music school, has begun on this new foundation. Even though we have taken the crucial first step, building that building, building that school, will still be hard work. We need to build the new building with new individual courses that express our foundational aesthetics and ethics and with a new core curriculum. Our foundational values need to permeate all the courses in our curriculum and all the pathways through it. And we need to create new interdisciplinary courses that allow us to share our new ethical and aesthetic values with other departments around our colleges and universities, whose presidents, you can be sure, proclaim these values as foundational to their missions.

Based on our experience at UCLA, the building of the new North American school of music will be a gradual and iterative process. There will be a step backwards for every few steps forward. But let me remind you that the first step toward creating the twenty-first-century music school is not to advocate for diversity in a music curriculum based on an Austro-German foundation. The first step is to commit to a new ethical and aesthetic foundation that includes and values equally all the music of the United States and all of its many communities. The second step is to start building new courses and curricula on this new foundation. If we do that, the new building, the new ethical music school of the twenty-first century, will slowly but surely start to take shape.

Four Strategies for “Sound” Activism

Donna A. Buchanan

Timothy Rice's presentation on this panel provides us with a vision of how a 21st-century music school might appear, one that repositions Euro-American art music within the more pluralistic musical field with which most contemporary music students, faculty, and practitioners are already engaged. Significantly, this more inclusive view eliminates nothing; instead, it reshuffles the deck to better reflect the social reality of the musical world around us—a reality that confronts us as administrators and educators with new challenges to best meet the artistic and professional needs of our students, both majors and non majors. Building on Rice's remarks, I'd like to propose four “strategies in sound” for rethinking how ethnomusicology fits in today's music curricula, and more specifically, the institutional, sociopolitical, and ethical work that ethnomusicologists and their courses accomplish as exponents of critical pedagogy and “tactical humanism.”¹ Although influenced inevitably by my own dual training as a classical flutist and ethnomusicologist, and my experiences as an administrator and ensemble director, these strategies emerge more precisely from two recent SEM committee reports solicited by NASM, one spearheaded by Patricia Shehan Campbell of the University of Washington, Seattle and the other by Florida State University's Michael Bakan, reviewing how and the extent to which ethnomusicology figures in current graduate and undergraduate NASM guidelines.

I. Update NASM *Handbook* Language for Clarity and Inclusivity

First, it is essential that we update the NASM *Handbook*'s language to better reflect current "terminological and epistemological practice" and shape a more inclusive institutional message.² Both committees have submitted numerous suggestions for rewording that might be used as models for revising the entire document with an eye toward multiculturalism and diversity, so I will simply summarize some of their recommendations here. For example, outdated phrases such as "ethnic music" should be modified.³ Further, ethnomusicology should be defined in more nuanced terms. It pertains neither to a particular musical repertory or subject matter, nor to a particular time or place. Rather, it is an inherently interdisciplinary *approach* to the study of any of the world's musical phenomena—present or past—that emphasizes the "myriad relationships between music as sound and music as culture across diverse social contexts," and that considers music making as a critical dimension of human experience.⁴

We must similarly differentiate ethnomusicology from "world music," a convenient but problematic gloss embracing the many musics outside the Euro-American concert music canon that are typically underrepresented in curricular offerings. However, we submit that "both world music-focused *and* ethnomusicology-focused coursework should ideally be included in any comprehensive undergraduate [or graduate] music curriculum . . . befitting NASM accreditation."⁵

Similar terminological confusion surrounds "music history"—which left unqualified, may be contextually understood as the history of Euro-American art music—and the broader discipline of Musicology, which increasingly approaches Ethnomusicology in its interdisciplinary scope and concern with social analysis. These are sister disciplines. Nonetheless, NASM graduate standards do not adequately reflect the differences in methodology, approach, inquiry, and training that distinguish ethnomusicology from musicology.⁶ These include particular knowledge of the world's musics and the peoples who create them, issues and methods germane to the social sciences, and relevant area studies scholarship. Yet throughout the *Handbook*, musicology and ethnomusicology are presented in tandem, often as an either/or proposition. In Section XIII. The General Master's Degree, for example, the *Handbook* reads: "Requirements must include studies in performance, music history or ethnomusicology, and music theory."⁷ Neither music history nor the absent musicology are necessarily substitutes for ethnomusicological perspectives, and "in today's increasingly globalized and interconnected world . . . we feel strongly that . . . any twenty-first century musician needs exposure not just to musicology or music history, but also to ethnomusicology, *as taught by ethnomusicologists*."⁸

II. Explore Ethnomusicology as Curricular Activism

At my own institution (the University of Illinois, Urbana-Champaign), perhaps like yours, the current campus strategic plan devotes considerable attention to preparing students to be global citizens, helping them to develop global awareness, and in general, integrating global perspectives into the learning environment.⁹ Yet there is little recognition of ethnomusicology's and indeed, *music*'s potential to accomplish these goals, and UIUC's Robert E. Brown Center for World Music¹⁰ remains largely unfunded and in storage. As the report of Campbell, et al. queries, "How do we educate students to be 'global citizens' without exposing them to the world in their major discipline of study?" How can we rear musicians who are attuned to broader, increasingly urgent societal issues "without providing them with frameworks and illustrations" that arise from ethnomusicological scholarship in communities at home and abroad?¹¹

Here I ask that we consider the civic labor that ethnomusicologists and their courses accomplish for their departments and campuses, and their potential for curricular activism. By virtue of their interdisciplinarity, ethnomusicology courses, often crosslisted with other units, bring music schools to the center of campus intellectual life. Similarly, ethnomusicologists themselves often hold joint appointments or faculty affiliations with other units. Their multifold training in the arts, humanities,

and social sciences uniquely positions ethnomusicologists as cross-campus ambassadors. Ethnomusicology courses open up a level playing field and expanded vocabulary for discussing and appreciating music, taking basic concepts and resituating them in an international context, thereby decentering but not devaluing the Euro-American canon. They reframe the very act of listening, opening students' ears to new vistas of sonic experience and creativity, such as improvisational practices and systems of theory. More to the point, because their subject matter engages geopolitical issues, identity politics, social diversity, ecological and cultural sustainability, belief, belonging, emotion, conflict, social justice, and just the way others live, make, apprehend, and value music, ethnomusicology classrooms can be sites of advocacy and inclusion. They foster geographic and social awareness, encourage intercultural respect and dialogue, and mobilize against hate and intolerance by intervening critically in the power dynamics and systems of social values characterizing expressive media and the creative process that gives them birth.

III. Rethink Musical Practice as Global Citizenship

Third, we might rethink musical practice in terms of its potential for cultivating global citizenship. Performance study and ensemble participation beyond the Western art music sphere affords an extraordinary opportunity for transformative learning experiences through which the ethical principles of tolerance, mutual respect, and inclusion become embraced, embodied, and performed, and the ragged edges of social difference defused. We ask NASM to encourage institutions to make it possible, if not desirable, for every undergraduate and graduate music major to participate in an ensemble outside the Euro-American canon for at least one semester; that such ensembles be directed by content specialists with first-hand knowledge of the musical practices involved; and when these content specialists are regular faculty members, that directing the ensemble be considered part of their teaching load.¹² We further advocate that such ensembles be placed on par with their canonic cousins, such as orchestras and wind bands, in social value and access to resources.

These considerations require a move away from conceiving the "major/conducted ensemble" as epitomizing credit-worthy performance, toward a more inclusionary conceptualization of musical practice(s) and repertoires that provides an equal seat at the table for those ensembles variously considered non-western, non-canonic, traditional, vernacular, or popular. On the musical front, such ensembles provide fresh approaches to pedagogy and performance practice, alternative modes of ensemble direction and interaction, new technical challenges and conceptions of virtuosity, and further means of music cognition and perception. They support a 21st-century curriculum in which a diverse skill set is an asset that may expand musicians' contacts and entrepreneurial networks, opening up musical communities and economies to which they can contribute or benefit from.¹³ Through performance, they bridge the town and the gown, bringing the school to the community as exemplary outreach mechanisms. Through their membership, they bring the larger campus and community to the school, usually in the form of heritage musicians who become key local resources and even mentors.¹⁴ They also often tap local immigrant communities, who may then become donors to campus programs or a base for student recruitment. For populations in crisis, such ensembles contribute to the sustainability of musical practices under siege and the social worlds in which they exist, raising consciousness about these circumstances both on campus and off. They are safe harbors in which difference is celebrated and admired. As my colleague Ulrike Präger has stated, "displays and performances of difference become agents of empathy," accomplishing a kind of affective labor that effectively summons sentiments of compassion and affinity so badly needed in today's world.¹⁵ Such groups build social community in affective ways that remain with students the rest of their lives, instilling in them also a curiosity about and awareness of other world areas that often translates to language study, semesters abroad, and an interdisciplinary diversification of coursework or degree pursuit. Fundamentally, then, such performance study should be "a prerequisite to basic musical literacy and cultural citizenship in contemporary US society."¹⁶

Our country is diverse. Our communities are diverse. We strive to make our campuses diverse. Our students are engaged in multiple listening communities and performance opportunities well

beyond those that comprise their major area of study. But our curricula do not necessarily reflect this social reality. On November 11, 2016, amid the tensions incited by the presidential election, UIUC School of Music Director Jeffrey Magee reminded students and faculty that, as a student trustee recently suggested, efforts to promote inclusivity and diversity are better conceived as “normalization.” In other words, diversity and inclusion should be the norm—and as Magee observes, may even be understood as measures of excellence.¹⁷ Ethnomusicology courses effect such normalization in music curricula.

IV. Re-envision Music Studies as “Tactical Humanism”

These remarks foreshadow my last point. I’d like to conclude with a short anecdote that for me, highlights how we might deploy music studies generally and ethnomusicology courses specifically as “tactical humanism,” a phrase that I borrow from anthropologist Lila Abu-Lughod. In her view, “tactical humanism” employs the language and ideals of the humanities to create a discourse of familiarity that humanizes social difference, harnessing the shared humanity in us all to invite intercultural rapport.¹⁸ A few years ago, I was catching up on the phone with a close friend from graduate school, a violist then about to retire from directing string education and orchestras at schools in the Phoenix vicinity.¹⁹ Frustrated beyond words with Arizona politics, and facing yet more impending cuts to area music programs, she exclaimed angrily, “You know what I’d like to tell these legislators?! About why music is so important for kids?” “Well,” I replied, with my ethnomusicologist’s hat on, “you could tell them about the Mozart effect, about the social skills and discipline that musical activities build, about intercultural — ” “Donna!” she interjected, cutting me off short. “Music is important because it’s part of what makes us human! It’s a fundamental capacity of being a human being. THAT’s why music is important!”

In my view, acknowledgement of this essential human capability is being downplayed, pushed to the periphery of our campus curricular mandate, even as we are overwhelmed by the awe inspiring diversity of worldwide musical creativity accessible to us at the touch of a computer key. Ethnomusicologists have long recognized that all peoples create, listen to, or otherwise engage with sound in artfully intentional ways. Exposing students to more globally inclusive ways of music making and their social significance, whether through classroom instruction or the immediacy of musical practice, may not provide a direct bridge to intercultural understanding and world peace, but as a site of intercultural encounter, it nonetheless remains a portal for recognizing and empathizing with other musical worlds, other music makers, other social realities and the issues that define them. It is accessibility to and the opening of this portal, with its very real performative potential for enacting social change, that ethnomusicologists facilitate and that should be made much more central to any music curriculum. In today’s fractured world, in the face of looming global crises, and, it seems, at this particular juncture in US political culture, knowing something of how peoples outside the Euro-American art music scene make, conceptualize, hear, and engage with sound creatively is not just trendy or professionally smart. It is a moral imperative for a more equitable world.

Endnotes to This Section

1. Lila Abu-Lughod, “Writing against Culture,” in *Recapturing Anthropology: Working in the Present*, ed. Richard G. Fox (Santa Fe: School of America Research Press, 1991), 157–60.
2. Michael Bakan, et al., “Report from the Society for Ethnomusicology on 2015–2016 NASM Undergraduate Standards” (unpublished document, 13 October 2016), 4.
3. Bakan, et al., “Report,” 4, pointing to Section IX.N.O.3.c.(5), p. 118 of the 2015–16 NASM *Handbook*.
4. Bakan, et al., “Report,” 4.
5. *Ibid.*, emphasis in the original.

6. See Patricia Shehan Campbell, et al., “Report from the Society for Ethnomusicology Ad Hoc Committee to Review 2014–15 NASM Graduate Standards” (unpublished document, 21 November 2015), 1.
7. National Association of Schools of Music (NASM), *Handbook 2015–16* (Reston, VA: National Association of Schools of Music, 2015, revised 16 February 2016), 127.
8. Campbell, et al., “Report,” 1, emphasis in the original.
9. University of Illinois, Urbana-Champaign (UIUC), “Strategic Plan 2013–16” (unpublished document), 11, http://strategicplan.illinois.edu/documents/2013-2016_Campus_Strategic_Plan.pdf
10. For information on the Robert E. Brown Center for World Music see <http://cwm.illinois.edu/>.
11. Campbell, et al., “Report,” 1; see also Patricia Shehan Campbell, David Myers, and Ed Sarath, et al., “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors: Report of the Task Force on the Undergraduate Music Major” (unpublished document, The College Music Society, November 2014), 28, <http://www.mtosmt.org/issues/mto.16.22.1/manifesto.pdf>. Here the authors similarly ask, “How in a global age and society can a program in the arts in general, and music in particular, be justified that is not permeated by global practices and inquiry?”
12. See also Bakan, et al., “Report,” 3, and Campbell, Myers, and Sarath, et al., “Manifesto,” 4.
13. See Paul Klemperer, “Professional Musicians and Student Mentor Partnerships” (paper delivered at the 61st Annual Meeting of the Society for Ethnomusicology, Washington, DC, November 10–13, 2016).
14. I use the phrase “heritage musician” in a manner similar to how “heritage speaker” is used by linguists and language instructors. Such musicians may or may not have been born in the United States; they may have high facility or competency in the musical practices of their heritage, but may or may not possess formal or systematic training in these practices. Heritage musicians may be bi- or multimusical, consuming and sometimes performing musics of the dominant society, while also sustaining a close cultural connection to or affinity for the musics with which they grew up or that represent their ancestry. Examples might include the classical violin student of Romanian extraction who pays his way through an American conservatory undergraduate program by gigging with an eastern European wedding band on the weekends, or the UIUC graduate student in Engineering who grew up playing *saz* as a hobby in his native Ankara.
15. Ulrike Präger, “Since Emmason Sings with Us, Everything has Changed”: Contextualizing the Refugee Voice in Contemporary Germany” (paper delivered at the 61st Annual Meeting of the Society for Ethnomusicology, Washington, DC, November 10–13, 2016).
16. Bakan, et al., “Report,” 4.
17. Jeffrey Magee, Message from the Director to the UIUC School of Music Community, 11 November 2016, e-mail communication.
18. Abu-Lughod, “Writing against Culture,” 158–59.
19. While the exact wording of our conversation has long since retreated into memory, what follows is a close replica.

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SEM and NASM: A call for collaboration?

Anne K. Rasmussen

I offer you a perspective from my perch as the current President of the Society for Ethnomusicology. After some comments on the relationship and I hope, continued cooperation, between our two organizations, I underscore and exemplify Tim's revolutionary decentering as well as Donna's eloquent plea for the kinds of "tactical humanism" that ethnomusicologists and diverse musical experiences can activate within music programs, on campus, and among campus communities. Finally, I turn to our students, first to my students, and then to the grads and undergrads and our younger colleagues in the Society for Ethnomusicology and ask how we could do a better job of serving them. Are we meeting the needs of our students in terms of professional development? Are we meeting the needs of the average campus major? What about our non-majors, many of whom fill the ranks of our large ensembles and big number courses? Are we doing our best to provide for them "the musical, intellectual, and cultural resources they need to thrive and succeed, both in their respective professional milieus and as citizens of the local, national, and global communities to which they belong" (Bakan et. al. 1).

Three caveats: First, in my life beyond the SEM Presidency I am Professor and Ensemble Director at the College of William and Mary, established in 1693, where music is taught in the context of an undergraduate liberal arts education. Second, I am co-author and editor with Kip Lornell, of *The Music of Multicultural America* (1997 and 2016). And, finally, between 3rd and 12th grades I trained in the extension division of the New England Conservatory Preparatory School. These tips might help you to contextualize my comments today.

On SEM/NASM Relations

In Fall 2015, NASM approached then president of the Society for Ethnomusicology, Beverly Diamond, and gave us the opportunity to review and compile recommendations toward the revision of the NASM graduate standards. You have just heard from Donna Buchanan, a member of the Ad-Hoc committee that was appointed to prepare that report. This Fall, in my first year as SEM president, the Society was again approached, this time to review and provide recommendations toward the revision of NASM undergraduate standards. I appointed an ad-hoc committee, chaired by Michael Bakan of Florida State University, who submitted another thoughtful and comprehensive review that, along with last year's SEM report on NASM graduate standards, we hope will not only be helpful to NASM administrators but will also be effective.¹ In the meanwhile, and following conversations among Past President Bev Diamond, SEM Executive Director Stephen Stuempfle, and NASM Executive Director Karen Moynahan, we submitted a proposal for this panel and approached Mary Ellen Poole, Director of the Butler School of Music to be our chair and discussant, and that is how we arrived here today.

Our presence at NASM today follows a long interaction between our two organizations. My query to SEM past presidents, in fact, produced notes on NASM initiatives that date to 1995. Various liaisons to NASM over the past twenty years including Patricia Campbell, Elizabeth Tolbert, and another cross-over colleague, Eileen Hayes, have been vigilant in making known our primary objectives: 1) that course work in ethnomusicology should be a NASM requirement for accreditation in both graduate and undergraduate programs; and 2) that courses in ethnomusicology be taught by ethnomusicologists or faculty with training and experience in the methods, aesthetics, and ethics of the discipline.

¹ Michael Bakan, et al., "Report from the Society for Ethnomusicology on 2015–2016 NASM Undergraduate Standards" (unpublished document, 13 October 2016)

The World Music Course

Let me make some comments on the importance of ethnomusicology for the undergraduate curriculum because this position² is still poorly reflected in NASM guidelines. An introduction to ethnomusicology through a series of case studies of various world music traditions is the way I have designed this requirement for our music majors; however, courses focusing on a geographical area would also fit the bill: for example, Music of India, or Music of China. Music cultures might be conceptualized in larger regions beyond the nation state: for example, Music of the Black Atlantic; Indian Ocean Sound Worlds; Music in the Worlds of Islam, and so forth. Courses around a theme, for example gender, nationalism, mass media, or politics, invite case studies from a variety of historical periods and world cultures, potentially bridging gaps between self and other. But whatever the fit for your particular program, the important “take away” here is that regardless of the course title, or even the content, ethnomusicology courses inevitably introduce students not only to music, but to an interdisciplinary framework for *thinking about music* in the context of human life.³

Through the window of music, students are asked to think about geography, history, religion, colonialism, mass media, gender, spirituality, identity, meaning, and more -- and they are invited to meet communities and individuals within complex, multicultural societies. Courses in ethnomusicology at the undergraduate level ask students to replace the broad brush of Orientalist generalization with an expanded tool kit of finely tuned questions that they can ask not only of the most foreign and exotic music, but also of the musics they love and those they are studying in College.⁴

We believe that department and schools of music should take a leading role in our various institutions’ mandates for cultural diversity, internationalization, and global citizenship. The benefits are many. To quote the report we will submit to NASM on December 1:

First, courses on world musics (i.e. Arab, Balkan, Mariachi...), popular music (R&B, Jazz, Salsa....), and American roots musics (blues, Cajun, Appalachian.....), offer superb opportunities for schools to not only maintain, but also enhance, “the position of music study in the family of fine arts and humanities in our universities [and] colleges” (NASM Handbook, p.1), and they offer students in general studies programs the chance to engage with a range of cultural, political and societal issues through the lens of a subject – music – that tends to be appealing and accessible. (SEM Report to NASM, December 2016)

Second, such courses are popular and do good work in the curriculum and for your unit! The course that I designed, “Worlds of Music,” is one that is cross listed in Anthropology, offered every semester, is required of music major and minor, and has for the past 20 years, satisfied the

² The position, consistently advanced by the Society for Ethnomusicology for more than twenty years, is that NASM-accredited schools should require their students at least one course focusing on music outside of the traditions of Western Art music.

³ Such “courses should introduce students to both new worlds of musical sound and new ways of understanding how music is conceptualized, utilized, and attributed meaning, in musicultural contexts extending far beyond Western art music culture” (Bakan et. al. 2016)

⁴ Our recommendations to NASM. . . that every student in music be required to take an ethnomusicology course (a survey course, a topical seminar, a proseminar, or an area studies music course), taught by an ethnomusicologist, as part of their mandated curriculum. We accept that the contemporary music scholar needs a broad set of tools to address the questions across the fields in the 21st century. *We wish to clarify that the purpose of a required course in ethnomusicology is to introduce students to concepts, theories, and the uniquely tuned methodological approach to the study of music in human life. As might be expected, such a course, or even a cognate of specialized courses in ethnomusicology, does not make an ethnomusicologist; rather, it initiates in students a way of thinking about music in a global age.* (Campbell et. al. 2015)

College's General Education Requirement -- GER 4B: Histories and Cultures Outside the Western Tradition.

"Worlds of Music" is a popular course, a course that has a buzz on campus. It is a safe haven for those students who love music but aren't sure they fit in our department; for those daunted by our theory requirements, burned out from lessons and orchestra, or who are connoisseurs and creators of those "other" musics (from rock to reggae to raga). The course is open to those who never had access to the kind of sustained training and *parental patronage* that is *required* to produce a freshman who can even knock on the door of a prestigious music program. Here is an example of that kind of freshman.

Exhibit A: Luther Millison, college freshman auditions and places in 3rd chair (now he's in 2nd) in the University of Vermont Orchestra. His mother (me) wondering "how did he do that" remembers that Luther has been privileged with private lessons, music camp, chamber music programs, and youth orchestra since the age of five. Last year Luther's music cost us, his parents, around \$3,500. Multiply by ten to approach the cost of a musical youth, *not* including instrument purchase and maintenance, travel, concerts, and philanthropic donations to said youth orchestra and jazz camp, and you begin to see what it takes for a student to learn, what one of my colleague's calls "their tradition."

So, Worlds of Music is a course that recruits not only freshmen like Luther, but rather new and different kinds of music majors, even those that haven't had \$35,000 worth of pre-collegiate preparation. It is a course that connects with other faculty, departments, *and* to the community because it can incorporate and re-combine any number of special events, pedagogical exercises, and musical-social experiences. Unlike in a Western Art Music survey course, ethnomusicologists are free, rather I should say we are *required*, to invent and reinvent our courses in response to any number of parameters. We teach music in sickness and in health, in times of plenty and in "Times of Trouble."⁵ While it might look, from the course catalogue that we are going to cover the world in a semester, or China in a quarter, ethnomusicologists assure their students on day one that this is hardly the case. Again, what we teach is an approach, a set of methods, and an almost infinite array of resources to for continuing to explore, engage, and think critically, throughout the life span, about "music as part of what makes us human" to echo Donna Buchanan's presentation in this panel.

This is not always easy work. While our courses are a no-brainer for many students *outside* the major (anthropology, linguistics, literary and cultural studies, global studies, religious studies and so on), music majors may actually be rather slow to catch our fever. And majors who come to our curriculum late in the game may be confused by our non-hierarchical presentation of music and culture, skeptical of the invitation to embrace various aesthetic paradigms, and challenged by the serious study of other music theories. They may even be hostile to our insistence on discussions of access, power and privilege, representation, censorship, ethnicity, race, and gender. "Can't we just learn about the music?" they implore? We respond with a resounding "no" as we ask students to push their own envelope, question aesthetic categories, challenge national, heteronormative, Judeo-Christian narratives, and exercise empathy and interest – beginning in the classroom with their classmates, and extending to the campus, the community, and the world. Whether or not students realize it (or like it) at the time, ethnomusicology makes a profound and lasting impact.⁶

⁵ Rice, Timothy. 2015? "Ethnomusicology in Time of Trouble." Yearbook for Traditional Music. 46:191-209.

⁶ And, crude though it may sound, in the corporate culture of the academy it is imperative that we name what we do at every turn and that we cultivate undergraduate students whose ultimate goal may not include the Ph.D. or DMA but who nevertheless choose to identify with our discipline in as broadly defined a way as we can offer it to them.

On Ensembles

A further recommendation of our NASM report on Undergraduate Major Guidelines is to offer opportunities for non-WAM performance, experience that, we believe, expands ways of being a musical human and of knowing music. Diverse music ensembles invite students to learn the social aesthetics and technical skills of a new music, and also about the ways *we* do research. Our ensembles teach collaboration and trust and, like Western music ensembles, offer unique ways to be physically expressive and creative in an ever stressful, media-saturated environment that prizes sedentary, screen-filled, and sometimes very lonely and unhealthy paths toward achievement.

As a research method, the practice of music, our version of the anthropologist's participant observation, is essential to the way we come to understand the musics and the people we eventually represent, through presentation and publication, or with whom we are lucky enough to collaborate. I have long considered the practice and performance of Arab music to be a methodology for both my fieldwork and my teaching. The Middle Eastern Music Ensemble that I founded in 1994 is a context for exploration and exchange among students, faculty, and invited guest artists, that, when shared through public performance, evinces a kind of unapologetic advocacy that has become central to my work as a teacher, scholar, and musician.⁷

Donna, and Tim, and I have taught performance for the majority of our careers, and through the social, communal collaborative act of music making, have made unlikely connections among communities on campus and between town and gown. All of us have invited numerous musicians from abroad into our midst and have taken students abroad on performance and study tours where we have further collaborated with our research colleagues in Bulgaria (for Tim and Donna) and in the Arab world, specifically Morocco and Oman for my Middle Eastern Music Ensemble. As ethnomusicologists, we are not unusual. Scholar/performers are common in our discipline and point to yet another reason to hire us!⁸ But please, expect that our work as musicians and ensemble directors be part of our load.

On the Whole Student, Community Engagement, and the World beyond the Tower

Beyond arguing for a particular percentage of ethnomusicology in the curriculum, I will make a *plea* for our place as musicians in educating the *whole* student – *any* student. While our conferences and the NASM guidelines are understandably concerned with “the discipline,” I urge us to bring into sharper focus the opportunity we have, really the responsibility we have, to teach students to be alive to the complex and exciting world in which we find ourselves and to care about each other. We also need to be able to teach them with the knowledge that their careers may be very different from our own. Within the Society for Ethnomusicology, the resounding cry from our younger membership is for us to get our heads out of the sands of the professorate and to articulate options for ethnomusicologists to do important work *in addition to* or *as an alternative to* academia.⁹

The 61st Annual Meeting of the Society for Ethnomusicology, November 9-13, 2016, in Washington, D.C. focused just such an endeavor beginning with our Pre-Conference at the Center for American Folklife at the Library of Congress on applied ethnomusicology that involved more than thirty of our colleagues all of whom are “gigging outside the Ivory tower.” Their work outside the academy points to an important sea change that must be acknowledged, named, and nurtured. Changes in

⁷ Having hosted more than 60 guest artists in the context of our ensemble, I am also a patron of musicians from the Arab and Middle East region in the United States and others musicians involved in this world.

⁸ Ethnomusicologist scholar performers bring a range of skills and priorities to a department. They usually have a wide world of contacts to enrich co-curricular programming and concert series and they often have production experience. The scholar performer in ethnomusicology will relate well not only to the other ologists in the department but also to your applied faculty, your ensemble directors, your tech people, and even your custodians.

⁹ Since only a small number of my students go on to graduate school, thinking about ethnomusicology in relation to all kinds of careers has for me always been the norm.

our praxis, whether toward a more diverse set of musical offerings, a concern for the sustainability of all musics, and community engagement and advocacy, should be reflected and indeed generated by changes in the language on our websites, in our mission statements, and in our accreditation guidelines. Course syllabi and concert programs can also include language that transcends the academy and addresses its changing politics. We have to name our goals and emphasize the relevance of our unique training for a world beyond our profession. And we have to consistently imagine and articulate this activist stance to our students, our colleagues, our administrators, our audiences, and to the doubters, whose facile tropes of simplistic condemnation of the academy and institutions of fine and performing arts need redress. Rather than separately, as ethnomusicologists, or performers, or composers or musicologists, I believe we can best do this work *together*.

It is difficult to ignore the ways in which the events of last week have made our collaboration – that between SEM and NASM – urgent and necessary.¹⁰ I hope you agree.

A Clinton victory might have served to reaffirm our work as inclusive, feminist, musical humanists who involve our students, colleagues, consultants, and communities in the myriad musical scenes that we engage, document, teach, and live. In the days following the November 8th election and as the incoming president appoints his staff, however, it seems clear that our work is more important now than ever. Ushered in by the election, this new era is a mandate for us to publically reaffirm our long held values of inclusivity and tolerance, to disseminate our research teaching and activism in ways that are more public and more political, to share best practices, and to step out from behind the velvet rope of academia and into communities local and global wherever and whenever possible. Thank you!

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¹⁰ Since the NASM conference, a number of academic societies, including the American Musicological Society and the Society for Ethnomusicology, have published post-election statements. These may be seen together on the website of the American Council of Learned Societies (ACLS): <http://www.acls.org/societies/statements-on-2016-presidential-election/>

MEETING OF REGION 1: STUDENT LIFE ISSUES: WHAT EVERY MUSIC EXECUTIVE NEEDS TO KNOW

INTERNATIONAL STUDENTS AND “DREAMERS”

JOHN M. KENNEDY

California State University, Los Angeles

As part of the panel, “Student Issues: What Music Administrators Need to Know”, I was given the portion of addressing the concerns of international students. I teach on a campus that is among the most diverse in the nation, which has a large international student population. In the post 2016 election era in which we find ourselves, the issues of international students, including those we refer to here as “DREAMers”, are more important and have a more strident focus. The presentation will focus on general resources for administrators to have on hand so they can address concerns of these students. I will begin with standard visa regulations, specific examples of how these regulations effect music students, and then address the issues relating to undocumented students. There is a great deal of uncertainty as to how the current administration in Washington will address these regulations and issues, especially of the undocumented students. The resources listed in this presentation are updated on a regular basis and can be used as an up to date guide on regulations and policies as they effect these students.

Visas

In order to begin studies in the US, international students must obtain an F-1 visa before leaving their home country. Since this is in hand when they arrive, obtaining a visa is not part of the concerns of a music administrator. However, maintaining the visa, approving an OPT and extending visas for summer study at programs such as the Aspen Festival and Tanglewood, are part of the things we need to know.

There are several classifications of visas for foreign nationals coming to the US for extended periods of time. The most common for academic studies is the "F" visa. The types of institutions that require this category of visas are universities or colleges, conservatories and other academic institutions, including language training programs. Another common visa, the “M” visa, is used for students pursuing studies at vocational or other recognized nonacademic institutions other than language training programs.

The F-1 visas are the most common form of international student visas in the U.S. Students must maintain the minimum course load for full-time student status, and exceptions can be granted for the completion of a degree (thesis or dissertation defense or initial language difficulties). All student on an F-1 visa must maintain continuous enrollment for the duration of the visa.

New students come in with the correct visa they obtain before leaving their home country and are usually assisted with the process by local consulates. Maintaining proper visa status is the responsibility of the student, but it is always good to make sure advisors are aware of the mandatory requirements for minimum full-time enrollment. F-1 and M-1 student visas can be issued up to 120 days in advance of the beginning a course of study. However, students will not be allowed to enter the United States with F-1 or M-1 status earlier than 30 days before a program start date.

It is important to note that Students cannot travel on the Visa Waiver Program or with Visitor Visas. Citizens of Visa Waiver Program (VWP) participating countries who intend to study cannot travel on the VWP or on visitor (B) visas, except to undertake recreational study as part of a tourist

visit. All students must travel to the United States with F-1 or M-1 visas. For short periods of recreational study, a visitor (B) visa can be used, but enrollment in a short recreational course of study cannot be used for credit toward a degree or academic certificate while on a visitor (B) visa. Study leading to a U.S. conferred degree or certificate is not permitted on a visitor (B) visa, even if it is for a short duration.

Continuing students may renew their visas at any time, as long as they have maintained student status and their SEVIS (Student and Exchange Visitor Information System) records are current. Unlike new students, students continuing in a degree program may enter the United States at any time before the classes start for the academic year. SEVIS is the Web-based system that the U.S. Department of Homeland Security (DHS) uses to maintain information on Student and Exchange Visitor Program (SEVP)-certified schools, F-1 and M-1 students who come to the United States to attend those schools, U.S. Department of State-designated Exchange Visitor Program sponsors and J-1 visa Exchange Visitor Program participants. See the website for more information <https://www.ice.gov/sevis>.

Summer Festivals for F-1 Students

Many of our students aspire to attend summer festivals like Aspen, The Music Academy of the West, Tanglewood, etc. Advisors and administrators may need to address issues of how students on visas can attend these festivals and how does attending effect their visa status. The short answer is it does not, as long as the student on a visa has maintained full time regular enrollment in the academic year preceding the summer activity. It is important to note that students on a visa cannot use the summer experience for credit in their program unless the organization is a SEVP certified school. As good practice, it is recommended that a remark is made in the student's record about the summer activity and that an updated form I-20 is issued. This can be done through the office of international students. The student should also be reminded to make sure they update their summer address in their SEVIS record*.

* In advance of this paper, I contacted the Aspen Festival and School for clarification on their visa situation. F-1 students who are continuing in the US can attend a summer festival with the caveats described above. Students who are not continuing students with a F-1 visa will need to have a J-1 visa if they plan to attend a program like Aspen the summer before they begin a degree program in the US on an F-1 visa. They reiterated, as stated above, that students cannot attend a program such as theirs on a Visa Waiver or B visitor visa. In such cases, students will be turned back by US Customs, as has been the case in recent instances at the school.

Optional Practical Training (OPT) Rules and Extensions

Optional Practical Training (OPT) extends the F-1 visa up to 12 months after graduating from a program. The student must have a job in the degree field within 60 days after graduation in order for them to participate in this program. Again, an office of international students will assist, but a memo is required by INS from the area advisor to confirm the necessity of the training. New rules have extended OPT's to 36 months for some fields, but not for the performing arts. This extension is solely for graduates of STEM field programs, and is often referred to as the "STEM Extension" to Optional Practical Training.

International Student Issues

In her 2012 article in US News and World Report (Six Challenges: Foreign Students <http://www.usnews.com/education/best-colleges/articles/2012/08/28/6-challenges-for-international-students-in-college>), Katy Hopkins outlines six areas that challenge foreign students. Awareness of these challenges, and having strategies to address them, will be helpful in dealing with what lies

ahead for our students from abroad. Below are the six areas with comments that shed light on the unique experience of music study on campus.

New Assignments

Among the challenges of new assignments is the deficit many face in language. Most schools have TOEFL score requirements that are the bare minimum, and often those that score best on these preliminary exams are the least prepared for the rigors of writing and communication at a collegiate level.

New Professors

In the US, the idea of how we interact with students has moved for the character played by John Houseman in “The Paper Chase” toward Robin Williams’ character in “The Dead Poet’s Society”. However, this proves to be a huge cultural shift for students from Europe and Asia especially. They often see professors as less approachable, or even ones not to approach at all, and can be put off by the chumminess our native students exhibit. We need to make sure we are aware of this, not to inadvertently marginalize them, and give time for them to assimilate in their relationships with us.

New Subjects

In my experience, the greatest hurdle students from abroad face is the general education requirements. For a young musician who has come to the US for professional training in music, the idea of spending so much time in the liberal arts, sciences and humanities is not only daunting, but confusing. Add to this the situation I’ve encountered where a student understands concepts of music theory, but having music training in another language, may not know the English equivalent to basic terms. They may have mastery of the concept, but are not familiar with our terminology.

New Friends

Students from abroad face many cultural differences, new social constraints (or lack thereof), and the challenge of interacting with American and other non-American students. In our field, most students are immediately placed in larger ensembles and begin to meet new friends almost immediately. These new friends also present new cultural challenges. It is also a good idea to help those students who would not be regular members of large ensembles, pianists, advanced soloists, composers, etc., to find ways for them to socialize within their cohort or with other members of their peer group.

New Food

A few years ago, one of my best students was a young woman from China. A diligent and talented student, always on time and prepared for her lessons and classes. One day at her lesson time, she was nowhere to be found. A few days later she approached me and I noticed her face was a bit fuller than usual. She apologized for missing our meeting and then proceeded to tell me that her favorite “food” was spicy peppers, the stronger the better. She was given a new kind of pepper and her face swelled so profusely that she could barely open her eyes for days! Food allergies and poor diet can be one of those transitional issues foreign students encounter. Also, they do not have access to familiar “comfort” foods that can affect their mood and cause them to miss home even more.

New Culture

In what was a seemingly welcoming society to most throughout the world pre-2016 election, in our post-election era, there may be problems with how welcome foreign students feel. Sensitivities that were in place before the past election cycle are now heightened. While we like to think the music building is a safe place for our students, it may not be a good idea to take that as a given anymore. And of course, we cannot control those who might encounter these students off campus and even in some of those areas of the campus where their peers might be less prominent. Fortunately, many

campuses have begun addressing these issues, and it would be prudent of us to make ourselves aware of the new and continuing resources available to us that can help in creating a safe and comfortable learning environment for all our students.

Undocumented Students and “DREAMers”

As part of her article from the Winter, 2010 issue of the Journal of College Admission, Katharine Gin offers a table entitled “Telltale Signs: Tips for Identifying Undocumented Students”. The table lists that these students also come from outside of Mexico or Latin America, that they do not have strong accents or take ESL classes. In my conversation Luz Barjon, director of the Glazer Family DREAMERS Resource Center at CSULA, the majority of undocumented students in the US actually come from Asian countries. Continuing with Ms. Gin’s table, she also lists that “undocumented students often use passports as primary forms of identification, refuse to participate in prestigious programs despite their high academic achievements, resist applying for government financial aid even when they are low-income and fail to get drivers permits even though they have passed drivers education”. Before 2012, these students ran the risk of being deported by the federal government at any time. They pay higher, out of state tuition than their native peers (if they are allowed to enroll college at all), and they often avoid programs that would help them achieve more since these programs would require them to identify themselves in the eyes of the government.

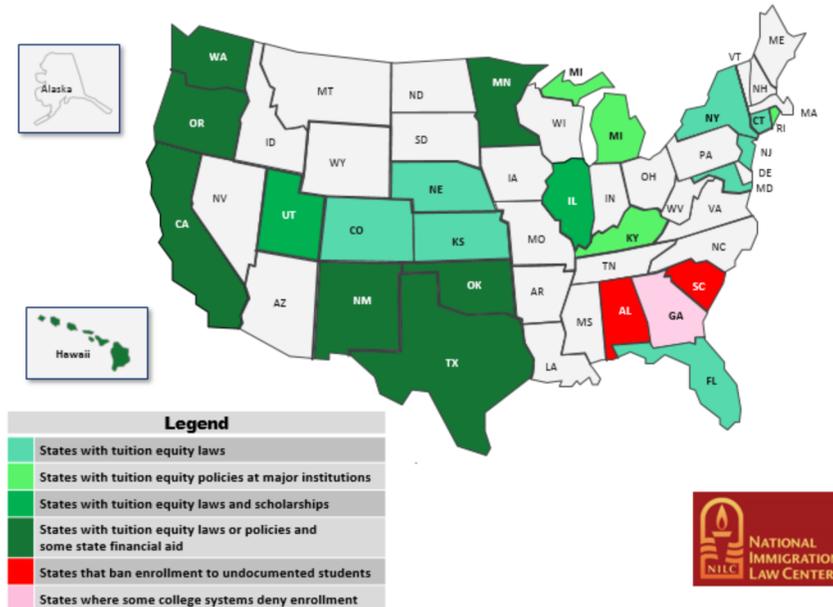
In 2012 this all came to a head with the Congress voting down the DREAMer’s Act and with President Obama stepping in and signing the same law into effect thorough executive action. The DREAMer’s Act (Development Relief and Education of Alien Minors) allows students to continue with their education, without the fear of deportation by the federal government. Many of these students have been in the first stages of deportation which was placed on hold with the program. The act requires students to enroll in the DACA program (Deferred Action for Childhood Arrivals), which means they are not only self-identifying as undocumented, but also identifying their family. With the recent campaign rhetoric, students who have brought them and their families out from the shadows, are now concerned that the new administration will withdraw the guarantees made by the Obama executive order, and place them and their families at risk again, this time with more specific information of home location, where they work, go to school, etc.

In the Fall of 2016, Congressman Pete Aguilar (D-San Bernardino, CA) proposed legislation for federal funding of collegiate centers in support of undocumented students. The Academic Success Centers and Education Networks for Dreamers (ASCEND) (HR 6168) Act would Establish grants to encourage colleges and universities to create and fund programs that support undocumented students. The grants would come from the Department of Education for the duration of up to four years for non-profit colleges and universities. According to Congress.gov (<https://www.congress.gov/bill/114th-congress/house-bill/6168/actions>), the bill was sent to committee in September 2016, with no further action for the remainder of the 114th Congress (2015-2016).

In addition to federal policy, states have enacted laws supporting undocumented students in their quest for a college education. Most of these laws address tuition equity issues while some bar undocumented students from attending public institutions. (Source: The National Immigration Law Center). It is important to note and to make clear to students, that these state laws have no effect on federal immigration policies. Students who take advantage of respective state policies must still register through DACA to avoid further action in deportation.

MAPS: STATE LAWS & POLICIES ON ACCESS TO HIGHER EDUCATION FOR IMMIGRANTS

Current State Laws & Policies on Access to Higher Education for Immigrants | October 2015



Since 2001, students in the State of California have enjoyed the benefits of state assembly bill, AB 540. This law, expanded in 2014 by AB 2000, gives an exemption to certain non-resident students from the payment of non-resident tuition. These students must have attended high school in California and received a high school diploma or its equivalent. The State of California, has a long history of supporting native populations and those who immigrate through various channels. In light of the rhetoric of 2016, the Chancellor of the California State University, Dr. Timothy White, has pledged that the CSU will not require its employees, specifically the campus police, to participate in any deportation actions. A similar pledge has come from the Los Angeles Police Department Chief of Police Charlie Beck.

There are several web resources for understanding and assisting in the plight of the undocumented. The National Immigration Law Center (www.nilc.org) is an excellent resource for all issues of immigration. By going to the home page of the NILC, and clicking on the “issues” tab, a menu of links to resources from health care to DACA and taxes pops up. This is among the most comprehensive websites available for understanding the needs of the undocumented.

The resource, My (Un)documented Life (<https://mydocumentedlife.org/for-educators/counselors/>) offers multiple resources that have evolved since the election including “Post Election Resources”, which includes suggestions for educators on supporting DREAMers and specialized topics relevant to the current state of affairs. Two examples of useful information for those of us in the roles of administration and advising include a section on “Supporting Undocumented Students: Administrators”. The list of suggested actions includes “provide financial support for immigration application fees, provide legal services to undocumented students and their families, create institutional scholarships that are open to undocumented students (with or without DACA status), create a page on the school website that is dedicated to providing resources for undocumented students, issue a statement in support of undocumented students”. As an example I refer you to our CSULA campus website (www.calstatela.edu), which includes a tab on the homepage “Post-Election

Communications”. Among the resources you will see by clicking on this tab is a letter from university president, Dr. William A. Covino, who both attaches and reaffirms a statement from Chancellor White on the necessity to work together through these times.

Also in “My (Un)Documented Life” is a section entitled “Supporting Undocumented Students: Teachers and Counselors”, that lists the following suggestions: “create a safe environment for undocumented students” and to share “‘My Undocumented Life’ blog with your colleagues and students”.

The resources sure to be helpful from this blog include “Supporting Undocumented Youth”, that leads to a list of financial aid resources. In this tab, a resource guide is listed from the College Board, “Repository of Resources for Undocumented Students”. This link takes you to the College Board website and a PDF resource. From this list of resources, a variety of information can be obtained, especially in the area of financial aid for undocumented students. This guide breaks down the resources, state by state, making the information relevant to the areas of the country most in need of this information.

List of additional Internet resources:

Educators for Fair Consideration:

- <http://www.e4fc.org>

We Own the Dream

- <https://www.weownthedream.org/#>

University of California Undocumented Student Resources

- <http://undoc.universityofcalifornia.edu>

Post 11/8 (as of November 22, 2016)

So far, the DACA requirements still stand, but these are the executive actions “under consideration” by the new administration. Foreign students on visas are uncertain if we can provide a safe place for them, given recent events and rhetoric. At this point in our history, it is uncertain how all of this will play out, but one thing is certain, all of our students in these unique situations need the resources we can provide to make their time here focused on the goal of a quality education and training in music.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

OMNI DALLAS HOTEL

First General Session
Sunday, November 20, 2016
9:15 a.m. – 11:00 a.m.

Call to Order: President Haug called the meeting to order at 9:15 a.m. and welcomed all attendees to the 92nd Annual Meeting of the National Association of Schools of Music.

Declaration of Quorum: President Haug declared that a quorum was present.

Introduction of National Anthem and “America, The Beautiful”: President Haug introduced Larry Smith of Missouri Baptist University to conduct the National Anthem and the first and third verses of “America, The Beautiful.” Julia Mortyakova of Mississippi University for Women accompanied both.

Recognition of Honorary Members: President Haug recognized Honorary Members that were in attendance:

Mellasenah Y. Morris, Past Treasurer
Dan Sher, Past President and Past Chair, Commission on Accreditation
Eric W. Unruh, Past Chair, Commission on Community College Accreditation

President Haug then announced that James C. Scott, Past Chair, Commission on Accreditation had been granted Honorary Membership in NASM, following a unanimous vote by the Board of Directors in February of 2016. She asked Professor Scott to stand and receive the Association’s appreciation.

Recognition of Sister Organizations: Attending representatives from two of NASM’s sister organizations were recognized:

Mike Blakeslee, Executive Director, National Association for Music Education
Gary Ingle, Executive Director, Music Teachers National Association

Additionally, President Haug offered congratulations and appreciation to Robby D. Gunstream, Executive Director of the College Music Society (CMS) for his many years of service to music in higher education.

Recognition of a Representative from a Music Fraternity: An attending representative from a music fraternity was recognized:

Jonny H. Ramsey, Past President of the Delta Omicron International Music Fraternity

Recognition of Retirees, New Representatives, and those on the Podium: Music executives leaving their positions this year and those new in their positions were asked to stand to be welcomed, recognized, and/or thanked. Representatives seated on the podium were introduced.

Introduction of Special Guest: President Haug welcomed the Annual Meeting keynote speaker, Jake Heggie, Composer and Pianist, and offered her appreciation for his presence.

Greetings from the European Association of Conservatoires: The President of the European Association of Conservatoires (AEC), Eirik Birkeland, was recognized and conveyed greetings and appreciation to NASM.

Commission Reports: William A. Meckley, Chair of the Commission on Community College Accreditation, and Michael Wilder, Interim Chair of the Commission on Accreditation, reported information pertaining to the 2016 Commission reviews.

The Commission on Community College Accreditation in November considered a total of fourteen (14) accreditation-related applications. As a result of the review, NASM welcomes two (2) new institutions to Associate Membership.

The Commission on Accreditation reviewed one hundred and fifty-two (152) accreditation-related applications and sixty-six (66) administrative matters in June, and one hundred and sixty three (163) accreditation-related applications and five (5) administrative matters in November. As a result of these 2016 reviews, NASM welcomes three (3) new institutions to Associate Membership.

President Haug then recognized representatives from newly accredited institutional members:

Associate Membership:

- Bethnue-Cookman University
- Century College
- Chadron State College
- Lancaster Bible College
- Manchester Community College

This information, as well as a summary of all Commission actions, will be made available on the NASM website. President Haug expressed the Association's gratitude to the Commission chairs and members, visiting evaluators, and those completing Self-Studies and accreditation materials during the preceding year.

Treasurer's Report: Treasurer Toni-Marie Montgomery presented the treasurer's written report and confirmed that the Association's financial position is strong and stable, and that it operates from a solid financial foundation.

Motion (Montgomery/Hills): To approve the Treasurer's Report. **Motion passed unanimously.**

Report of the Committee on Ethics: Ronda M. Mains, Chair, reported that there had been no complaints brought before the Committee during the last year. NASM representatives were respectfully reminded of their responsibilities to make their faculties and staff aware of the Association's Code of Ethics particularly its provisions concerning faculty and student recruitment. Members were asked to review the Code's provisions and the complaint process found in the *Handbook*.

Introduction of the Executive Director: Karen P. Moynahan was introduced. Executive Director

Moynahan welcomed attendees and offered appreciation for the opportunity to serve the Association. She recognized partner organizations who are hosting social events for registrants while in Dallas and thanked them for the long-standing kindnesses they have extended to Annual Meeting attendees. She introduced the NASM staff noting that the names, titles, and responsibilities of staff members may be found on the Association's newly redesigned website. Appreciation was offered to the many volunteers who dedicate their time and expertise to the work of NASM. Attendees were reminded that the Association is conducting an ongoing and decade-long review of its standards, and that the standards represent years of work, consideration, and broad consensus. Attendees were asked to review the standards and to provide feedback as appropriate. A brief overview of the status of both the Elementary and Secondary Education (ESEA) and Higher Education (HEA) Acts was provided, coupled with a call for members and colleagues to remain abreast of and carefully monitor newly proposed draft and final regulations, and federal guidance issued in the form of "Dear Colleague" letters. She asked attendees to provide feedback regarding the 2016 Annual Meeting using the questionnaire provided in Annual Meeting packets and noted that such information would be reviewed carefully by the Executive Committee as it plans the 2017 Annual Meeting. In closing, Executive Director Moynahan offered appreciation to Mr. Heggie for joining NASM in Dallas.

Keynote Address: President Haug returned to the podium to introduce Jake Heggie, San Francisco-based composer and pianist. Mr. Heggie's keynote address entitled, *Where the Music Comes From: The Fire of Possibility* stressed the significant role that music and music education play in the lives of individuals, and the indelible effect that music educators can and do have on students studying music. Mr. Heggie shared his personal journey noting that it would not have been possible for him to have realized his potential to create and share his music without the dedication and support he received from his teachers and mentors. He urged the individuals present to continue their work with passion and conviction because they "are the keepers of the flame of possibility". He confirmed that we "need a powerful, strong, vital system of music education", and noted that he "chose" those present to keep the fires burning.

Report of the Nominating Committee: Andrew Glendening, Chair of the Nominating Committee, presented the report of the Nominating Committee, and reviewed the slate for the membership, introducing all candidates. He announced that voting would occur during the Second General Session.

Conclusion: President Haug expressed appreciation, announced the next sessions, and confirmed that the body was in recess until 12 noon on Monday, November 21 at which time it would reconvene.

**Second General Session
Monday, November 21, 2016
12:00 noon – 12:45 p.m.**

Call to Order: President Haug reconvened the meeting at 12:01 p.m. and reintroduced Executive Director Moynahan.

Report of the Executive Director: Delivering her remarks, Executive Director Moynahan spoke of the effects of quiet powers – powers that expend their energies consistently over long periods of time on the tasks necessary to sustain and advance that which is deemed invaluable; powers that know their purpose and remain committed to it regardless of distractions. She suggested that NASM is such a quiet power in that it has remained true to its mission of dedicated service since its inception in 1924; that accreditation is a quiet power in that it promotes dialogue which can deepen awareness and understanding; and that music administrators are a quiet power both individually and collectively as they are subject matter experts that have the capacity to guide and lead with wisdom, humility, and empathy. She

suggested the importance of working together to continue to advance the cause of music in our society.

Election of Officers: President Haug asked Andrew Glendening, Chair of the Nominating Committee, to return to the podium. Chair Glendening reintroduced the slate of candidates. Committee members and National Office staff members assisted in facilitating the election. He recognized members of the outgoing Nominating Committee and thanked them for their service. He then announced the Board's appointment of new members to the 2017 Nominating Committee: Judy Bundra, DePaul University, chair; Faun Tiedge, Linfield College, member; and Todd Shiver, Central Washington University, member.

Appreciation to Officers Completing Terms: President Haug thanked those retiring from or leaving office.

Board of Directors

Toni-Marie Montgomery, Treasurer

Jeffrey Pappas, Chair, Region 8

Gale J. Odom, Chair, Region 9

Commission on Community College Accreditation

Kevin J. Dobreff

Commission on Accreditation

Christopher P. Doane

Jackie C. Griffin

Craig Johnson

Committee on Ethics

Ronda M. Mains

Nominating Committee

Andrew Glendening, Chair

Judy Bundra

Julie C. Combs

Heather Landes

Isaiah R. McGee

Report of the President: President Haug spoke of the importance of volunteerism and the invaluable role that volunteers play in the advancement of music study, and the work of NASM. She reminded us of the purposes of NASM, and noted that these purposes are accomplished through work in four broad areas: accreditation, professional development, policy analysis, and institutional research. President Haug suggested that in successfully attending to each of these areas, NASM fulfills its objective to support and enhance the role of music in society. She noted that music is a gift given to us all, and that through our work we have the opportunity to give this gift to others. President Haug offered her appreciation to all present for their leadership and for their efforts to "advance music in our communities and the world".

New Business: President Haug asked if there was any new business to come before the Association.

Adjournment: Hearing none, President Haug requested a motion to adjourn.

Motion (Koozer/Landes): To adjourn the meeting. **Motion passed unanimously.**

The meeting adjourned at 12:45 p.m.

Respectfully submitted,

Tayloe Harding
Secretary, NASM

GREETINGS FROM THE ASSOCIATION EUROPÉENNE DES CONSERVATOIRES (AEC)

EIRIK BIRKELAND
President, AEC

President, colleagues, dear friends.

Thank you very much for the generous invitation to this NASM Congress. It is a great honor and pleasure, on behalf of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen AEC, to greet the NASM and this distinguished Assembly.

The NASM and the AEC have had a good collaboration for many years. The parallel history of our two organizations is a striking demonstration of the value of *sharing thoughts and experiences to become wiser*, and the benefit of *joining forces to become stronger*.

Remaining Rooted in Society

In an interview to mark an AEC anniversary some years ago, the Finnish conductor Esa-Pekka Salonen stated: “The greatest challenge for musical life at present is to remain rooted in society.” I will assume that Salonen primarily had classical music in mind. The answer to this challenge, faced by many of us, should be a combined response, not only dealing with how we in a more efficient way can reach new audiences with our music through traditional channels and on well-established stages, but also how we can manage to be present in all fields of society. And not least, how we in a balanced and fruitful way can interact and work inclusively in an increasingly diversified society.

The program title for the AEC Congress in Gothenburg, Sweden last week was *Diversity, Identity and Inclusion*, referring to some crucial social and political challenges of our time; migration streams, the rise of populist movements, terrorist threats, and the growing scepticism about the idea of a united Europe—challenges which all are making an impact on our daily life as individuals, and on our institutions. Our understanding of this is fundamental if we want to build bridges, accept diversities, and possibly act towards their inclusion.

The Small and the Big Wheel

For higher music education institutions, this is linked to another question. To which degree do we limit our institutions’ mandate just to focus on the small wheel, “reproducing our own competencies,” to name it polemically, and to which degree do we emphasize our contribution to the speed and direction of the big wheel, the further development of the arts and cultural life, including our support to the aesthetic subjects in primary schools as well as our engagement in lifelong learning within the professional music sector.

It is fundamental to establish a two-way dialog between our institutions and the professional market. As institutional leaders, we have good reasons for reminding ourselves of the potential which lies in an efficient use of our R&D resources and of the force and drive for renewal which is embedded in our young students.

The Reflecting Conservatory

How we open our doors for diversity, how we understand ourselves and our identity and how we

manage to develop through inclusion, is ultimately dependent on the character and quality of the institutional key processes and how we manage to fill our roles as reflective conservatoires. The AEC Congress' establishment of a new European platform for learning and teaching with emphasis on student centred learning and further development of the master-apprentice model, might be seen as a response to this.

Dear colleagues, I look forward to further dialogue with you, and to the exchange of knowledge and experiences of how we can meet these and other central challenges for higher music education in the best possible way. I also look forward to attending the presentations and discussions during this Congress here in Dallas and wish you all a fruitful and stimulating Congress.

Thank you so much.

REPORT OF THE PRESIDENT

SUE HAUG

Pennsylvania State University

It is a great honor to serve as president of the National Association of Schools of Music, and I thank you for this opportunity to offer some remarks.

Like many others in this room, I didn't aspire to academic leadership. I was perfectly happy as a faculty member when I was invited to serve as department chair for a year. With some trepidation, I agreed to take on this responsibility, thinking it would be good experience. As it turned out, I actually enjoyed the year and one thing led to another, and I found myself continuing in that role. The very next year our department was writing our NASM Self-Study and hosting a visiting team – a story that is familiar to many in this room. To all who are in that situation of “taking your turn” or “filling in,” I wish you a productive and satisfying term as music administrator.

For me, that interim year became 25. Little did I know at that time, that I would become a visiting evaluator myself and eventually would chair the NASM Commission on Accreditation. As I was reflecting on this path, I was reminded of several important people in my life – those mentors and role models who have supported and encouraged me along the way. That list includes individuals in this room, but one of the most important influences in my life was my mother. She was president of nearly everything in our small town, including president of the local school board. She worked hard to support teachers and to ensure that our school had a very good music program – and we did. Her example of service to those organizations and causes that she believed in resonates with me today. She was still volunteering into her 90's, when she was recognized with the “Birder of the Year” award for being the oldest active volunteer in the Wisconsin eastern bluebird restoration project.

Volunteers make a huge difference in our world, and especially in the arts. Local arts councils, orchestra boards, professional associations – from small towns to the biggest metropolitan areas, volunteer leaders play a powerful role. I would like to spend a little time acknowledging and celebrating the role that volunteers play in NASM.

When you think of the work that NASM does on behalf of our over 650 member institutions – supported by a staff of only 14 individuals – it is quite amazing. And it is all the more amazing when you understand that our staff of 14 also supports the work of our three sister arts associations in theatre, art and design, and dance – each with similar programs to NASM's.

This work is made possible by the combined efforts of our professional staff, with support of our elected officials and with the generous voluntary participation of our members. We have 65 elected or appointed officials – the members of the Commission on Accreditation, members of the Board of Directors, the Executive Committee, and various appointed committees, all who serve in a voluntary capacity for NASM. I offer my deep appreciation to all who agree to have their names placed on the ballot – we are grateful for your willingness to serve. In addition to these elected positions, I would like to review the roles that each of us can play in advancing the work of NASM.

The purpose of the Association as articulated in its Constitution is:

- To advance the course of music in American life and especially in higher education.
- To establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence.
- To provide a national forum for the discussion of issues related to these purposes.

NASM's purpose is accomplished through activities in four broad areas that I will review in my remarks: (1) professional development, (2) institutional research (HEADS), (3) public policy, and (4) accreditation. If you go to the NASM website, you will find a brief description of these four areas of work under "About NASM."

Professional Development

The first of these – professional development – is accomplished through our annual meetings, published books and reports, and information provided to leaders of music programs. We come together once a year for our annual meeting to conduct the business of the association, to elect officials, and to share ideas and learn from each other. About 650 individuals have registered for this meeting, and more than 125 individuals have volunteered to present and assist with sessions. We count on you for your expertise, ideas, participation, and willingness to engage in conversations each November. Valuable conversations can happen in planned sessions and pre-meeting workshops, but just as often in the hallways or over coffee with colleagues. Getting to know other music executives is one of the most valuable benefits of this association. I hope you will leave feeling energized and excited by the ideas shared with leaders from a wide variety of institutional types.

Thank you to all the volunteers who have spent hours preparing sessions for this meeting – we are grateful. As you may know if you have been attending NASM annual meetings for a while, we offer many interactive sessions, in hopes of offering opportunities for meaningful dialogue among attendees. Your participation is absolutely essential to the success of this meeting, and your ideas for future meetings are valued and gratefully received.

Policy Studies

Closely related to professional development for music executives is the work NASM does to analyze and publish information on issues in music, the arts, education, accreditation, and cultural development. The NASM website is filled with resources to assist you.

NASM is recognized by the federal government as a discipline specific accreditor, and our staff is involved in ongoing public policy analysis. NASM monitors the development of regulations and laws, and the staff represents us in various ways relative to public policy in higher education. You receive frequent updates about laws and regulations that may impact your institution – most recently a communication about gainful employment, overtime, and music licensing, among other issues. It is not unusual to hear about important issues impacting higher education from NASM, long before conversations have begun on our own campuses.

I encourage you to explore the newly revised NASM website. As you know, such major revisions take a lot of thought and time, and this was not just a cosmetic overhaul. I call your attention to the many resources available there, such as "Assessment and Policy Studies" – worthy of your time and review. We are delighted to offer a website that is much easier to navigate and that will offers new possibilities for professional development and information sharing.

Institutional Research

The third area of work, the Higher Education Arts Data Survey (HEADS), is a joint effort of the four arts partners – the National Association of Schools of Music, the National Association of Schools of Art and Design, the National Association of Schools of Theatre, and the National Association of Schools of Dance. The HEADS Project was established in 1982, and is designed to provide comprehensive data on the arts in higher education. As NASM members, we are responsible to

complete the HEADS report each year. As you know, our submissions are due January 31. That data, compiled for 35 years, serves as a great resource for the profession. Thank you for the work you and your staff do to compile the data for these annual reports.

Accreditation

The fourth area of NASM's work (accreditation) is the association's main role and the place where volunteer efforts are most felt. You have heard the report from our Commissions on Accreditation so you know the dedicated service these 21 elected commissioners, plus our three public members, offer to the association. Peer review is at the heart of this endeavor. With approximately 650 member institutions, NASM supports 65-70 visits in any one year, and that work is accomplished through the efforts of 150-200 visiting evaluators who accept invitations to participate in these reviews. Thank you to all who participate in this process. If you are interested in being more involved, please express your interest to the national office.

The result of these efforts – as we engage in self-evaluation and peer review – is quality improvement and support for music study across the county. Our visiting evaluators and commission members see this most clearly as we witness the aspirations and advances made at our member institutions. While recognizing the many challenges we face, our work goes on, and over 100,000 music majors are served by the programs in our member institutions – public and private, large and small. And, of course, hundreds of communities benefit from the presence of accredited university and college music programs, with all the engagement activities, concerts, public service, and vitality that results from your activities. This is grass roots advocacy at its finest and most effective – “a quiet power,” as Karen Moynahan said in her remarks.

All of us have a role to play in advancing this work. As you know, we have begun a comprehensive review of undergraduate standards, and I encourage you to participate in this discussion with a view to the future. What are the threshold standards that will best serve students and the field of music in the 21st century. What should remain, and what might change? A second hearing about the standards is scheduled at 4:30 today, and we need the collective wisdom of all in this room to make wise decisions.

In summary, NASM fulfills its objectives to support and enhance the role of music in society through the work that we do in four key areas: professional development, public policy studies, institutional research, and accreditation. Thank you to all who volunteer your time to advance this work.

In closing, I would like to quote from Sam Hope's Keynote Address at our 2013 Annual Meeting. As you know, Sam was NASM's executive director for 38 years, and he was certainly a mentor to me and, I am sure, for many of you.

Whatever we face, the work of music is our center. It remains our way through, our transcending instrumentality, our guide, our anchor, our greatest positive, our bridge to the world of spirit and light ... The work of music is a gift that we have received, and it produces the gift of music that we give to others. It is in receiving and giving these gifts that we reach the deepest regions of the human spirit, what we often call the “power of music.”

I am so grateful to have been given the gift of music and to have opportunities to give this gift to others. I have had the pleasure of serving in various roles for NASM for almost 20 years – and I am grateful and honored. I am also deeply appreciative to this association for its progressiveness in offering opportunities for women.

Thank you for attending the 2016 meeting, for all that you do to support the work of NASM, and for your leadership to advance music in our communities and the world. We are here because we believe in this professional work, we believe in the power of education and the important role of music to change lives and impact our world – and we do this work together in the spirit of cooperation and respect.

Best wishes for a successful year and thank you for your ideas about how, together, we support the work of music and NASM.

WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

The 2016-2017 academic year marks NASM's 92nd season of service to its members and to the field. Efforts to support and advance the music profession in the United States remain at the core of the Association's projects. Its work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy surrounding higher education and the arts, is continually being reviewed, discussed, improved, and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to broaden and evolve. The Association's principal activities during the past year are presented below.

Accreditation Standards and Procedures

Much of the yearly work of NASM involves accreditation. This includes preparation for meetings of the Commission on Accreditation and Commission on Community College Accreditation; scheduling accreditation visits; arranging consultations for member and potential member institutions; communicating with institutions preparing accreditation materials; receiving and reviewing accreditation materials; and reviewing and developing standards, guidelines, resources, and educational programs in support of the accreditation review process. All individuals involved in these activities—including institutional representatives, faculty and staff members, NASM Commissioners, visiting evaluators, consultants, presenters, and National Office staff members—work to make this service a valuable component in the advancement of music programs in institutions of higher education.

In August of 2015, NASM announced its intention to begin a multi-year comprehensive review of its standards. This process, now underway, is intended to focus on the following groups of standards currently found in the *NASM Handbook*: Graduate Programs, Undergraduate Programs, Non-Degree-Granting Programs, applicable Appendices, and Purposes and Operations. NASM began this review in the fall of 2015 by opening consideration of its graduate standards; the review of undergraduate standards began in the fall of 2016. Mailings, which included the text under review and instructions regarding the submission of comments, were distributed to accredited institutional members including administrators, faculty, staff and students; non- and potential member institutions; the higher education community including regional, specialized, and national accreditors; related organizations and associations; and the general public. Although particular focus is devoted to the undergraduate standards at this time, the standards as a whole will remain open for comment. This is particularly important, as there are relationships between and among standards. Consideration of these relationships will be included in review conversations and used to inform ongoing and later phases of the comprehensive review process.

Alongside the comment period pertaining to the undergraduate standards, NASM will hold Open Hearings during its 92nd Annual Meeting in Dallas. Feedback collected during the open comment period, as well as that collected during the Open Hearings, will be reviewed by the National Office staff, and considered by the appropriate bodies within NASM. Individuals should feel free to contact the office of the Executive Director at any time if views are held that would assist the Association in this review process and its ongoing work.

Concurrent with the comprehensive review of the standards, NASM concluded a yearlong review of its *Procedures* documents in the summer of 2016. The new editions of the *Procedures* documents were released on September 1, in time for the 2016-2017 academic year. The September 2016 Edition of the *Procedures* documents will be in effect through 2024. Institutions undergoing accreditation reviews are reminded to use the versions of the *Handbook* and *Procedures* that are current at the time of the review.

An amended *Handbook* typically is released annually just after each Annual Meeting. The 2016-2017 *NASM Handbook* is expected later this fall. *Handbooks* released include any standards changes

approved by the membership during the most recent meeting, as well as any amendments approved between Annual Meetings. There are no proposed revisions to come before the membership for a vote during this Annual Meeting.

All current accreditation-related documents, standards, and procedures are available for download from the Association's website at nasm.arts-accredit.org. Institutions are reminded that the NASM framework does allow for flexibility in approach. To discuss available flexibilities that can assist to address local conditions and realities, and for assistance in using the various *Procedures* documents and *Handbook*, please contact the NASM National Office staff.

The Association continues to encourage consideration of the use of the NASM review process or materials in other review contexts. Consolidating reviews may assist institutions to conserve resources and realize economies of scale. Many institutions are finding efficiencies by combining the NASM review with internal and/or other external reviews. The Association is willing to work with institutions and programs to consider options and to craft NASM reviews that are thorough, efficient, and suitably dovetailed with other internal and external efforts.

The Association is cognizant of the many hours devoted by member and applicant institutions to research, study, consider, prepare, and present accreditation materials for review by the Commission on Accreditation and Commission on Community College Accreditation. NASM is deeply grateful for these efforts on behalf of the field of music and congratulates the institutions and their representatives for the many accomplishments and successes resulting from their work.

Projects

NASM participates in the Council of Arts Accrediting Associations (CAAA) with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Sue Haug and Vice President Dan Dressen are the music Trustees of the Council, and represented NASM during CAAA meetings held in January 2016. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K–12 level. Currently, there are 16 institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect K–12 and higher education efforts. Amy Dennison is the music appointee to ACCPAS, and Mark Wait serves as Chair.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved. Participation by member and non-member institutions remains strong. Following the close of the information gathering process facilitated by the 2015-2016 HEADS Data Survey on January 31, 2016, the resultant Data Summaries were published in April 2016. Additional capabilities and services are added as time and financial resources permit. Periodically, minor adjustments to the Data Survey are made that are intended to clarify the submission process ensuring the collection of accurate and helpful data. Data Survey changes typically are followed by associated changes to the Data Summaries. Comparative data in the form of Special Reports are a feature of the HEADS system and can be valuable resources for administrators. These Special Reports and their possible uses will be discussed during an Annual Meeting session and can be discussed at any time with staff in the National Office. NASM welcomes thoughts and feedback regarding the HEADS project.

NASM concluded its year and a half long review and redesign of its website. The amended site was launched in late June of 2016. Users will notice not only a refreshed look, but also enhanced navigation, which facilitates access to NASM's comprehensive library of materials. The Association hopes users will visit the site often and become aware of the many resources available.

The NASM Annual Meeting provides various opportunities for the discussion and dissemination of current information surrounding music study, higher education, administration, and other related fields. A large

number of individuals participate in the Annual Meeting program each year, producing sessions that provide helpful and thought-provoking ideas. The 2016 Annual Meeting will address the role of the 21st century music administrator, including consideration of issues such as student recruitment and retention, student wellness, aligning and connecting the music unit to institutional initiatives, the role of ethnomusicology, facility renovations, the propensities of students, the changing nature of faculty appointment, resources management, the Doctor of Musical Arts degree, and community engagement.

The meeting will also provide opportunities for discussion of the topics on the NASM program, and those of interest to attendees. Roundtables and forums will be held, as will several informational sessions for individuals guiding their institutions through the accreditation/reaccreditation process. Training opportunities will be offered for potential and experienced visiting evaluators. Informative sessions addressing NASM annual reporting requirements, administrative resources, and federal issues for music administrators will also be offered.

The Association is pleased to welcome each registrant and is grateful to all those who developed specific agenda material for the Pre-Meeting Workshops and Annual Meeting, as well as those who volunteered to serve as moderators and recorders.

Policy

The Association continues to follow and monitor carefully various federal and state initiatives and issues.

The Elementary and Secondary Education Act (ESEA), first authorized in 1965 as part of the “War on Poverty” legislation introduced by Lyndon Johnson in 1964, was reauthorized and signed into law on December 10, 2015 through the passing of the *Every Student Succeeds Act* (ESSA). This new law, which took effect on October 1, 2016, rewrites ESEA and replaces the *No Child Left Behind Act of 2001* (NCLB) that expired in 2007. The law is intended to return decision-making authority and control to states and school districts. Of particular note is the inclusion of the arts in the definition of a “well-rounded education.” Such a statement is intended to ensure that arts education programs and teachers are eligible to receive federal funds. As is typically the case after the passing of new legislation, the Department of Education held negotiated rulemaking sessions in March and April of 2016 for the purpose of writing regulation intended to clarify several provisions of the law. Following these sessions, draft regulations were released for comment regarding a variety of topics including assessment and testing, summative school ratings, and the distinction between “supplement” and “supplant.” At the present time, final regulations have not been published.

Capitalizing on ESSA momentum, there was a strong desire to reauthorize the Higher Education Act (HEA) in 2016. This Act was last reauthorized in August of 2008 and expired on December 31, 2013. However, progress is slow and therefore reauthorization does not appear imminent. Issues of concern that continue and remain part of the ongoing conversation include gainful employment, state authorization, teacher preparation, and misrepresentation. Joining this list are issues such as access, cost and completion, new pathways for collegiate study, student achievement, institutional responsibility, and institutional obligations under Title IX. Excessive federal overreach remains a concern and is exemplified by the Department of Education’s initiative on transparency released on November 5, 2015. This initiative is problematic in that it includes executive actions and suggested legislative reform proposals (such as repealing the statutory prohibition on the Department’s ability to set and enforce expectations regarding student achievement standards), which further encroach upon the autonomy and freedoms of institutions. Other concerns on the federal level include the recent desire and push from the Consumer Financial Protection Bureau to expand beyond its authority its review of postsecondary institutions and accrediting bodies, the Department of Labor’s newly published overtime rule, and the National Labor Relations Board’s recent ruling allowing for unionization of graduate students providing

services at private institutions. As the current administrative term draws to a close, higher education is witnessing an unprecedented increase in regulatory activity. Members and colleagues should continue to remain abreast of unfolding activities, study federal writings, and consider carefully the potential effects of proposed regulation. Concerted effort is needed to ensure that neither law nor the regulation that follows restricts the academy from designing and implementing effective programs of study. Protecting and maintaining institutional autonomy and freedoms vital to the success of our educational system as well as our pursuits of creative and innovative undertakings remains paramount.

NASM currently publishes advisories, which describe regulations associated with the current 2008 authorization of the Higher Education Act. These may be found within the Publications section of the website and are titled *NASM Advisories on Federal Issues*. Review is highly recommended.

In addition to accreditation policy mentioned above, the Association remains concerned about implications of tax policy, intellectual property rights, the preponderance of data collection and associated issues of privacy and confidentiality, a growing disparity in educational opportunity at the K–12 level, and the pace of cultural climate changes enabled by technological advances and their impact. Many contextual issues that affect NASM institutions grow out of large social forces that can be understood but not influenced significantly. Economic cycles and downturns have a profound effect, but no single person or entity controls them. NASM continues to join with others in addressing policy approaches regarding deductions for charitable contributions on federal income tax returns. Increasing personal philanthropy is a critically important element in future support for education and the arts, particularly in these fluctuating economic times. NASM continues to monitor with concern proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

NASM will continue to monitor ongoing events, actively participate in the conversations that pertain to such issues, assist to provide detailed and thorough information, and keep the membership informed as issues and initiatives progress.

National Office

The NASM National Office is located in Reston, one of the Virginia suburbs of Washington, D.C., and the current terminus of Metro’s Silver Line. The office is about eight miles east of Dulles International Airport, and approximately 20 miles from downtown Washington. We are delighted to welcome visitors to the National Office. Should your travels bring you to the area, please feel free to schedule an appointment with a staff member, or merely stop by for a visit.

The primary purpose of the National Office is to operate the Association under rules and policies established by the membership, the Board of Directors, the Commission on Accreditation, and the Commission on Community College Accreditation. Its strength rests in its peer governance operations and its peer review efforts. The work of the Association is carried out by many volunteers—elected officials, evaluators, meeting participants—all willing to donate their valuable time and expertise, all holding and exhibiting unwavering commitment to the field. Although the availability of each member’s time becomes ever more precious, NASM continues to seek volunteers and enlist their assistance in the work of the Association. Such acts of support and volunteerism in NASM are a testament to the extraordinary spirit and dedication of its members. The work of our visiting evaluators and Commissioners is an exemplary expression of commitment to the field and faith in the future.

This outstanding corps of volunteers is joined by a dedicated and capable National Office staff—Kyle Dobbeck, Paul J. Florek, Nora Hamme, Julia Harbo, Linda Kiemel, Jenny R. Kuhlmann, Tracy L. Maraney, Stacy A. McMahan, Erin Moscony, Lindsey N. Nikithser, Lisa A. Ostrich, Ben Thompson, and Sarah Yount. As the number of accredited institutional members has grown, so has the work of the

staff and the services to NASM over the years. Staff is focused on carrying out the daily work of the Association, developing new and refining old systems, assisting the burgeoning number of institutions seeking accreditation for the first time, and consulting with those seeking renewal of Membership. The staff is diligent in its efforts to assist and serve the institutions, and to carry out the responsibilities of NASM effectively.

As a staff, we are able to see on a daily basis the great foundational strength of NASM. Fundamental to this foundation is wisdom about the need to remain informed, communicate, and work together to build music in higher education as a whole, as well as in each member and applicant institution. NASM has realized great success in maintaining its focus on issues of importance to institutions and the field, and in working to address these issues. It promotes collegial connections and centers its work on concepts, conditions, and resources necessary for competence and creativity. This foundation, now strongly in place, has served NASM well and will continue to serve NASM well as it faces changing and challenging times ahead.

The staff joins me in expressing appreciation for the support, cooperation, assistance, and kindness extended by the NASM membership. It is an honor and a privilege to have the opportunity to serve NASM, its member institutions, and constituencies. We hope you will always feel free to contact the staff whenever you think we may provide assistance. We look forward to continuing our efforts together.

Please accept our heartfelt appreciation and best wishes as you continue your work throughout the year.

Respectfully submitted,

Karen P. Moynahan
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

“Quiet Powers”

I have come to be intrigued and moved by quiet powers—powers that incrementally over time leave indelible and everlasting imprints. These quiet powers come in many forms: meandering waters that carve a deep canyon’s footprint, gentle winds that shape the face of a weathered mountain, and patient parents who instill in their children attributes such as honesty, integrity, and kindness, to name just a few.

There is no doubt that such powers are not always quiet. They can act with sound and fury; they can demand our immediate attention. However, they rarely unleash their full force all at once. Instead, they expend their energies, moment by moment, on the tasks at hand—the carving, the shaping, the instilling. They seem to know their purpose and remain committed to it regardless of distractions. They are indefatigable.

The aggregate positive effects of these powers are rarely observable in any given active moment when they are working. As we know, results take time. True and enduring achievement can be hidden unless one takes the opportunity to step back and look at the long view, to look at the changes that have taken place over extended periods of time, or to wonder what the landscape or situation might look like if these powers had been absent or were extinguished.

One of the most powerful examples of such positive effect in our own field is practice—the hours of daily practice necessary for an individual to become a musical artist.

Earlier this year, spurred by my intrigue and the thought that NASM will celebrate its 100th anniversary in eight short years, I began a journey—one of research, reading, and contemplation. Although the end of this journey is nowhere in sight, and for that matter may have no end, I have come to some enduring realizations along the way. Allow me please to share with you with today three of these realizations.

First, and of particular note, is the realization that NASM’s work is a quiet power.

NASM began in 1924, driven in part by the need to ensure that college credit earned would be recognized as academic legal tender should students wish to transfer between or among institutions. Guided by wise and passionate leaders who administered music programs and institutions throughout the United States, NASM engaged this critical issue comprehensively. Its members and leaders quickly realized that dialogue, study, fairness, and excellence, were essential if such efforts were to be successful and have a long-term impact on the field of music and the education and training of students. Through such efforts, NASM envisioned, defined, and articulated its principles early on, and to this day, has remained ever true to them. Held at its core are its purposes, which are memorialized in its Constitution. Adherence to its enduring purposes has led NASM year after year to deepen its knowledge, expertise, and sophistication for the benefit of its members, potential members, and the field.

NASM’s accomplishments are a result of the work of its members—those here today and those who participated throughout NASM’s nine-decade history. Regardless of the form of participation, the history of NASM, known to be centered in values and focused on content, has always produced a certain self-awareness in these individuals, particularly in those who have been elected to serve in

leadership roles. As service-oriented self-awareness is apt to do, it has always instilled in our leaders a deep sense of commitment and humility, which assists them to seek the greater good for the benefit of the membership and music as a field with a mission-focused vision, broad understanding, and compassionate empathy. Historically, it has also led to the realization that the vital work of NASM is but one of the many bright stars in the constellation working on behalf of the field of music, and how critically important it is for these stars to not only share common goals, but to light the way together, each fulfilling its critical role.

Many today define NASM's work in a single word—accreditation—a word that to some simply indicates a lengthy process. In truth, NASM fulfills its purposes in many ways, primary among them is accreditation. NASM is accreditation, and so much more. NASM offers a rich program of professional development for music executives; it studies and analyzes policy; and it conducts institutional research. All four functions are interrelated; each serves the others. Accreditation in all its functions, including standards setting, is the anchor.

This leads me to my second realization. Accreditation is a quiet power.

Assumed by some to exist solely as a clerical procedure that satisfies a requirement for external review, accreditation can be perceived as a tax on time and energy, both precious commodities in a music executive's day. If one sees only a busywork exercise or a bureaucratic labyrinth, the long-term benefits may be hard to ascertain or realize. Such points of view may serve to obscure accreditation's quiet power and its substantial potential.

The true value of accreditation rests not in procedure for procedure's sake, but rather, in the dialogues that take place on many levels, and the awareness and understanding that result from such dialogues. Nationally, standards setting is centered in dialogue and consultation. We are engaged in such dialogues at this meeting. On campus, the first and most critical dialogue is the one that unfolds between and among constituencies as the music unit or institution studies itself and considers what is, what was, what can be, what should be, and what must be. The second is the dialogue conducted between the institution and individuals who hold deep and vast expertise in music, who have studied the institution, and who offer feedback, thoughts, and ideas with profound respect for the institution and its mission. These conversations and their inherent value are recorded and memorialized nationally in the published standards of the Association, and locally in thousands of self-studies and tens of thousands of Commission Action Reports.

A self-study document is far more than a three-hole-punched stack of papers that provides information and answers to questions. Instead, a comprehensively prepared self-study document is the result of the culmination of years of careful and critical considerations, and the articulation of honest and realistic conclusions reached by an institution confident in its pursuits, and focused in its desire to educate its students to its greatest capacity and their greatest potential.

A Commission Action Report is not a checklist of tasks to be accomplished. Instead, a Commission Action Report is the supportive analysis offered to an institution, the contents of which are intended to assist the institution as it considers its current and future plans. The collective effect of these Commission Action Reports represents nearly a century of tireless advocacy for music institutions and on behalf of music in higher education, each seeped in the language of standards that the field itself has confirmed worthy of attention, adherence, and aspiration. It is impossible to know what the field of music in higher education would be without the NASM contribution and the advocacy provided by its accreditation process to those in higher education who do not know music or what it needs, but who want fine programs and are willing to invest in them.

But what we know tells us that these national and local dialogues we have been discussing, vital to the advancement of the field, continued at high levels for over 92 years, are among the most effective quiet powers in American higher education, even though their total impact cannot be measured. You and your predecessors have generated this accreditation power. You are continuing to do it today.

This then leads me to my third realization. Music administrators are a quiet power; you, individually and collectively, are a quiet power.

For nearly a century, NASM has had the extraordinary good fortune to have a membership, composed of generations of individuals that believe in its purposes and support its aims and objectives; a membership that sets its sights not solely on local pursuits and successes, but on matters that will advance the discipline of music, the field of higher education, and the education and training of music students in broad terms. The dedication of NASM's membership is boundless. Examples are your willingness to travel to and participate in the Association's Annual Meetings; to give of your time and expertise to serve as visiting evaluators, elected officials, and volunteers; to engage in self-study; to set and be reviewed against national standards; to uphold, remain true to, protect, and defend NASM's enduring principles of service and fair process; and pursue excellence continually.

Burnet C. Tuthill, Secretary of NASM from 1924 to 1959, offers, "The history of the National Association of Schools of Music is really the story of a group of dedicated men [and women]. That is what has made this history so exciting. It is in a way difficult to believe that in applied music, matters of ethics in the business of teaching music, could arouse such enthusiasm for goals to be reached and command such devotion from a group of sterling characters. They set themselves the goal of raising the teaching of music at the college or professional level to place it on a par with the academic disciplines and to bring standards to the music schools of America..." Tuthill continues and describes the membership as "...the men [and women] who laid the foundations for the future of the National Association of Schools of Music."¹

Your quiet power emanates from several conditions. First and foremost is a strongly held understanding of the nature of power—knowledge that it can be used to build, harm, or even destroy, and the wisdom to exercise your power with care, learning from the examples of meandering waters, gentle winds, and patient parents we discussed earlier. In attribution to Abraham Lincoln, it has been suggested, "Most people can bear adversity. But if you wish to know what a man really is, give him power."² A second condition is your continuous dedication and work over time. A third is a deep, abiding, and pure love of music. For many of us, we know the moment that music reached into us, touched our hearts, and spoke to our souls in such a way that it took hold of our very being. It is these and other conditions that assist us to distinguish between the two kinds of power described by Mahatma Gandhi, "One is obtained by the fear of punishment and the other by acts of love. Power based on love is a thousand times more effective and permanent than the one derived from fear of punishment."³

Armed with this knowledge then, and an unselfish love of and for the discipline and its people, we must proceed, for as suggested by Tuthill, "the building is far from complete but the foundations can carry whatever load is imposed upon them."¹

¹ Burnet C. Tuthill, "NASM – The First Forty Years, A Personal History of the National Association of Schools of Music" (1963).

² Robert G. Ingersoll, Motley and Monarch, *The North American Review*, Volume 141 (New York: 1885).

³ Mahatma Gandhi.

Last year at this time we spoke of the importance of asking “what if” questions—questions that promote thinking and dialogue that enables and demands consideration of possibilities, opportunities, realities, and risks. Questions that lead to answers that assist us to maneuver on the chessboard addressing the challenges we face day in and day out. Questions that lay the groundwork for decisions we will make that will not only allow us to protect what exists today, but to safeguard that which we hope our future will hold. Today, one year later, this need has not diminished.

As a country, we face a future that includes changes in party representation. Such changes are sure to have an effect on policy and its implementation. We are witnessing the release of an unprecedented number of laws and regulations, which, if enacted, will have the ultimate effect of compromising the freedoms and autonomy historically coveted by institutions of higher learning. Also, we are all observing an exceptional overreach on the part of federal authority, a reach far beyond the boundaries established by law.

As a field, we face the specific challenges brought to bear by Department of Education initiatives including final regulations pertaining to gainful employment, borrower defense to repayment, and teacher preparation; draft regulations pertaining to state authorization; and guidance pertaining to the interpretation of aspects of Title IX; as well as the overtime ruling released by the Department of Labor; the Department of Justice’s call for comment on the accessibility of web information; the National Labor Relations Board’s decision pertaining to the rights of students to organize; and the Consumer Financial Protection Bureau’s actions to step beyond its reach of authority and to review institutional and accreditation practices.

As a discipline, we continue to face critical issues such as the continuing necessity to defend the importance of advanced study and work in our field; the need to maintain and find new sources of revenue and support; and the challenge to recruit, admit, and retain students—to name only a few. There may be comfort in suggesting that all is not lost, but there is no wisdom in turning a blind eye to possible implications and outcomes; avoiding consideration of the impact such governmental initiatives and those that will follow will have on higher education; failing to contemplate “what if” scenarios; assuming we have the ability to continue without effect; and thus not planning accordingly.

Despite what we have faced and faced down, and what we face today in all aspects of our context, we are aware of our history and our successes, and possess the fortitude to press on. It remains our responsibility to pick up where our predecessors left off; to continue to strengthen our foundation; to discover, to create, to innovate without burden of limits; to navigate successfully the rough seas that surely are ahead; and when our time has come to pass the torch, to welcome those who will continue our collective work, and relinquish to them the task. Quiet power requires continuous action.

I hope you might take a moment today and throughout this Annual Meeting to greet and speak with those seated to your right and to your left. These are your colleagues; individuals who not only share your hopes, dreams, and passions for our discipline, but who face many of the same issues you face today. These individuals can be an invaluable source of assistance. You may be able to succeed singularly without them, but with them, you will soar collectively to heights possibly unimaginable. As suggested in Proverbs, “As iron sharpens iron, so one man sharpens another.”⁴

⁴ Proverbs 27:17, *New International Version*

Yesterday, Jake Heggie, a gentleman himself of quiet power, spoke to us about the fire of possibility. Echoing Jake's message and in closing, allow me to share with you a quote from Cormac McCarthy's 2006 Pulitzer Prize winning novel, *The Road*. The exchange is one between father and son, as the father imparts upon his son the importance of everlasting hope and human resilience.

You have to carry the fire.
I don't know how to.
Yes, you do.
Is the fire real? The fire?
Yes it is.
Where is it? I don't know where it is.
Yes you do. It's inside you. It always was there. I can see it.⁵

It is my hope that you keep the fire burning, and to assist you to do so, that you share a message of everlasting hope with your colleagues on your campus, and particularly with your faculties.

Thank you for your extraordinary work and for the integral part you play in our unfolding history. May you take with you from this meeting the memories of new and renewed friendships, a wealth of ideas and information, and the light from the fire of possibilities, which will assist you to continue to fine tune and put to effective use your quiet powers.

Please accept our best wishes for a happy, healthy, and peaceful holiday season.

We look forward to seeing and being with you next year in Arizona.

Thank you.

⁵ Cormac McCarthy, *The Road* (New York: Vintage International, 2006).

REPORT OF THE COMMITTEE ON ETHICS

RONDA M. MAINS, *Chair*

Thank you, Madam President.

No formal complaints were brought before the Committee on Ethics during the 2015-2016 academic year. The Executive Director has responded to inquiries regarding the Code of Ethics in accordance with the Rules of Practice and Procedure.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the Association's Code of Ethics, particularly its provisions concerning faculty and student recruitment. Those provisions protect us, our work, and, most of all, the interests of students.

Institutional members also are asked to review the Code's provisions along with the complaint process outlined in Part II of the NASM Rules of Practice and Procedure. These may be found in the current edition of the NASM *Handbook*. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

Thank you for your continuing attention to the requirements of the Code of Ethics, and the spirit of collegiality it is intended to ensure.

REPORTS OF THE REGIONS

**Business Meetings of the Regions were held on Sunday, November 20, 2016
from 8:15 a.m.-9:00 a.m.**

MINUTES OF REGION 1

Chair: Thomas Priest, Weber State University

Vice Chair: J. Ric Alviso, California State University, Northridge

- Announcement and issues from Friday, November 18 Board of Directors Meeting
- Introductions
- We broke into small groups to discuss topics for next year's meeting
- Group discussions focused on the following issues:
 1. STEM- Pressure to move into that direction. Does it make sense to do so?
 2. Transfer students- Articulating students who took courses from community college are not ready for our courses.
 3. ESL students- Even if they have acceptable TOEFL scores, they are unprepared for academic study.
 4. Theory Curriculum- CMS Manifesto. Making theory more relevant to 21st century.
 5. State Funding. Need for private fundraising. Also grant and foundation fundraising. Working with other disciplines to get collaborative grants.
 6. Facilities- Concert venues. Renting/sharing your own campus facility. Who owns?
 7. Popular Music offerings- diversifying.
 8. Cost- how to manage for students.
 9. Teaching millennials- dealing with technology
 10. HEADS. NASM- please don't add more categories. (Room erupts in laughter)
 11. Longitudinal issue. Important for NASM to invest in proper infrastructure.

Respectfully submitted,

Laurence Paxton
University of Hawaii at Manoa
Secretary

MINUTES OF REGION 2

Present: Chris Bianco (Western Washington University), Carlene Brown (Seattle Pacific University), Thom Hasenpflug (Idaho State University), Keith Kothman (Montana State University), Linda Kline (Boise State University), Torrey Lawrence (University of Idaho), John Paul (Pacific Lutheran University), Todd Shiver (Central Washington University), Diane Soelberg (Brigham Young University – Idaho), Keith Ward (University of Puget Sound), Greg Yasinitzky (Washington State University). *Guest: Samuel Miller (LMN Architects)*

1. Call to order, Chris Bianco, Chair
2. Introductions
3. Keith Kothman elected as Secretary

4. Update on Region 2's session of dual enrollment
5. Discussion of Region 2 session topics for 2017
 - Strategies for successful curriculum change, including advice on how to manage and implement change
 - Re-envisioning the orchestra for the 21st Century
 - How can we, or should we, meet the goals of the 21st-Century Manifesto from CMS?
 - Issues regarding streaming and social media, including legal (performance rights, copyright), faculty agreements, how to do it, and educating students about same issues. It was suggested that we look at contacting someone at Arizona State University.
 - Preparing future administrators. How do we attend to our needs? NASM focuses more on institutions, but not as much on individuals.
6. Adjourn

Respectfully submitted,

Keith Kothman
Montana State University
Secretary

MINUTES OF REGION 3

Introductions

Announcements from Board of Directors Meeting

- HEADS Data Summary – working to make the comparative data easier to access; let NASM staff know if there is something specific you wish could be done
- Budget Summary – surplus, one-time only due to retirements; used in 2 ways – replace HVAC in home office and also upgraded computer systems. With new computers, possibilities for webinars are included.
- NASM Advisories – changes in regulations and federal policies are in flux. Watch for Advisories from NASM.

Region 3 Session Description – Calvin Hofer

Region 3 List service – good tool for informal polling and unofficial advice among membership

Officer Elections – everything up in 2018

Chair – David Reynolds

Vice-Chair - ?? Kurt Gartner had to step down

Secretary – Julia Gaines

Nominations – Vice-Chair; Donna Bohn, Mid-America Nazarene University
Self-nominated

Unanimous ballot - congratulations to Donna Bohn

Future Region 3 NASM session topics

1. Bohn – differences between larger/smaller schools widening with smaller schools facing budget/staffing issues; somehow talk about the differences

Peter Witte - 70% of NASM membership serves 200 majors or less

2. Music education profession – needs more diversity; how do we do that?
Adam? From the University of Illinois – possible speaker on the BME issue
3. Bob Walzel - uncertainty of politics – topics could arise later during the year?

Respectfully submitted,

Julia Gaines
University of Missouri, Columbia
Secretary

MINUTES OF REGION 4

The meeting began at 8:20 a.m. and was very well attended (36 members were present).

Don Reddick, Chair of Region 4, welcomed all members. He noted that Shellie Gregorich, Secretary for Region 4 was unable to attend and that he had asked Mario Pelusi to take the minutes. Don also noted that Mark Smith, Vice-Chair of Region 4 was unable to attend due to the recent passing of his father. Next, Chair Reddick acknowledged the members present who currently hold leadership positions in the Association, congratulated those who were retiring from their positions, and welcomed all new members.

Reports from each state in Region 4 were delivered by Melissa Bergstrom (for the Minnesota College and University Council for Music), by Christopher Frye (for the Association of Wisconsin College and University Music Administration), and by Steve Parsons (for the Association of Illinois Music Schools). Iowa does not have a statewide organization, but some institutions do meet. John Vallentine reported on behalf of Iowa.

Chair Reddick reminded everyone about two programs sponsored by regions that will be presented on Monday: Region 4's presentation is titled "Developing and Deploying a Digital Undergraduate Music Curriculum," for which Brian Moore will be the presenter, and Region 9's presentation titled "Technology, Sustainability and the Music Unit: Approaches and Possibilities," for which Don Reddick will be the presenter.

Chair Reddick announced that there would be no elections this year but that next year (2018), elections will need to be held in order to fill all three offices.

Chair Reddick shared with us information that the NASM Executive Committee asked be shared with members: the surplus in this year's budget is due primarily to Sam Hope's retirement and the retirements of three staff members. He added that this level of surplus cannot be expected to be sustained on an annual basis.

Next, Chair Reddick solicited suggestions for topics for Region 4's program in 2017. The following were proposed:

- Musicians' health (physical, auditory, emotional, and psychological)
- Access to music programs: the challenges faced by those without means (e.g., prospective students and prospective faculty members). Also, the role that community colleges can play in addressing this concern.
- Integrating a music program into the life of the institution
- The Higher Learning Commission's recent impacts on higher education in general and on music programs in particular (e.g., documenting faculty qualifications)
- How to tap into "musical and cultural vernacular" so that music programs are more welcoming to more diverse constituencies.

The meeting adjourned at 9:00 a.m.

Respectfully submitted by

Mario J. Pelusi
Illinois Wesleyan University
Temporary Secretary

MINUTES OF REGION 5

Attendance: 55 Members

I. Call to Order – 8:15AM

II. Election of Chair

- a. Kathleen Hacker nominated
 - i. John van der Weg – 1st
 - ii. Randy Paul – 2nd
 - iii. Kathleen Hacker elected Chair by show of hands**

III. Election of Vice Chair

- a. Nominees
 - i. Deborah Burns – IU PUI
 - ii. Bruce Mcclung – CCM
 - iii. Bruce recused himself from nomination
 - iv. Deborah Burns elected Vice Chair by show of hands**

IV. Minutes from 2015 meeting

- a. Karen Moynahan's name is misspelled
- b. moved approval
 - i. Beth Porter – 1st
 - ii. Sharon Gratto – 2nd
 - iii. Approved by acclamation (pending revision outlined in point a)**

V. Updates from NASM Board Meeting

- a. Budget clarification

- i. net surplus because various positions were not filled quickly. Substantial salary savings were had due to turnover in NASM staff. This overage will most likely not happen again in the foreseeable future.
- ii. Some of this money will likely be allocated for infrastructure renovation
- c. Substantive activity in the NASM offices- migration to a new database system. There is evidence of all that work and the new web presence. The new website is helpful and insightful.

VI. WHAT DOES NASM DO FOR ITS MEMBERSHIP? Value: 4 things

- a. NASM office is our policy watcher. It provides Policy analysis to its membership by sifting through all of the laws and regulations pertinent to us as educators, and without sensationalism gets to the facts and shares them on the NASM website and at the Annual meeting. Current watch list includes:
 - i. ESEA
 - ii. Assessment
 - iii. Accountability (supplement versus supplant)
 - iv. Distance Learning State authorization
 - v. Defense of Borrower repayment (Misrep. of programs)
 - vi. Definition of Credit hour
 - vii. Gainful Employment
 - viii. Regulation writing
 - ix. Risk sharing
 - x. Higher Education Accreditation
 - xi. Data Transparency
- b. NASM gives our accreditation process validity. Gatekeeper for its membership and is membership driven**
- d. Provides HEADS DATA to its members**
- e. Provides Professional Development opportunities to its membership**

VII. Political Landscape: Regardless of your own political leanings, the incoming Republican-majority Senate will likely have less oversight

VIII. National Development

- a. Currently 640 accredited institutions and 27 prospective new members
- b. Region 5 has 69-70 accredited schools/executives

X. Introduction of New Music Executives (who are present) for the region

Jeremy Allen - Indiana University
 Chris Bade - Taylor University
 Carrie Culver- Wooster College
 Jan Edwards - Ohio State University
 Larry Griffin- Ohio Wesleyan University
 Bruce Mcclung - Cincinnati Conservatory of Music
 Lennard Moses - Central State
 Steven Reale -Youngstown State University
 Brian Sweigart -Cleveland Institute of Music

XI. Region 5 Presentation Reminder Monday, 1:45 in Trinity 7

- a. Chris Hayes – Developing an Alumni Association

XII. Ideas for topics for next annual meeting

- Writing and participating in performance reviews
- The changing professoriate and the greater reliance on adjuncts
- Creativity and Capstones – moving beyond the senior recital
- Transparency and honesty in recruitment

Other ideas should be sent to Chair Kathleen Hacker by April 1. She will send an additional call during the spring Semester

XIII. Concerns/Questions for the Board

- a. Reduced payment for suspended degree programs
- b. So Much Focus on 21st Century Musician but disregarding the other tracks of a musician's life beyond the performing aspect of a musician.

XIV. Call for Adjournment

Respectfully submitted,

Jeffrey Wright
Anderson University
Secretary

MINUTES OF REGION 6

The meeting was called to order by Interim Chair Eileen Hayes, who welcomed the regional representatives.

Music executives new to the region were introduced. Chair Hayes reminded members of the Region 6 program session on Monday. She thanked Drs. Keith Jackson and Linda Cowan for their upcoming presentations on managing/negotiating relationships with students, parents, and alums.

Minutes of the November 22, 2015 meeting were reviewed and approved.

Election of officers:

Bill Meckley presided over the election of officers.

Eileen Hayes was nominated as Chair, Armenio Suzano was nominated as Vice-Chair, and (because Dr. Suzano's post as Secretary would be vacated by his election as Vice-Chair) Deborah Simmons was nominated as Secretary.

There being no additional nominations, it was moved that this slate be elected by acclamation; the motion was seconded and unanimously approved.

Conference session topic:

The representatives engaged in a discussion of potential topics for the Region 6 session at the 2017 NASM Conference.

Suggested topics included:

- Advising (14)
- Coping with and responding to state and federal mandates (24)
- Experiential and service learning/alignment with day-to-day work in music (12)
- Retention/time to degree (11)
- Maintaining equipment inventories/keeping instruments and technology up-to-date (16)
- Reducing credit hours for degrees in response to state mandates (13)
- Institutional pressures related to instructional costs, return on investment, responsibility centered management (16)

Representatives were asked to vote their preferences among these topics (votes in parentheses above); the final preferred topic was agreed to be responding to state mandates, including mandates for reduced degree credit hours as well as others.

Dr. Hayes invited volunteers to assist in organizing the 2017 session on this topic.

She reported from the meeting of the NASM Board that the large size of Region 6 was a topic of discussion at the orientation meeting for those new to NASM, though no action was suggested at this time.

She invited representatives to suggest issues for her to take back to the NASM Board in her role as Chair. The topics suggested by representatives were:

- reductions of state funding and the impact of these reductions
- the impact of various state mandates (credit hours, teacher preparation, transfer policies, etc.)

Dr. Hayes indicated that the NASM Board had asked that information be shared about the surplus reflected in this year's NASM Treasurer's Report; this sum came about through salary savings, as a result of a number of staff changes with replacements at lower salaries; it will be used to address critical needs for the national office.

The Board also asked that regions be reminded of the importance of accurate representation of programs in publicity and marketing materials, as an expectation of NASM membership.

Representatives asked Dr. Hayes to convey their positive impressions of the recent revisions to the NASM website and of advance notice of future NASM Conference locations.

A request was made to include suggested previous topics for regional conference sessions in the minutes for future reference. Those not discussed in this meeting are reproduced (from the 2015 minutes) below.

The meeting adjourned at 8:45 AM.

Potential session topics from 2014:

- Alternative and additional forms of instruction; online, experience based, competency based, blended and flipped classrooms; reaching out to new audiences
- CMS Taskforce Report and its implementation
- Alumni tracking possibilities (SNAAP is one example)
- Recruiting as it relates to the NASM code of ethics and deadlines
- Models for course scheduling
- External private funding in general

- What music can bring to general education classes, in particular to STEM initiatives; the importance of advocating for STEAM
- Budget cuts
- Copyright law: faculty ownership of their own intellectual product
- Entitled students and parents
- Managing social media

From 2015:

- Student retention in the light of government policy changes
- Current technology to support instruction; music technology
- Best practices for administrative support structures
- Music department practice and leadership in applied (or experiential) learning
- Personnel issues: adjunctification of the faculty; building a diverse faculty

Respectfully submitted,

Michael R. Sitton
 State University of New York, Potsdam
 Temporary Secretary

MINUTES OF REGION 7

Dr. John Henry, Jr. (Interim Chair) opened the meeting at 8:15am. He welcomed all to the Region 7 Meeting. Each person introduced themselves by name and institution.

Chair Henry mentioned that Dr. Jeffrey Moore (University of Central Florida) was no longer Chair because he accepted a position of Dean at his home institution.

Linda Apple Monson (George Mason University) is our Secretary.

We held nominations and elections for Chair, in which Dr. John Henry, Jr. was elected.

We held nominations and elections for Vice Chair, in which Dr. Dennis AsKew (University of North Carolina at Greensboro) was elected.

Linda Apple Monson (George Mason University) was elected as Secretary.

The members were reminded to attend the Monday afternoon session at 1:45pm-3:00pm in Trinity 5 (Level 3)

Surviving in the World of STEM

This session will illustrate how numerous aspects of STEM (Science, Technology, Engineering, and Mathematics) can be combined with music in order to help students develop the competencies, skills, and abilities needed to thrive in 21st century careers. This session will also include survival strategies that music administrators may use to shift the conversation from STEM to STEAM, especially in very high research institutions. In addition, the session will explore ways to offer distance instruction, audition, and performance opportunities through a variety of video conferencing platforms and digital networks.

Presenters:

Dr. Jeanie Wozencraft-Ornellas, Meredith College
Dr. Linda Apple Monson, George Mason University
Dr. Tayloe Harding, University of South Carolina
Dr. John D. Kieser, New World Symphony

Moderator: Dr. Gloria Knight, Elizabeth City State University
Facilitator: Dr. John P. Henry, Jr., North Carolina A&T State University

We discussed Ideas for Sessions for NASM Annual Meeting 2017 from the following:

1. Music Education
2. Role of Music in Digital Humanities
3. Public Schools/Charter Schools/Special Needs into the Arts Charter School
4. Managing Administrative/Mentor Teaching Survival
5. Gender
6. Security for students in the public performance space
7. Changing Curricular Needs (Mid-20th century/contemporary needs)
8. Broadening Global Diversity
9. NASM Standards and increase in number of hours
10. Entrepreneurship for the 21st century music student
11. Emotional well-being

Meeting Adjourned at 8:55 a.m.

Respectfully submitted,

John P. Henry, Jr.
North Carolina A&T State University
Chair

MINUTES OF REGION 8

The meeting was called to order at 8:15 a.m.

Welcome by the Chair – Jeffrey Pappas, University of Tennessee

Introduction of Officers

Introduction of Region 8 Members in Attendance

The Chair encouraged the membership to find time to make meaningful connections with colleagues at this annual meeting and, especially, seek ways to welcome first-time music executives to the meeting.

Review of the Chair Responsibilities

Nomination of Officers (Skip Snead, University of Alabama, Nominating Committee Chair)

Chair (3-year commitment)

Nominations from the Floor:

Julie Mortyakova (Mississippi University for Women)

Rina Bristol (Alabama State University)

Skip Snead (University of Alabama)

Nominations were closed by unanimous vote.

Vote was taken by a show of hands.

Elected: Rina Bristol

Vice-Chair (3-year commitment)(Normally, the Vice Chair is nominated as Chair at the conclusion of term)

[Note: This position was previously filled by David McCullough, who is no longer his institution's representative to NASM]

Nominations:

Richard Kravchak (University of Southern Mississippi)

Julia Mortyakova (Mississippi University for Women)

Nominations were closed by unanimous vote.

Vote was taken by a show of hands.

Elected: Julia Mortyakova

Secretary (3-year commitment)

Re-elected by consensus: Mark Schell (Asbury University)

Nominating Committee Chair (ongoing) - Skip Snead

Chair Announcements from NASM Board of Directors

- NASM Website Update – The membership is encouraged to check out the new features and give feedback to the national office.
- Explanation of this year's budget surplus, due to accumulation of unspent salaries and benefits saved through personnel changes – This surplus is projected to be spent on HVAC improvements and building a website presence featuring Webinars and HEADS Longitudinal Studies.
- The membership was encouraged to check out Federal Advisories on the website and be alerted to possible misrepresentation of degree offerings.

Reminder: Current Region 8 Featured Session, Monday, November 21, 3:15-4:30

"Trends in Music Teacher Licensure and the Changing Student Teacher Experience"

Christopher Dye, Middle Tennessee State University

David M. Royse, University of Tennessee

Kathy Scherler, Oklahoma Baptist University

Topic Suggestions for 2017 NASM Annual Meeting Region 8 Program

- (1st choice) Re-energizing the curriculum for the 21st century through project-based learning models
- (2nd choice) Measuring gainful employment in the arts
- (3rd choice) Supporting and mentoring international students

Future General NASM Topic Suggestions

- Continue to feature performing artists
- Guidance for the entire process of reaccreditation
- Recruitment for smaller music units

- Exploring non-traditional music ensembles
- Aspirational peer roundtable discussion

2017 NASM Annual Meeting Location

- November 17-21, Westin Kierland Resort – Scottsdale, AZ

Special Announcement

- Recognition of the Chair, Jeff Pappas, for his fine service and contributions (Skip Snead)

Adjournment at 8:55 a.m.

41 members were present, including 7 new music executives.

Respectfully submitted,

Mark Schell
Asbury University
Secretary

MINUTES OF REGION 9

Region 9 Chair Gale Odom called the meeting to order at 8:15 a.m., introduced herself and welcomed the institutional representatives present.

INTRODUCTIONS:

New executives present were:

Cristina Mendoza, Lone Star College - Montgomery
Justin Hodes, East Texas Baptist University
Kate Sekula from Science and Arts of Oklahoma University
Bryan Shug from Lamar University
Richard Bailey University of Arkansas Pine Bluff
David Swansee University of Tyler, Texas
John Richmond, University of North Texas
David Bessinger, Southwestern Oklahoma State University
Gary Wertz, Stephen F. Austin University
Chris Matthews, Oklahoma Baptist University

Retiring executives present this year were:

Tony DeCuir, Loyola University
Kathy Thompson, Oklahoma Christian University

MINUTES FROM 2015

ACTION ITEM: Bill Ballenger moved and Mark Phillips seconded approved of minutes from 2015 as distributed by email. MOTION PASSED.

CHAIR'S REPORT:

This was a relatively quiet year in the National Board meetings, as the Association's review of the undergraduate standards proceeds with hearings during the conference. There are no new issues in standards for member votes this year. The Board heard a customary review of federal initiatives that impact NASM membership. Keeping abreast of such federal initiatives

is one of NASM's important functions. It is important to pay attention to updates sent by NASM. Chair Odom encouraged our members to use the new NASM website, under the Publications: Brochures and Advisories section, to keep up with NASM's advisories on federal issues. Current issues of concern to the membership include policies on such things as misrepresentation and gainful employment. New issues in the future may include website access for persons with disabilities. NASM's take on the political climate at the present is a "wait and see" attitude after the election. It is not certain whether existing policy initiatives will continue. Be sure to follow website and advisories from NASM.

The Board would like input from the membership regarding two initiatives related to our new online services:

First, the Board is examining whether it would be useful to provide the membership with the availability of automated longitudinal data studies from the HEADS database. Structuring such a system would be quite expensive, so NASM is asking: "If you *were* to be able to request a longitudinal data study, what would be the most important data that you needed?" If we pilot a program with only one or two data points available, what should they be? For example, student enrollment by degrees; or salary information? One member did say that student enrollment in various degrees, *by size of institution*, would be helpful. John Richmond said that *adding* data points to the HEADS report that separate Music Education students by instrument would be very helpful. Currently, music education students are not aggregated in that way.

Second, if NASM puts webinars on its website, what would be the most helpful topics? There was no response on this question, and Chair Odom encouraged the membership to use the 2016 Future Annual Meetings Questionnaire to submit suggestions, if anyone thinks of something later to add.

OFFICER ELECTIONS

Mark Parker and Ronda Mains acted as the nominating committee this year. The Nominating Committee's slate is:

David Scott, Chair (Texas A & M, Commerce)
Thomas Webster, Vice Chair (East Texas Baptist University)
Todd Queen, Secretary (Louisiana State University)

ACTION ITEMS:

Members voted to close the nominations for Chair.
David Scott was unanimously elected.

Members voted to close the nominations for Vice-Chair.
Thomas Webster was unanimously elected.

Members voted to close the nominations for Secretary.
Todd Queen was unanimously elected.

Lots of celebrating!

ROLL CALL: REPORTS OF THE STATES:

Arkansas: Jeremy Lane said new chair of Arkansas Board of Education is bringing in new funding models.

Louisiana: Todd Queen from LSU said news remains dour, with more cuts (19 cuts in last ten years). Shortfall in budgets. A state-wide amendment that would have allowed higher education entities to set their own tuition, without the pre-approval of the Legislature, was rejected. The state-wide TOPS scholarship program funding was reduced to 30% this spring, with schools having to pick up the remainder to keep students. Everyone is concerned about the impact on Spring enrollment. A new initiative is that there is now a full one-year requirement for student teaching. It remains to be seen how schools will cope with this new requirement, but it is possible that if curriculum is innovative, there is room for flexibility. On a positive note, food in Louisiana is great and the people are great too!

Oklahoma: Mark Parker, OKCU: they have a number of new members who have received orientation, acclimating them to NASM and the state.

Texas: David Scott said the Texas Association of Music Schools held its 77th TAMS meeting, including 52 members and 5 new members. The association discussed technology, transfer credits, brain research, and degree requirements. The Clara Freshour Nelson scholarship program continues and has been awarded to 50 current students and 80 students total. TAMS has now passed the 2 million-dollar amount in awards from this program.

NEW BUSINESS:

Technology is the focus of this year's Regional session.

Topics for next year's meeting:

- Arts advocacy was suggested,
- how to serve high-functioning autistic students, and
- service learning.

Chair Odom encouraged using the Future Annual Meeting form to comment on this year's program, and suggest new things. NASM looks at every comment. This year's meeting structure, with the addition of several more roundtable opportunities, is the result of member comments and suggestions.

The Region 9 session is at 1:45 p.m. on Monday on Level 3. It is on technology and sustainability.

Meeting was adjourned at 8:45 a.m.; and Chair Gale Odom was thanked for her service.

Respectfully submitted,

Robert Tucker
Hardin-Simmons University
Temporary Secretary

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Subsequent to action by the Commission on Community College Accreditation and the Commission on Accreditation at their meetings in November 2016, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Century College
Chadron State College
Lancaster Bible College
Manchester Community College

REPORT OF THE COMMISSION ON COMMUNITY COLLEGE ACCREDITATION

WILLIAM A. MECKLEY, CHAIR

November 2016

After positive action by the Commission on Community College Accreditation, the following institutions were granted Associate Membership:

Century College
Manchester Community College

Action was deferred on three (3) institutions applying for Membership.

After positive action by the Commission on Community College Accreditation, the following institution was granted renewal of Membership:

Odessa College

Action was deferred on two (2) institutions applying for renewal of Membership.

Progress Reports were accepted from five (5) institutions recently granted renewal of Membership. One (1) program was granted Final Approval for Listing.
One (1) program was granted Basic Listing.

REPORT OF THE COMMISSION ON ACCREDITATION

MICHAEL D. WILDER, INTERIM CHAIR
JAMES C. SCOTT, ASSOCIATE CHAIR *PRO TEMPORE*

November 2016

After positive action by the Commission on Accreditation, the following institutions were granted Associate Membership:

Chadron State College
Lancaster Bible College

After positive action by the Commission on Accreditation, the following institutions were granted Membership:

Buffalo State, State University of New York
The Collective

Action was deferred on two (2) institutions applying for Membership.

After positive action by the Commission on Accreditation, the following institutions were granted renewal of Membership:

Arkansas Tech University
Augusta University
Bradley University
California State University, Long Beach
Coe College
Clarke University
Jacksonville University
Norfolk State University
Northeastern Illinois University
Ohio University
Ohio Wesleyan University
Pacific Union College
Rollins College
Saginaw Valley State University
Saint Mary's College
Shepherd University (West Virginia)
Susquehanna University
University of Louisville
University of Massachusetts, Lowell
University of Nevada, Las Vegas
University of Redlands
University of Texas at Arlington
University of Wisconsin – Madison
University of Wyoming
Virginia Tech

Action was deferred on forty-three (43) institutions applying for renewal of Membership.

Progress Reports were accepted from twenty-four (24) institutions recently granted renewal of Membership.

Three (3) programs were granted Basic Listing.

Seven (7) applications were approved for Substantive Change.

Action was deferred on three (3) applications for Substantive Change.
Seventy-three (73) programs were granted Plan Approval.

Action was deferred on thirty-three (33) programs submitted for Plan Approval.

Progress Reports were accepted from seven (7) institutions concerning programs recently granted Plan Approval.

Thirty-one (31) programs were granted Final Approval for Listing.

Action was deferred on five (5) programs submitted for Final Approval for Listing.

One (1) institution was notified regarding failure to submit the 2015-16 HEADS Data Survey.

One (1) institution was granted a second-year postponement for re-evaluation.

Two (2) institutions were granted third-year postponements for re-evaluation.

A Progress Report was accepted from one (1) institution recently granted postponement of accreditation review.

Boston Conservatory, Gustavus Adolphus College, The Peabody Institute of the Johns Hopkins University, and San Francisco Conservatory of Music withdrew from Membership during the 2015-16 academic year.

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November 2016

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** Sue Haug (2018)
Pennsylvania State University

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Vanderbilt University

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* Kate M. Ransom (2017)
The Music School of Delaware

Commission on Community College Accreditation

* William A. Meckley, *Chair* (2017)
Schenectady County Community College
Patricia P. Crossman, (2018)
The Community College of Baltimore County
Kevin J. Dobreff (2016)
Grand Rapids Community College

Commission on Accreditation

** Michael D. Wilder, *Interim Chair* (2016)
Wheaton College
** James C. Scott, *Associate Chair, pro tempore* (2016)
University of North Texas
Nancy Cochran (2017)
University of Denver
Christopher P. Doane (2016)
University of Louisville

Commission on Accreditation (continued)

C. Brad Foley (2017)
University of Oregon
James B. Forger (2016)
Michigan State University
David Gier (2017)
University of Iowa
Jackie C. Griffin (2016)
North Greenville University
Calvin Hofer (2017)
Colorado Mesa University
Craig Johnson (2016)
North Park University
Dale E. Monson (2018)
University of Georgia
Karl Paulnack (2017)
Ithaca College
John F. Paul (2018)
Pacific Lutheran University
T. Clark Saunders (2017)
The Hartt School
Ann B. Stutes (2018)
Wayland Baptist University
John D. Vander Weg (2018)
Wayne State University
Robert Walzel (2016)
University of Kansas
Peter T. Witte (2018)
University of Missouri, Kansas City

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Georgetown, Texas
* Kelly Lormore
Indianapolis, Indiana
* Cari Peretzman
Lewisville, Texas

* Board of Directors
** Executive Committee

REGIONAL CHAIRS

Region 1

- * Thomas Priest (2018)
Weber State University
Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2

- * Christopher Bianco (2018)
Western Washington University
Alaska, Idaho, Montana, Oregon, Washington

Region 3

- * David Reynolds (2018)
South Dakota State University
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4

- * Don Reddick (2017)
Olivet Nazarene University
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Kathleen Hacker, *Interim Chair (2016)*
University of Indianapolis
Indiana, Michigan, Ohio

Region 6

- * Eileen M. Hayes, *Interim Chair (2016)*
Towson University
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * John P. Henry, Jr., *Interim Chair (2016)*
North Carolina A&T State University
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * Jeffrey Pappas (2016)
University of Tennessee
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * Gale J. Odom (2016)
Centenary College of Louisiana
Arkansas, Louisiana, Oklahoma, Texas

Committee on Ethics

- Ronda M. Mains, *Chair (2016)*
University of Arkansas
- Gary Mortenson (2018)
Baylor University
- Lila Noonkester (2017)
Lander University

Nominating Committee

- Andrew Glendening, *Chair (2016)*
University of Redlands
- Judy Bundra (2016)
DePaul University
- Julie C. Combs (2016)
Missouri State University
- Heather Landes (2016)
Arizona State University
- Isaiah R. McGee (2016)
Claflin University

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