

College Music Society Rocky Mountain Chapter
33rd Annual Business Meeting
Metropolitan State University of Denver
March 31, 2018

I. Call to Order, Brandon Matthews, President of the Rocky Mountain Chapter, 12:35pm

II. Approval of Minutes (from last business meeting 3/25/17)

- Arthur Hernandez moved to approve
- Kyle Johnson seconded
- Unanimous approval

III. Treasurer's Report, Travis Sherwood, Treasurer of the Rocky Mountain Chapter

The chapter balance currently stands at \$3,685.78. Besides conference expenses (which will be calculated following this weekend), the only expenditure since the September 2017 update (in last year's meeting minutes) was \$250 in travel funds to assist the Chapter President in attending the CMS National Conference in San Antonio.

- No questions about the updated report were raised.

IV. Conference Acknowledgements

- Dr. Joan Foster, Dean, MSU Denver College of Letters, Arts & Sciences, and Dr. Peter Schimpf, Chair, MSU Denver Music Department
- Charla Bevan-Jones, MSU Denver Music Events Coordinator and Sean Hedgecock, Assistant Director of Operations, Kenneth King Academic & Performing Arts Center
- 2017-18 Rocky Mountain Regional Conference Program Committee:
Dr. Jooeun Pak, Chair and Host/Local Arrangements Coordinator
- 2017-18 Rocky Mountain Regional Conference Composition Review Committee:
Prof. Cherise Leiter, Chair
- 2017-18 Rocky Mountain Regional Chapter Student Awards Review Committee:
Dr. Joice Gibson, Chair
- 2018 Keynote: Dr. Ted Solís, Arizona State University

V. President's Report from the 2017 National Conference

October, San Antonio

Conference highlights: 2017 topic was "Reflect—Celebrate—Innovate" and many noteworthy sessions consequently took stock of the state of the discipline in higher education and offered exciting options for future developments in addition to the usual assortment of wonderful lecture recitals and demo-workshops. I was energized by a panel discussion, "Reflect, Celebrate, Innovate: Inclusive Music Pedagogies in an Era of Intolerance" and "Transforming Music-Major Courses to Integrate with New Institutional Learning Outcomes" and "Teaching Sensitive Material in a Hyper-Sensitive Age." Several presentations foreshadowed this year's topic of "Diversity" such as "Foregrounding Diversity and Inclusion through Innovative Music History Course Design." It was wonderful to see many RMC members participating in the conference, especially as composers and performers in the showcase recitals. As always, the National Conference is a great opportunity to network and trade notes with leaders of other chapters of CMS as well as receive mentoring and advice from national leaders.

- National CMS may be moving away from overarching themes for conferences, possibly giving regions more control

VI. Future RMC Regional Conferences

- **2019 Rocky Mountain Chapter Conference:**
April 2019 possible BYU in Provo, Utah
 - ✓ Denver-centricity of chapter
 - ✓ Want to engage wide geographical area and include Utah, which has been in and out of RM region
- How to encourage more participation?
 - ✓ 2018 conference participation was 18 plus keynote speaker and one guest
 - ✓ Large drop-off in submissions and registrations this year. Why?
 - Holy Week a possible contributor
 - Jeremy Beguyos: worry if there is a trend, but not just 1 year data
 - Jeffrey Stone: knowing regional boundaries is hard to understand; possible outreach campaign to schools within this region
 - E-mail blast
 - Sarah Off: performers look at CMS as purely academic avenue; possible campaign to emphasize openness of CMS to non-academics
 - Tim Bonenfant: Allow submissions from purely performers (not just composers' performers)—highlight that performers/lecture recitals are welcome; some chapters do not accept performers and it should be uniform
 - Paul Dickinson – from South Central chapter. Let regional conferences more closely reflect openness of format of national conference
 - Arthur Hernandez: link ourselves to national
 - Kerry Ginger: in e-mail outreach to our members/region: sell CMS as career/tenure/portfolio file builder, scholarship and service learning for students
 - Ted Solis: how does this chapter bill CMS/create a “hook” for potential participants? Matthews responded: we don't really try to hook, but maybe we can create one by taking ownership over our own conference topics
 - Beguyos: The farther the conference is, the more prestigious for tenure file. Perhaps Denver is too close to home for the bulk of RM scholars. Matthews responded: a huge % of our submissions come from outside our chapter.
 - Kerry Ginger: possibly build in a cultural attraction/concert/event to attend as part of the conference
 - Sarah Off: To submit, one must be a member. Membership may be a barrier. Matthews responded: our membership fees are quite low. Reach out to public educators in area. Kerry Ginger: I agree that it is a barrier.
 - Matthews: CMS is so valuable to inform teaching—it is an easy sell.
 - Ginger: can we grease the wheels to make participation by non-members easier? Matthews responded: we can discuss that in our executive committee.
 - Heidi Kay Begay: if teacher is member, student may participate free? Helped raise numbers in past experience with TX Flute Society.
 - HKB: What other advertising are we doing to get the conference out there? Reach out to all other conferences and table/booth; distribute brochures; make ourselves known. Print ads in trade publications.

- **2019: TBD**

VII. New Business

- **2018-2019 Executive Committee**
Brandon Matthews, President
Maxine Fawcett-Yeske, President-Elect
Tracy Carr, Immediate Past President
Kerry Ginger, Secretary
Heidi Kay Begay, Treasurer
- 2018 Election for President-Elect and Secretary: Looking for nominations! Matthews solicited inquiries, nominations, and self-nominations. None were raised at this meeting.

VIII. Old Business

None raised

X. Keynote Address, “I Have Been Stratified Against’: Diversities I Didn’t Used to Think About,” Dr. Ted Solis
Dr. Ted Solis presented the keynote lecture. Solis spoke on cultural relativities in music, especially close to home. Attitudes about “big-ticket” diversity create strata in music schools, and Solis tries to combat those with Viva Voce curriculum. There is a hierarchy of musical experiences in which some kinds of experience are given more value than others. Realization—which implies reintegration and community—is crucial to undoing such stratification, which favors Western art music. Stratification within music major and art/popular music is riddled with outside hierarchies (e.g. gender, race, class). Prestige in music schools lines up with American cultural principles that are exclusionary: bootstraps, rugged individualism, workaholicism. In Solis’ Music as Culture course, Viva Voce groups of 10-12 students tackle various world music tasks with an emphasis on group dynamic and communication, communal music making, interpersonal relationships, and teamwork. To create even playing field, all music is oral/aural, tied to the body/voice, involves dance, and is equally unfamiliar to most students. Intended to validate the music of the lower “castes” in Western music. The experience is integrative and trains 21st-century skills: leadership, teamwork, improvisation, multitasking, creativity, etc.

XI. Adjourn

Arthur Hernandez moved
Tim Bonenfant seconded
Adjourned 1:48pm