Report of the Boston University School of Music Director’s Task Force on Antiracism and Diversity, Equity, Inclusion, & Access (DEIA)

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Executive Summary

...[C]rises are not moments to retreat into our known old ways but rather moments to counterattack; they are moments in which we can boldly reinvent ourselves instead of waiting for someone to put us in a box.¹

2020 will long be remembered as a period with multiple crises that served as catalysts for much-needed individual and institutional self-reflection, especially as a result of what many have described as twin pandemics: the outbreak of COVID-19 and the continually festering disease of systemic racism that has plagued the United States from even before its founding exposed anew by the brutal murder of George Floyd in June. Calls for equality and the end to systemic racism through institutional change has not reached such a critical and collective level since the 1960s, and the petition put forth by the BU School of Music Antiracism Initiative (SOMARI) in response to the historical events of Summer 2020 serves as a call to action and reflection from SOMARI students to the SoM faculty, staff, and broader community. The time is ripe to identify what changes the BU School of Music has to make through the implementation of antiracist policies and redefining its mission so that it can guide students to become global citizens who are creative, reflective, and resourceful individuals ready to live, adapt, and lead in an interconnected world and align with Boston University’s commitment to Diversity, Equity, Inclusion, and Access (DEIA).

Institutions that historically center on the study and performance of Classical music have long struggled to avoid tokenism and make changes related to DEIA issues that are more than surface-level acknowledgement of voices outside of the established Western canon. The Task Force’s engagement with the SOMARI Petition and the School of Music Director’s Response, and the resulting Task Force recommendations, are centered around critically engaging with musics of the past and present, from and beyond the Western art music canon, in classrooms and performances and ensuring that the voices of underrepresented composers, styles, performers, and cultures are provided adequate agency and support via curricular and administrative changes as they sit at the SoM table. Improving recruitment efforts of students from underrepresented populations and ensuring that they have the financial and emotional support structures necessary to succeed is also a key element to sustaining systemic change. Adopting these approaches is central to the continued vitality of the School of Music.

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Recommendations in Brief

Mission Statement

The Task Force recommends that the School of Music update its Mission in order to reflect a commitment to prepare students to become global citizens who are creative, reflective, and resourceful individuals ready to live, adapt, and lead in an interconnected world; educate highly skilled and critical thinking musicians who are committed to diversity, equity, inclusion, access, and antiracism; and engage students in collaborative pursuits to foster global citizenship and socially responsible artistry.

Performance Curriculum

- Performance curriculum and associated requirements (large ensembles, chamber music, recitals and juries) should critically re-examine and address the historical inequalities (i.e. racism, sexism, and colonialism) in the Western classical canon traditionally dominated by white European male musicians and their associated power structures.
- Encourage programming and active study of works by BIPOC/ALAANA\(^2\) women, LGBTQ\(^4\), disabled and/or members of other marginalized communities in order to cultivate ongoing conversations that will ensure the transformation of the Western classical canon. The study and performance of these works is not meant to supplant the traditional canon, rather, it should further enrich our understanding and offer a renewed perspective of music in a broader context.
- The School of Music should be actively involved in the commissioning new works by underrepresented composers.
- Applied Faculty should, as part of their ongoing research, engage with music of underrepresented composers and other musical cultures beyond Western art canon through study and performance so that repertoire assignments and suggestions to their students can reflect a diverse offering of repertoire beyond standard canonical works.
- As much of this repertoire is unfamiliar to both students and faculty the coordinated research of these works, supported by administrative infrastructure, should become a priority in the School of Music’s culture and expectations. The School of Music should provide a centralized resource page for faculty and students to more efficiently share this research as it is a central pillar in creating change in this area.
- To help foreground events that feature the work of BIPOC/ALAANA artists, popular & folk traditions, and non-Western musical styles, the Task Force recommends establishing a series, *ListenUp!*, to begin in Spring 2021. The intention is that it becomes a regular series in the School of Music calendar. *ListenUp!* will be a unified platform that

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\(^2\) Black, Indigenous and people of color, see [https://www.nytimes.com/article/what-is-bipoc.html](https://www.nytimes.com/article/what-is-bipoc.html)

\(^3\) African, Latinx, Asian, Arab, Native American, see [https://www.giarts.org/arts-funding/racial-equity](https://www.giarts.org/arts-funding/racial-equity)

will help amplify outside voices of visiting artists and scholars and will bring together initiatives that various SoM Departments and Committees are individually undertaking.

- Institute an indigenous land acknowledgement statement to be included in programs and read aloud at SoM events.
- The immediate appointment of a School of Music Librarian is critical to implementing these recommendations, including a survey of existing inventory in order to aid in future programming.

**Classroom Learning**

- Ensure that vetting of course syllabi for inclusion of texts/repertoire by diverse authors and antiracist learning goals becomes a part of regular syllabi evaluation.
- Reform both the content and credit-structure of Aural Skills and Music Theory courses to de-center European art music and include a broader range of musical styles, practices, and traditions.
- Create a new theory and musicianship sequence that would *not* require prior training in European “classical” performance practice and notation, and also create more focus on improvisation in various cultural idioms.
- Broaden the scope of, and pedagogical approach to, Applied Literature courses and revise them to include a critical evaluation of musical canons and canon formation.
- Solve problems of scheduling and communication that block many students from taking advantage of offerings on non-Western musics from the Musicology and Ethnomusicology department.
- Formulate a new approach to the music history sequence by reassessing DMA exam structure and expectations and by participating in the national conversation on reconfiguring traditional music curriculum from an antiracist standpoint.
- Encourage discussion of antiracist approaches to teaching in Pedagogy and Practicum classes
- Create a new required course for all music students that focuses on a critical evaluation and understanding of how “music” as such is studied and taught in institutions like the SoM.
- Establish a new distribution requirement—the “global perspective bucket”—to ensure that students’ programs of study not only engage musics beyond Western art music, but also help them develop critical thinking skills to examine the structural racism and coloniality that have informed normalized ways of thinking within music studies, and to understand music’s relationship to the intersections of race, ethnicity, gender, sexuality, class, and disability.
- Reimagine and remodel the BA to be the home of concentrations and possibilities that go beyond Western art music to attract more students with diverse musical backgrounds and skillsets.
- Create a new minor in Global Music Studies to attract more students with diverse musical backgrounds and skillsets.
- Convene an outside review committee to assess the proposed curricular changes.
Administration and Community

- Centralize and maximize efficiency and transparency of communications for students to get the information they need.
- Coordinate with the CFA Dean to make anti-racism training available to and expected for members of the SoM community.
- The SoM Director should host listening sessions for students twice a semester.
- Create a permanent committee on DEIA to ensure continuous progress and accountability.
- Acknowledge exceptionally low numbers of SoM BIPOC students and take steps to increase access for non-white students.
- Revise current performance/applied/ensemble department policies on student absences due to religious observances and need for rest; take steps to avoid major religious holidays for any SoM events.
- Provide student support and resources for reporting discrimination.
- Provide student support and resources for disability access through the Office of Disability and Access Services.

Recruitment and Financial Support

- Build connections between SoM faculty and other higher ed institutions with high populations of under-represented minorities including HBCU’s.
- Attend and recruit at the Sphinx conference each year.
- Work closer with students in BEAM (Bridge to Equity and Achievement in Music) by planning events on campus where students can work with our faculty and attend performances.
- Host local recruitment events on our campus (when it is safe again) such as String Day, Winds Day, Voice Day, Piano Day, etc. We would like to engage with our alumni in the Northeast, specifically targeting communities of color.
- The task force recommends additional fundraising within the College of Fine Arts that are specifically for BIPOC students. We hope this funding could not only be applied to tuition, but also living expenses so they may have more time to prepare and pursue auditions.
- SoM fundraising events to gain additional scholarship funding such as current student and alumni performances. This will require an increased amount of community engagement.
- Create a webpage with specific resources for low-income prospective students, similar to resources that first generational students are provided by BU. We would like to compile this resource at the CFA level which will answer questions and ease concerns in the application and audition process.
- Include in all full-time applied faculty contracts to offer one complimentary trial lesson as part of their recruitment responsibilities.
• Implement a policy where part-time faculty list their trial lesson fee with language offering a discount or consideration of one free trial lesson if finances are stated as the primary barrier for the prospective student.
• Amend audition requirements to recommend applicants offer repertoire composed by under-represented minorities.

Charge and Task Force Process

The School of Music Anti-Racist Initiative (SOMARI) is a student organizing group committed to unapologetically naming, confronting, and addressing issues of racism in the School of Music. The group initially formed in June 2020, growing out of informal conversations among SoM students around racial justice and the Black Lives Matter movement. Students subsequently organized a series of town hall discussions to share perspectives and ideas related to racial justice in SoM and in the music field at large.

The summer 2020 town hall meetings culminated in SOMARI collectively writing a detailed petition (see Appendix 2) encompassing many of the identified issues and visions for change that came out of their discussion, proposing significant systemic changes in the School of Music to be a more anti-racist institution. The petition garnered support from hundreds BU community members, particularly students and faculty in the School of Music, as well as the broader College of Fine Arts. SOMARI also analyzed large ensemble programming from the 2016-2020 season for representation of composers by race, gender, and more (see Appendix 4). SOMARI found that the works performed were by overwhelmingly white male composers.

In response to the SOMARI petition, School of Music Director Gregory Melchor-Barz called for a meeting of representatives from the SoM Faculty and Staff and SOMARI that occurred on July 29, 2020 as an initial step of addressing the concerns raised in the petition and to determine a plan of action moving forward. This plan called for an initial set of meetings where SOMARI representatives engaged with the Director in detailed discussions on each petition item. Director Melchor-Barz proceeded to draft his responses to the SOMARI petition (See Appendix 3) and called for the formation of the current Director’s Task Force on Antiracism and DEIA giving them the following charge:

Issues directly related to white supremacy and racism run through the history and current culture of musical institutions and the institutions that train and educate today’s musicians. Given the degree to which these issues are systemic and impact efforts of diversity, equity, and inclusion, the Director of the BU CFA School of Music charges the Task Force to consider, evaluate, and propose ways of implementing the Director’s proposed Action Plan related directly to the SOMARI Petition. In addition, the Task Force may make further recommendations of its own related to the original Petition. The Task Force is responsible for incorporating the following goals into their work:

1. The collection and synthesis of pertinent information related to the recommendations made in the Director’s “Response”. This will include a review of the original SOMARI Petition.
2. A careful consideration for implementing the 38 recommendations outlined in the Director’s “Response”.
3. The development of clear recommendations for the SoM moving forward as an antiracist institution.
The Task Force initially met on October 2, 2020. In order to cover the broad scope of initiatives set forth by the SOMARI Petition and the Director’s Response, the Task Force created four subcommittees roughly organized around the main areas in those two documents:

- Performance Curriculum
- Classroom Learning Curriculum
- Administration and Community
- Recruitment and Financial Support

Each subcommittee met weekly to examine their assigned action items, study initiatives at peer institutions, as well as other colleges at BU, and to brainstorm solutions. General Task Force meetings served as a forum to discuss aspects of these findings with the membership as a whole, and this report serves as documentation of recommendations resulting from this process.

SOMARI has continued as a student organizing group, holding events and connecting students to resources. Events in Fall 2020 have included a concert of works by BIPOC composers and various discussions. SOMARI is grateful for guidance and support from its counterpart SARSI (School of Theater Anti-Racist Student Initiative). SOMARI plans to continue to hold administration accountable and work to make overdue changes to eradicate structural racism and colonialism in the SoM.5

History and Context

Systemic racism in American musical organizations stems from how genres like “Classical” music were woven into the country’s cultural psyche in the 19th century in a time where all American institutions were freshly dealing with the legacy of slavery, including the nascent BU School of Music. The music program at Boston University was founded in 1872, five years after the Civil War and during the height of Reconstruction, making it the oldest degree granting music program in the United States.6 In an essay examining structural racism in these organizations Alex Ross states that “[t]he whiteness of classical music is, above all, an American problem. The racial and ethnic makeup of the canon is hardly surprising, given European demographics before the twentieth century. But, when that tradition was transplanted to the multicultural United States, it blended into the racial hierarchy that had governed the country from its founding. The white majority tended to adopt European music as a badge of its supremacy.”7

5 For updates on SOMARI’s work, follow them on Instagram (@bostonusomari), join their email list (email bostonusomari@gmail.com) or join their Facebook group (BU SOMARI: School of Music Anti-Racist Initiative).
In order to have productive conversations that can help unravel the systemic racism the Task Force believes that the following points serve as a good launching point for discussions with faculty, staff, and students to developing a critical perspective on what “music school” is and its racial project:

- “Classical” music—perhaps “music” in general—is from the start a racial project. That is, while we might think that music is primarily about notes, rhythm, timbre, and so on, musical sound is also connected to ideas, feelings, and beliefs about people—particularly groups of people. Many of those ideas, feelings, and beliefs take shape around the concept of race, and when this happens, making, thinking about, or communicating about music becomes, in effect, making, thinking about, or communicating about race.

- For various historical reasons, what we today call “classical” music is complexly and particularly connected to the racial formation of whiteness. Important to note here is that one of the characteristics of whiteness as a racial phenomenon is its tendency to ‘naturalize’ itself—to erase the fact that it is not an eternal given, but is rather produced through social, political, and economic processes.

- For our purposes, we can see this reflected in the commonly professed belief that the principles and habits of “classical” music are not only natural laws of music in general, but are also superior to those of other musics. In fact, “classical” music is but one practice among many, and its reputational superiority is a product of social, political, and economic power that is entwined with (but not reducible to) the history of white supremacy.

- Music schools participate in these processes in a number of ways. One significant way is through concert programs, curricula, and musical values. Through these, music schools reinforce and help to spread ideas about which music is valuable and worthy of study, performance, and respect. When music schools emphasize musics associated with whiteness and neglect the musics of non-white people, they participate in and bolster racist understandings and valuations of music. The composer George E. Lewis describes this as a “cone of silence” that “hangs over the work of Black composers from Africa and its diaspora. It is not that Black men and women have not written music, but too often it has been ignored — and thus assumed not to exist at all.”

- As social spaces, music schools are also implicated in racism through the way people connected to the schools treat one another, whether explicitly or through unconscious bias. Members of a music school community may subject other members of that

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community to speech, actions, or institutionalized practices that perpetuate racism. In order to counter this, music schools must be committed to ongoing education and cultural change, including processes of transformative justice.

- Finally, music schools are also often part of institutions nested within larger communities, cities, and states. As such, their actions as institutions may also be implicated in structural racism at these levels, for instance through endowment investments, real estate practices, or policing.

The Task Force has found that many of the SoM’s peer institutions such as Juilliard\(^\text{13}\), Peabody\(^\text{14}\), and Oberlin\(^\text{15}\) already have processes in place to find ways to engage in a meaningful commitment to Antiracism and DEIA principles and have developed public-facing materials about their initiatives. The final report of the BU Task Force on Faculty Diversity and Inclusion issued in May 2016 called for “the development of strategic plans for diversity and inclusion across all BU Schools and Colleges”\(^\text{16}\). Many other Schools and Colleges have since responded to that call to action\(^\text{17}\). With the inclusion of DEIA initiatives as a major part of the BU College of Fine Arts 2020 Strategic Plan and the establishment of the Center for Antiracist Research the time is ripe for the SoM to examine its commitment to Antiracism and DEIA.

This report leans on sociologists Omi and Winant’s definitions of the terms related to racism\(^\text{18}\):

RACIAL FORMATION
The sociohistorical process by which racial categories are created, inhabited, transformed, and destroyed

RACIAL PROJECT
A racial project is simultaneously an interpretation, representation, or explanation of racial dynamics, and an effort to reorganize and redistribute resources along particular racial lines.

RACISM
Racial project is racist when it creates or reproduces structures of domination based on essentialist categories of race.

The process of identifying systemic racism and finding solutions is often experienced as an emotional minefield that can trigger defensive reactions and hamper progress. Utilizing Ibram X. Kendi’s methodology of antiracist research is useful in dealing with these triggers, and this

\(^{13}\) [https://www.juilliard.edu/school/equity-diversity-inclusion-and-belonging](https://www.juilliard.edu/school/equity-diversity-inclusion-and-belonging)

\(^{14}\) [https://peabody.jhu.edu/explore-peabody/our-vision/diversity-at-peabody/](https://peabody.jhu.edu/explore-peabody/our-vision/diversity-at-peabody/)


\(^{17}\) For examples see [https://www.bu.edu/cas/about/diversity-inclusion/](https://www.bu.edu/cas/about/diversity-inclusion/) and [https://www.bu.edu/sph/students/student-services/diversity-inclusion/](https://www.bu.edu/sph/students/student-services/diversity-inclusion/)

\(^{18}\) Omi and Winant, pp. 55-56
introduction to his thought processes found on the Center for Antiracist Research webpage serves as a good starting point:

Whereas racist research historically has posed the question, “What is wrong with people?” antiracist research now asks a different question, a better question: “What is wrong with policies?” Our belief is that framing research on race and racism around antiracist questions leads to antiracist narratives, effective policy solutions, and impactful advocacy campaigns that cut to the root of racial inequality: racist policy.\textsuperscript{19}

Other terms that Kendi lays out in \textit{How to Be an Antiracist} are useful in examining how structural racism is embedded in the institutions of classical music. The following definitions that Kendi outlines in the first two chapters of his book are especially important as we explore possible solutions\textsuperscript{20}:

\textbf{Racist}: One who is supporting a racist policy through their actions or inaction or expressing a racist idea.

\textbf{Antiracist}: One who is supporting an antiracist policy through their actions or expressing an antiracist idea.

\textbf{Assimilationist}: One who is expressing the racist idea that a racial group is culturally or behaviorally inferior and is supporting cultural or behavioral enrichment programs to develop that racial group.

\textbf{Segregationist}: One who is expressing the racist idea that a permanently inferior racial group can never be developed and is supporting policy that segregates away that racial group.

\textbf{Antiracist (in response to Assimilationist and Segregationist)}: One who is expressing the idea that racial groups are equals and none needs developing, and is supporting policy that reduces racial inequity.

As the SoM examines DEIA initiatives it must avoid the trap of thinking that “everything is alright and we just need to add some ‘new spices to the dish we have’”\textsuperscript{21} and merely implement surface-level assimilationist or segregationist solutions in the name of diversity that can lead to tokenism. Sam Anderson and Jocelyn Bondaio-de Freitas provide us with a vivid summary of this issue:

The result is a nearly impenetrable hierarchy that nods to diversity as a value in web copy and brochure photos but resists progress at the systemic level. While there is an argument to be made that the field is deliberately complacent, and that programs that support diversity are merely band-aids on a bigger problem, it’s also true that

\textsuperscript{19} \url{https://www.bu.edu/antiracism-center/}
\textsuperscript{20} Ibram X. Kendi, \textit{How to Be an Antiracist} (New York: One World, 2019), pp. 13, 26
\textsuperscript{21} Madrid
there is a genuine interest among stakeholders in creating systemic change. But for an art form rooted in male Eurocentricity, the question becomes, how?22

It is a common fear that investigating and implementing changes related to DEIA initiatives will lead to the displacement of the canon. Yo-Yo Ma serves as a prime example of an omnivorous artist who is respectful of and open to many different musics and strengthens his interpretation of canonical works through curious exploration. In the documentary about his Silk Road Project Ma states that “[e]very tradition is the result of successful invention... Human beings grow by being curious and receptive to what’s around them. A lot of people are scared of change, and sometimes there’s reason to be fearful. But if you can welcome change, you become fertile ground for development.”23 It is in this spirit of mutual strengthening of all fields of study and performance at the School of Music that this Task Force offers its recommendations.

Recommendations in Depth

Mission Statement

Examination of the current School of Music Mission Statement reveals that there is no explicit language addressing the need to develop citizen artistry in a community that values diversity, equity, inclusion, and access. As thoughtful mission statements serve as a compass for institutional development and change, the Task Force recommends that the School of Music update its Mission Statement to reflect a commitment to prepare students to become global citizens who are creative, reflective, and resourceful individuals ready to live, adapt, and lead in an interconnected world; educate highly skilled and critical thinking musicians who are committed to diversity, equity, inclusion, access, and antiracism; and engage students in collaborative pursuits to foster global citizenship and socially responsible artistry. The Task Force offers this following revision as a model for future School of Music strategic planning:

About the School of Music

The School of Music at Boston University is a comprehensive professional school of music offering a broad range of undergraduate through doctoral programs that provide a firm foundation in the fields of performance and composition, scholarship and research, and education and pedagogy.

23 https://folkworks.org/reviews/folkworks-film-theater-reviews/46164-the-music-of-strangers
Boston University School of Music Mission Statement

The mission of the School of Music is twofold. First, to prepare School of Music students to lead their profession as scholars, composers, performers, educators, and global citizens who are creative, reflective, and resourceful individuals ready to live, adapt, and lead in an interconnected world. Second, to provide the wider Boston University community and beyond opportunities to actively engage in music as performers, learners, and listeners.

The School of Music is committed to:

- maintain the highest artistic and professional standards in performance, music education, composition, scholarship and research;
- educate highly skilled and critical thinking musicians who are committed to diversity, equity, inclusion, access, and antiracism;
- Engage students in collaborative pursuits to foster global citizenship and socially responsible artistry;
- contribute actively to musical life within and beyond Boston University;
- enrich intellectual, artistic, and cultural life through developing relationships with other organizations and institutions;
- promote the importance of practicing and understanding diverse musics and their histories and contexts

Performance Curriculum Recommendations

Performance curriculum and associated requirements (large ensembles, chamber music, recitals and juries) should critically re-examine and address the historical inequalities (i.e. racism, sexism, and colonialism) in the Western classical canon traditionally dominated by white European male musicians and their associated power structures. The Task Force encourages programming and active study of musics by BIPOC/ALAANA, women, LGBTQ+ disabled and/or members of other marginalized communities, and musical cultures around the globe in order to cultivate ongoing conversations that will ensure the transformation of the Western classical canon. These recommendations are not meant to supplant the traditional canon, rather, they should further enrich our understanding and offer a renewed perspective of music in a broader context. Lastly, although it was not discussed as a distinct item, integrating and crediting World Music Ensembles should also be discussed in the future towards the goal of transforming the musical repertoires to ensure a more inclusive, diverse, and global understanding of musics at the SoM.
ITEM No. 1 – Artist or Composer in Residence

SOMARI Petition

The School of Music must designate an annual BIPOC Artist in Residence who works closely with large ensembles, chamber groups, composers, and Time’s Arrow. SOM must invite more BIPOC artists to give masterclasses throughout the year.

Timeline: Begins immediately, with BIPOC artists giving masterclasses in the ’20–’21 school year while the search for an artist or composer in residence is underway during the ’20–’21 school year for implementation Fall ’21.

Director’s Response

The School of Music suffered budget cuts this year due to COVID. Due to budget cuts, CFA and the SoM have lost several staff members as well as funding for the Centers for Early and New Music at BU. Performance opportunities are also restricted due to health concerns. Nevertheless, the SoM needs to find ways to engage residencies for BIPOC artists to work closely with students and faculty.

ACTION ITEM FOR TASK FORCE: Carefully consider ways in which residencies, visits, performances, and/or recitals could be integrated, foregrounded, and made to benefit the SoM community to the most significant degree. Propose both a short-term and a long-term proposal to the Director.

TIMELINE: Plan for Spring Semester and then moving forward.

Task Force Recommendations

Short-Term

To help foreground events that feature the work of BIPOC/ALAANA artists, the Task Force recommends establishing a series, ListenUp!, to begin in Spring 2021, with the intention that it becomes a lasting fixture in the School of Music calendar. ListenUp! is meant to help bring in outside voices, as well as bring together the antiracist initiatives various SoM Departments and Committees are individually undertaking and amplify their presence through a unified platform. This series will feature:

- masterclasses, panel discussions, interactive workshops, and concerts given by BIPOC/ALAANA guest artists and scholars, as well as artists who practice non-Western art music
- School of Music student and faculty recitals that prominently feature works of BIPOC/ALAANA artists past and present
- performances of non-Western musical styles by World Music ensembles and guest artists
- Folk, popular, and vernacular musical styles
- academic conferences and symposia focusing on Antiracism/DEIA and non-Western musical styles
The Task Force recommends that all Departments aim to host or co-host at least one event per semester. The responsibility of inviting guest artists will fall primarily on Department chairs and supporting faculty but the in order to encourage attendance at these events, administrative support in the form of publicity provided by the School of Music and the College of Fine Arts. Community members should be encouraged to attend events outside of their department as part of a shift in culture towards increased interdisciplinary engagement. To that end, the Task Force encourages departments to collaborate co-hosted events for the ListenUp! series. Ideally, some events will be presented in collaboration with other entities on campus such as the Howard Thurman Center, Center for Antiracist Research, and the Arts Initiative. ListenUp! should have a link on the new CFA website where all events are listed. The proposed permanent DEIA Committee (See No. 18) should assist in coordinating the series. The School of Music should ensure that sufficient financial, administrative, and marketing resources be allocated to ensure the success of this series.

Long-Term

The Task Force recommends establishing an annual 2-4 week BIPOC/ALAANA artist-in-residence position. These guest artists will work with as many departments and students as possible, including interdisciplinary events across the College of Fine Arts and the broader BU community. The School of Music should create a designated fund to support this residency. The celebration of the School of Music’s 150th anniversary during the ’21-’22/’22-’23 academic year can work as a clear fundraising goal to kick off residency projects and possibly establish a broader fund giving financial support to DEIA initiatives in the School of Music.24 The standing Antiracism and DEIA Committee recommended in Item 18 will help maintain a list of possible guest artists and will coordinate the process for inviting these guest artists in consultation with the SoM Director and faculty.

ITEM No. 2 – Large Ensembles (Orchestras, Choirs, Wind Ensemble)

SOMARI Petition

Large ensembles must be overhauled to represent music by BIPOC composers. Changes must include programming using Institute for Composer Diversity (ICD) recommendations: “a concert or concert season program a minimum of 25–35% works by living composers; 15–25% works by women composers; and 15–25% works by composers from underrepresented racial, ethnic, or cultural heritages... There should be overlaps between these categories.” SOM must invite and compensate BIPOC musicians to give lectures and lead discussions on the history and context of pieces played in large ensembles, with the possibility for virtual workshops.

Timeline: Begins immediately, including programming for Fall ’20.

24 Models for this include the Peabody Institute Diversity Fund https://peabody.jhu.edu/giving/ways-to-give/diversity-fund/
Director’s Response

SoM Large Ensemble Directors have read and are in support of many tenets of the petition. By all accounts, the ensemble directors have fast-tracked efforts to foreground and highlight composition that respond to the need for a diversity of voices in our performance repertoires. Even so, the SoM community should recognize and understand we are training and performing within the LfA modality for much of the academic school year, and thus repertoire plans may well be altered unexpectedly at any time.

ACTION ITEM FOR TASK FORCE: (1a) Determine and devise a plan for documenting large ensemble repertoires; (1b) Note repertoire choices/plans for works that were not able to be performed due to COVID size restrictions; (2) Discuss and devise a scheme of core expectancies for what a minimal diverse repertoire should be; (3) Enter into dialogue with large ensemble directors regarding such expectancies; (4) If expectancies cannot be met this semester, meet with large ensemble directors to explore ways in which DEIA can be addressed in other ways.

TIMELINE: Immediately and ongoing.

Task Force Recommendations

The BU Ensemble Directors have stated their commitment to diversifying their programming and shaping repertoire choices based on models like those proposed by the Institute for Composer Diversity as best practice, summarized in Figure 1.

![Figure 1 Repertoire distribution from ICD](image-url)
In order to program works of BIPOC/ALAANA composers the position of School of Music Librarian is essential to the task of gathering data (i.e. instrumentation, rental fees, etc.) to assess the feasibility of programming these works as Large Ensemble Directors undergo long-range artistic planning. As this position is currently vacant and subject to the current University-wide hiring freeze, the Task Force recommends stressing to the administration that obtaining an exception to the hiring freeze for the Librarian position is essential for the SoM to implement its DEIA initiatives. The Librarian position needs to be filled as soon as possible in order to relieve the immense strain currently placed on the SoM Production and Performance Department. The SoM should also invest in software that makes searching the Curriculum Library catalog easy for all members of the SoM community; this is especially important for the repertoire research recommendations made in Item 5 of this report.

The Task Force recommends that the Large Ensembles Committee use SOMARI’s analysis of large ensemble repertoire demographics (by race, gender, and living / historical status) as a template to document large ensemble repertoire (Appendix 4). To assist our ensemble conductors, the Task Force created a webform (https://bit.ly/3mrj2xi). Reporting should expand to include all large ensembles in the University Ensembles Program.

The Task Force also recommends that the School of Music should start supporting BIPOC composers by commissioning works when possible. We recommend that this support is rotated through Ensemble Department, with the hope that the School of Music can support all areas (Orchestra, Wind Ensemble/Band, Chorus). In order for these projects to consistently move forward in spite of variable SoM budgetary constraints, we suggest that the School of Music create a consortium to help support these commissions from BIPOC composers.

The University Ensemble Program (BU Bands) is committed to programming works by BIPOC artists/composers. Throughout the whole program (Athletic bands, Concert Ensemble, Jazz Ensembles), conductors have been including works by BIPOC and women composers. Some barriers remain which the program will begin to address such as funding and growing the School of Music Curriculum library to include more BIPOC composers. The Task force recommends that moving forwarded, conductors continue to select works by BIPOC composers.

In order to bolster the recommendations outlined in Item 6, the Large Ensembles should consider developing a contemporary music rotation (small ensemble, using the current Fringe Festival Opera rotation as a model).

The Task Force also recommends that all Large Ensembles invite BIPOC/ALAANA and women conductors as part of their guest artist rotations to help bring equity to the podium (see Appendix 5 for statistics).
ITEM No. 3 – Chamber Music

SOMARI Petition

Chamber music core curriculum must include at least two semesters spent studying works by composers who are living, BIPOC, women, LGBTQ+, disabled, and/or members of other marginalized communities, to be coached on and collaborated with sources well-versed in the music (e.g. composers, groups who have already played the piece, etc.).

Timeline: Begin preparations during Fall ‘20 semester, with implementation starting Fall’21. Students who have two or less semesters of chamber music left Fall ‘21 will be exempt from this requirement.

Director’s Response

Chamber Music within the SoM should not be restricted to works from classical/traditional canon; students Should be encouraged (and expected) to play a diversity of musical compositions and be open to exploring the expectations of different cultural styles. Conversations regarding expectations and curriculum adjustments need to be part of graduate student education. Chamber music requirements need to be reevaluated to respond to the diversity of musical traditions.

ACTION ITEM FOR TASK FORCE: This item needs a larger discussion with SoM faculty. Faculty may not be as familiar with diverse repertories and compositional works as we should be; also, as faculty, we may not be prepared or trained to approach works that could be considered racist or colonialist. The Task Force is charged with developing an outreach effort for the faculty that would address the needs of more diversity chamber music offerings.

TIMELINE: Immediately and ongoing.

Task Force Recommendations

Short-Term

The Task Force recommends that the Applied Faculty, especially the Chamber Music Coordinators, engage with music of underrepresented composers through study and performance so that repertoire assignments and suggestions can reflect a diverse offering of repertoire beyond standard canonical works. Development and continued curation of a dedicated School of Music resource web page will aid in faculty education, and the Chamber Music Coordinators should take an active role in developing this resource page in respect to the chamber music repertoire. As many Departments coordinate repertoire assignments based on student requests, the Task Force asks that Chamber Music course syllabi strongly encourage students to choose works of BIPOC/ALAANA, women, LGBTQ+, disabled, and/or members of other marginalized communities sometime during the duration of their respective degree program.

The Task Force understands that canonical works serve an important pedagogical role in Performance programs concentrating on Western music and serve either as a model for or a
foil to newer works. Study of works by underrepresented composers will help students develop as well-rounded musicians and to prepare for innovative careers.

Long-Term

In order to bolster the recommendations outlined in Item 6, the Chamber Music Program should consider developing a contemporary music rotation which includes works by BIPOC/ALAANA, women, LGBTQ+, disabled and/or other underrepresented heritages (small ensemble, using the current Fringe Festival Opera rotation as a model).

ITEM No. 4 – Orchestral Techniques Class

SOMARI Petition

Core orchestral technique curriculum must incorporate at least two pieces each semester by composers who are living, BIPOC, women, LGBTQ+, disabled, and/or members of other marginalized communities, to be studied and coached/collaborated on as a part of the final playing exam. If professors are not well-versed in the music, they must bring in people who are (e.g. composers, groups who have already played the piece, etc.) for the success of this experience.

Timeline: Begin preparations during Fall ’20 semester, with implementation starting Fall’21. Students who have two or less semesters of orch tech left Fall ’21 will be exempt from this requirement.

Director’s Response

The curricula for core orchestral techniques classes should incorporate at least two pieces each semester by composers who represent some degree of diversity (Diversity can be labeled and identified in a variety of ways, including BIPOC, women, LGBTQ+, disabled, and/or members of other marginalized communities), including works by living composers. In addition, the selected pieces should be studied and coached/collaborated on as a part of the final playing exam.

ACTION ITEM FOR TASK FORCE: Determine ways in which such suggestions/requirements for diversification of the repertoire in the core orchestral techniques classes can be mandated and institutionalized.

TIMELINE: Plan for implementation as soon as reasonably possible.

Task Force Recommendations

The Task Force realizes that the nature of the Orchestral Techniques courses is to prepare Applied students for auditions that have lists that are set by systemic power structures beyond the power of the School of Music to control. As professional orchestras go through their own examination of how to bring diversity into their audition lists, we recommend that instructors of these courses monitor those changes and diversify their curriculum accordingly. As the BU Ensembles have signaled that excerpts from works by BIPOC/ALAANA composers will be featured on Fall audition lists in the near future, this provides a window for instructors to examine those excerpts at the beginning of the Fall semester. The Task Force recommends that
Orchestral Techniques instructors investigate excerpts from works by underrepresented composers that present similar challenges to works on the “standard” audition lists and assign those excerpts to students as supplemental material as they deem pedagogically appropriate, especially for students who take this class for multiple semesters.

ITEM No. 5 – Recitals/Juries

SOMARI Petition

BU SOM must increase and encourage the study and performance of works by living, BIPOC, women, LGBTQ+, disabled, and/or marginalized composers for recitals and juries, with the hope of permanent requirement for programming and study to match ICD recommendations in the near future. In order to fully support our goals of instituting antiracist policy, other barriers to full equity within the CFA include the strict restriction on use of concert spaces (Concert Hall, Marshall Room) and pianist assignment for recitals and juries. Currently, concert spaces are extremely difficult to book and must be more accessible for greater performance opportunities during the year by all students so that every student gets an equal opportunity to perform in a performance-designated space (instead of a classroom). In addition, pianists are assigned to only some musicians (mainly vocalists and string players) for recitals and juries, leaving the rest of the students to pay fees up to $1000 throughout a degree program for rehearsals and performances with their pianist, which no scholarship currently covers. SOM must provide free pianist services for all students by hiring additional staff pianists and compensating collaborative piano students for taking on additional students.

Director’s Response

By all accounts, discussions are needed in the SoM regarding varied and diverse repertoire selections for student recitals and for performance juries. In addition, faculty may consider modeling such diversity in the programming of their own faculty recitals and discuss with studio classes how such considerations are made.

ACTION ITEM FOR TASK FORCE: Determine the best way to foster conversations regarding recital repertoire between students and faculty to foster more open-minded selections.

TIMELINE: Immediately and ongoing.

Task Force Recommendations

The Task Force recognizes that a culture shift within the School of Music needs to occur so that students and faculty become more familiar with works by BIPOC/ALAANA, LGBTQ+, women, disabled, and other underrepresented composers in order for their voices to be heard through study and performance of their works.

Short-Term

- Literature classes need to broaden the scope of their repertoire to include underrepresented composers (addressed in Item 12 of this report)
- A centralized repertoire resource page needs to be created. Designated liaison relationship between SOMARI members and faculty will ensure that repertoire for all instruments is researched.
• Coordinating this resource with a SoM Librarian once hired, and with Holly Mockovak at Mugar Library (see more detailed information regarding Holly and ways she can assist in Item PC2)
• Departmental recitals need to include music of underrepresented composers. The Voice Department’s 2020-21 projects surrounding African-American and Latinx Song Literature can serve as model for this initiative.
• Encourage students to be proactive with their Applied Teacher about learning and programming works of underrepresented composers on their recitals, recognizing that this must be balanced with the Pedagogical aims and philosophy of the Applied Teacher and their respective Department requirements.
• Encourage faculty collaborations to curate performances as part of the ListenUp! series.

Long-Term

• Invite the Institute for Composer Diversity to give a lecture and used them regularly in the future as a resource to help attain and maintain long term inclusion of underrepresented composers in the regular curriculum.
• Programming and performance of these works can reinforce the philosophical and conceptual aspects of Antiracist and DEIA initiatives from courses in the proposed global diversity bucket (see Item CL1)
• The School of Music and/or Applied Departments within the School of Music could establish a competition or competitions centered around the works of living and underrepresented composers.
• The Applied Committee should be asked to reassess the DMA Recital Track requirements in order to include underrepresented composers. Only requiring works of “American” composers potentially perpetuates the predominance of all white male composers (see Item 6).

The Task Force recognizes that access to adequate performance spaces and pianists is a continuing issue that will need to be further addressed in the future as the School of Music reemerges from the pandemic and the associated constraints on facilities and budgets.

ITEM No. 6 – Contemporary Music Performance (including Time’s Arrow)

SOMARI Petition

Other groups such as Time’s Arrow must match ICD programming recommendations: “For ensembles that focus primarily on performing contemporary works, we recommend that a concert season program a minimum of 60–80% works by living composers; 35–55% works by women composers, and 35–55% works by composers from underrepresented heritages. There should be overlaps between these categories.” Moving forward, SOM must
increase programming of living composers in all ensembles, as Time’s Arrow is the sole modern music ensemble which is an elective credit with limited funding being run by a sole member of the faculty. SOM must expand the attention modern music is given in our curriculum and ensure there are several faculty, including BIPOC, well versed in its pedagogy accessible to teach students. Because Time’s Arrow is optional, many students graduate BU without any experience performing contemporary music.

Timeline: Programming recommendations begin immediately, in Fall ‘20.

Director’s Response

There is currently no budget allocation for contemporary music performances, and there is minimal support for such performances based on attendance for these concerts. Nevertheless, support for living composers to be programmed across all ensembles in the SoM should be ensured.

ACTION ITEM FOR TASK FORCE: Thoughtfully consider ways of addressing the need for the inclusion of contemporary performances and live compositions in the concert repertoires of the SoM. How can such interventions be implemented? How can they be assessed, quantified, and sustained (and perhaps institutionalized)?

TIMELINE: Immediately and ongoing.

Task Force Recommendations

The study and performance of contemporary classical music is often marginalized, and since the works of BIPOC/ALAANA composers are primarily represented in contemporary classical music, this creates another bottleneck for institutions who are seeking to address systemic challenges to DEIA initiatives. The School of Music must take steps to ensure that the performance of contemporary music becomes a robust part of music-making as opposed to an incidental side project, especially as this is an integral part of bringing greater equity in the School of Music’s programming.

As first steps, the Task Force recommends reinstituting the Center for New Music and providing more administrative and financial support to Time’s Arrow as follows:

- establishing a graduate assistantship for the ensemble
- recruitment support, especially through advising
- enhanced publicity
- funding for purchasing and commissioning new works
- Establishing a dedicated budget allocation

Artistic planning for Time’s Arrow is currently limited due to the variable enrollment in each semester. While this has resulted in the programming of many interesting works for variable instrumentation, a centralized artistic planning process specifically for contemporary music offerings is essential to strengthening audience development efforts. The Task Force recommends that the contemporary music rotations suggested in Items 2 and 3, alongside the winners from competitions suggested in Item 5, could be programmed on a new Time’s Arrow Concert Series that highlights all contemporary music performances by SoM students, helping the Time’s Arrow ensemble to leverage other parts of the existing SoM marketing infrastructure.
The performance and creation of contemporary classical music are also subject to long-standing power structures that determine what works are performed and continually reinforce the dominance of white male composers. Grant-making institutions such as Chamber Music America have realized their role in shaping whose voices are heard and are focusing their programs to ensure more equitable commissioning and programing of contemporary works. The Task Force recommends that the School of Music follow suit and commit to further integrating the performance of contemporary music by BIPOC/ALAANA and women composers into all aspects of performance curriculum. Recommendations for best practices outlined in resources such as the Institute of Composer Diversity can serve as a guide to providing a broad array of voices to School of Music concert stages.

Other schools have developed more robust programs providing students with degrees in Contemporary Classical Music and Contemporary Improvisation. The creation of analogous programs in the SoM and the associated hiring of faculty would not only strengthen the

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25 https://www.chamber-music.org/programs/classical/grants/classical-commissioning-program
26 https://bostonconservatory.berklee.edu/contemporary-classical-music
27 https://necmusic.edu/contemporary-improvisation
presence of Contemporary Music (and therefore potentially amplify the voices of BIPOC/ALAANA artists), but would also provide coaching resources for all students who want to seriously study contemporary music in some capacity.

A potential model for the creation of this type of program could be the imminent move of the Historical Performance Department into the Musicology Dept. Contemporary Performance and Improvisation could be housed in the Comp/Theory Department. Contemporary Improvisation could also be associated with the Musicology and Ethnomusicology department to increase connections to global music ensembles.

ITEM No. 7— Respecting Indigenous Peoples and Music

SOMARI Petition

Land acknowledgments of Indigenous sovereignty must be given before each performance at the College of Fine Arts, including whose unceded territory we live on. This should be developed according to best practices of the time, beginning with Honoring Native Land resources from the U.S. Department of Arts and Culture. Timeline: Begins immediately.

Director's Response

Ownership of land is an important way of acknowledging heritage and the racism that frequently results when land changes hands. We as a school need to go beyond simply creating a statement in order to make a true impact, but a statement included in all programs (concerts, performances, events) and included on our web-based outreach efforts is the first step. Here are two examples of such land acknowledgments:

- Example One: I acknowledge that Cornell is located on Indigenous Lands of the Cayuga Nation and recognize the Indigenous peoples who have lived and continue to live here. In so doing, I acknowledge Cayuga Nation sovereignty and their long-standing presence on this land, which precedes the establishment of Cornell University, New York State, and the United States of America.
- Example Two: I acknowledge the traditional custodians of the land upon which the University of California, Santa Barbara is located, and pay my respect to the Chumash Elders past, present and future for they hold the memories, the traditions, and the culture of this area, which has become a place of learning for people from all over the world.

ACTION ITEM FOR TASK FORCE: Identify a pre-existing statement or develop a new land acknowledgment statement for the SoM to be included in all outward-facing concerts and programs; this action item also includes the possible creation of a banner to be installed backstage for instance at BU concert venues.

TIMELINE: Develop statement as soon as possible, then implement during Spring semester 2021.

Task Force Recommendations

The Task Force has written an indigenous land acknowledgment statement for the CFA website and events/concerts. The statement should be printed in all official SoM programs and read aloud at all concerts whenever possible. We recommend that the future DEIA committee maintains statement and reading list updates, at least once a semester. We would like to emphasize that it is not enough to only give a land acknowledgment, but that action must
follow. Future committees should work towards identifying and implementing more in-depth pursuits of building relationships with local indigenous tribes. Some possibilities include musical collaborations, course offerings, and community service.

Statement for CFA website
We would like to acknowledge that Boston University sits on traditional, ancestral, and unceded territory of the Massachusetts and Wampanoag tribes. They stewarded this land for countless generations and are still here today. We recognize that violence perpetrated by colonizers through genocide, settler colonialism, and forced removal has inflicted trauma on generations of Indigenous people. A land acknowledgement is merely the first step in the process of repairing harm done to Indigenous people, traditions, language, and history. As an educational institution, it is our duty to encourage all people to seek out the truth and to collectively take action.

Below are some websites for further reading:
Massachusetts Center for Native American Awareness
North American Indian Center of Boston
Salem Historical Society: Massachusetts Indigenous Community Resources
United Nations Declaration of the Rights of Indigenous Peoples

Statement for concerts/events
We would like to acknowledge that this event at Boston University is held on traditional, ancestral, and unceded territory of the Massachusetts and Wampanoag tribes. They stewarded this land for countless generations and are still here today. We recognize that violence perpetrated by colonizers through genocide, settler colonialism, and forced removal has inflicted trauma on generations of Indigenous people. A land acknowledgement is merely the first step in the process of repairing harm done to Indigenous people, traditions, language, and history. As an educational institution, it is our duty to encourage all people to seek out the truth and to collectively take action.

ITEM PC1 – Opera Institute
The Opera Institute was founded in 1987 by Dean, and international opera soprano, Phyllis Curtin. It was intended to be a two-year non-degree, professional training program for the advanced singer preparing for an operatic career with an emphasis on contemporary opera. It quickly became recognized for its cutting-edge, socially relevant programming and high production values and remains so today. That said, the Opera Institute is not immune to the systemic and inherent inequities recently exposed in Opera and Classical music in general by DEIA and Antiracist initiatives in the arts. The Opera Institute programming must work toward better representing BIPOC/ALAANA, women, LBGTQ+ and other underrepresented heritages. In addition, although many BIPOC/ALAANA young artists have gone through the program, the Opera Institute needs to address its overall lack of consistent diversity in its student numbers, as well as guest artists. Increasing student diversity in the Opera Institute will also allow for broader opportunities to perform BIPOC/ALAANA works which often include BIPOC/ALAANA roles.
Short-Term

- panel discussion with BIPOC Alumni on Racism in Opera and Classical music in February 2021 (in collaboration with Voice Department February)
- hold class discussions with all levels of the Opera programs: OI, OT, OW on re-evaluating the opera canon Spring 2021
- change audition requirements to include one work of an under-represented composer (spring 2021 welcome it; 2021/2022 require it)
- regularly invite BIPOC alumni and non-alumni to give master classes and/or career talkbacks
- Opera Theater: Fall 2020 an Unaccompanied Song Project began and will continue through Spring 2021. Student composers will compose 2-3 minute unaccompanied songs set to manifestos written by OT singers inspired by Jason Reynolds “For Everyone.”
- Opera Workshop: Fall 2020, the singers read “Sing For Your Life,” the biography of Ryan Speedo Green, and led weekly class discussions about his experiences regarding presentation.

Long-Term

Recruiting:
- work towards a more diversified community of singers – network with colleagues throughout the country at other potential feeder institutions
- more focused recruiting from festivals and companies we are associated with
- make the Opera Institute a more DEIA/BIPOC friendly program by establishing more diversified programming in consultation with the Institute of Composer Diversity
- regularly inviting BIPOC guest artists, and adding more BIPOC faculty

Programming:
- work on continuing to present underrepresented composers
- regularly invite BIPOC alumni to be guest artists
- approach casting from a “color conscious” vs a “color blind” perspective
- perform more works that address the issues of DEIA
- work towards commissioning one act operas by BIPOC composers
- seek out workshop opportunities of BIPOC new works

Community Engagement:
- look into collaborating with Wheelock Community Theater to create community engagement projects for marginalized communities

GENERAL NOTE:
This document merely represents the beginning steps of what will be a long journey of conversations, subsequent actions, and constant reassessment regarding DEIA in the Opera Institute and Opera Programs. In order for many of the above long-term ideas and plans to be executed, it will necessitate that the School of Music, College of Fine Arts and/or University provide the necessary resources.

ITEM PC2—Partnership with Mugar Music Library

Regarding the overall goal of locating and obtaining repertoire by underrepresented composers for all areas of performance, Mugar Music Librarian, Holly Mockovak, has offered to help with: funding; researching what exists and cataloguing the collection; building the collection (funds permitted); creating discoverable and persistent links to all the repertoire; locating vendors for acquiring music; and helping to develop new and creative ways to acquire music that cannot be purchased via vendors (currently the only way to purchase music at Mugar), i.e. buying directly from composers who independently sell digital copies of their music. In order for Holly to build the collection, she needs all generated repertoire lists to be prioritized, and ideally, a student assistant to help with cataloguing. Holly is more than willing to present and act as a liaison for any proposals and provisional budgets created in order to push this forward. Knowing that many of these efforts will incur costs, she suggested submitting a grant proposal to the Center for the Humanities for assistance.

Classroom Learning

ITEM No. 8 – Course Syllabi

SOMARI Petition

Works by BIPOC authors and composers must be an integral part of all courses. Diversity in curriculum is proven to empower students of color, and provides a more complete and enriching education for all students. Analysis and amendments of courses not directly addressed here is crucial. As students, we are making specific recommendations based on our experiences, but this is by no means exhaustive. Professors must continue to reflect upon their courses and treat our recommendations as a starting point, not the final step to creating an antiracist curriculum. We’d like to acknowledge these processes have already begun in some departments, such as Music Education, and we support and expect continued efforts in these endeavors with a commitment to accountability. These classroom learning curricular recommendations are only the tip of the iceberg if the School of Music is truly interested in addressing our institutional racism. SOM must make clear its intent to analyze all course content to make necessary changes as soon as possible.

Director’s Response

Works by BIPOC scholars and composers need to be included in as many SoM courses as possible. In addition, our course syllabi should account for such inclusion, clearly outlining the support for such a diversity of voices and traditions in all SoM courses. The SoM recently created a suggested statement with resources to be included on all SoM syllabi, which was released to all SoM faculty. Individual SoM faculty have followed up wondering how to craft their own syllabi and this petition item is in the process of being completed. Other SoM faculty have committed to include more diverse compositions/composers in their course and syllabi.
ACTION ITEM FOR TASK FORCE: Determine a way to assess whether the SoM Director’s suggestion for the inclusion of a syllabus statement was successful. If not, suggest an alternative intervention that would come directly from the Task Force.

TIMELINE: December 2020.

Task Force Recommendations

Syllabi are collected by the Directors of Undergraduate and Graduate Studies as part of normal evaluation processes. Assessment systems to monitor the inclusion of a syllabus statement acknowledging Antiracism and DEIA, as well as course content interfacing critically with these topics should be assessed and developed in detail between those Committees and the recommended standing Committee on Antiracism and DEIA. The Task force recommends that the undergraduate and graduate committees submit report to the standing Committee on Antiracism and DEIA, who will then offer assessment and feedback to discuss with those committees.

The Center for Teaching and Learning is available to help draft inclusion statements or modifications to a syllabus. Deb Breen is overseeing the Center for Teaching and Learning and can be reached at dfbreen@bu.edu. https://www.bu.edu/diversity/initiatives-data/inclusive-pedagogy-initiative/

ITEM No. 9 — Antiracism Training

SOMARI petition

All students must be required to take some form of yearly antiracist training as they enter CFA, as a requirement for compliance. This can be an online course, similar to Sexual Misconduct Prevention Training, and should be embedded into all coursework. This training must be intersectional and center the BIPOC experience. We support this training as a university-wide requirement (currently being advocated for by UMOJA and BU Student Government), and we believe the College of Fine Arts can help pioneer this initiative.

Director’s Response

The SoM should partner with the CFA in an initiative to provide antiracism training for all students, faculty, and staff. A logical avenue to pursue would be to reach out to the newly established Center for Antiracist Research to help create training and resources for students, faculty, and staff. The SoM Director hopes for a meaningful engagement with antiracism training available in spring 2021, but perhaps a required element in 2021-2022.

ACTION ITEM FOR TASK FORCE: (1) The Task Force should consider ways in which training is specific to the artist and to SOM as a school could be developed. (2) Also, the Task Force should consider ways to ensure that all faculty, staff, and students complete such training.

TIMELINE: Up and running, Fall 2021.
Task Force Recommendations

Item 9 of the SOMARI petition calls for required antiracist training for all students. The Task Force supports the recommendation of the Director that antiracist training should be made available for all students, faculty, and staff. We support the idea that a training module similar in structure and delivery to the Sexual Misconduct and Prevention Training be developed and offered for all stakeholders. We informally explored the ways in which departments within CFA are currently implementing antiracist content in course offerings. We contend that while efforts are being made, support for faculty and staff to embed antiracist pedagogy should be developed at the level of CFA in order to meet the unique needs of our creative and artistic community.

The Task Force considered how such a training might be delivered, by whom, and at what level of the institution. Several impediments toward the development of antiracist training at the CFA arose. First, concerns were identified that this training might conflict with union agreements and that the staffing structure relies heavily upon adjunct faculty make compliance and/or enforcement an issue. Second, the committee wanted to acknowledge that there are initiatives at other levels of the university that may conflict with or duplicate the efforts of any training program that might arise from this taskforce. Finally, concerns were identified around issues of mandating changes to course content. Some faculty members contend that changes to course content may jeopardize student workforce preparedness, limit student competence around current bodies of knowledge, and water down antiracist efforts due to lack of faculty familiarity or expertise.

To address these concerns, we recommend the following steps. First, we ask for CFA to initiate necessary processes to partner with HR, the SEIU and the Office of Diversity and Community to coordinate negotiations regarding additional training. We suggest that CFA level training be developed and attached to this initiative in coordination with any committee that might be appointed at the conclusion of this taskforce. Similarly, we recognize that there may be duplicate proposals across CFA and originating out of the Office of Diversity and Community as the newly appointed director sets the agenda there. In the short term, such efforts must be carefully identified and coordinated.

In order to address faculty concerns, we recommend that the SOM explore the possibility of receiving resources, both pedagogical and financial (in the form of a curriculum/workshop development grant), from the Center for Antiracism Research in order to develop a series of faculty workshops that are specifically catered to the ways in which racism and coloniality inform the histories, pedagogical approaches, ideological formations, and institutionalization within schools of music broadly. The workshop should also touch upon issues that inform the specific demographics and backgrounds of students at the SOM. Below are some of the recommended points to be made in the series of faculty training workshops reiterated from the History and Context section:
These talking points referenced earlier in this report can be used for discussions with faculty around developing a critical perspective on what “music school” is and its racial project.

- “Classical” music—perhaps “music” in general—is from the start a racial project (Omi and Winant 1986). That is, while we might think that music is primarily about notes, rhythm, timbre, and so on, musical sound is also connected to ideas, feelings, and beliefs about people—particularly groups of people. Many of those ideas, feelings, and beliefs take shape around the concept of race, and when this happens, making, thinking about, or communicating about music becomes, in effect, making, thinking about, or communicating about race (Radano and Bohlman 2000).
- For various historical reasons, what we today call “classical” music is complexly and particularly connected to the racial formation of whiteness (Harris 1993; Lipsitz 1998). Important to note here is that one of the characteristics of whiteness as a racial phenomenon is its tendency to ‘naturalize’ itself—to erase the fact that it is not an eternal given, but is rather produced through social, political, and economic processes.
- For our purposes, we can see this reflected in the commonly professed belief that the principles and habits of “classical” music are not only natural laws of music in general, but are also superior to those of other musics. In fact, “classical” music is but one practice among many, and its reputational superiority is a product of social, political, and economic power that is entwined with (but not reducible to) the history of white supremacy.
- Music schools participate in these processes in a number of ways. One significant way is through concert programs, curricula, and musical values. Through these, music schools reinforce and help to spread ideas about which music is valuable and worthy of study, performance, and respect. When music schools emphasize musics associated with whiteness and neglect the musics of non-white people, they participate in and bolster racist understandings and valuations of music.
- As social spaces, music schools are also implicated in racial formations through the way people connected to the schools treat one another. Members of a music school community may subject other members of that community to racist speech and/or actions. In order to counter this, music schools must be committed to ongoing education and cultural change, including processes of transformative justice.
- Finally, music schools are also often part of institutions nested within larger communities, cities, and states. As such, their actions as institutions may also be implicated in structural racism at these levels, for instance through endowment investments, real estate practices, or policing.

**Sources**


ITEM No. 10 — Aural Skills and Music Theory

SOMARI Petition

Musical examples used to teach particular concepts in aural skills and music theory must not be limited to works in the classical canon. For example, in aural skills, dictation exercises can come from a variety of genres such as jazz, hip-hop, salsa, and gamelan. Non-Western music must be represented in all theory curriculums as all music can be analyzed with theoretical concepts. The scope of theory courses must encompass the music made by all people, not just the traditional Eurocentric white classical canon.

Director’s Response

Musical examples used to teach particular concepts in aural skills and music theory need not be limited to works in the classical Western art musical canon. Aspects of the SOMARI Petition in this regard are already being incorporated into the aural skills and music theory curricula; it is important to note, however, that such courses should be adaptable and open to incorporating new and diverse lecture materials.

ACTION ITEM FOR TASK FORCE: The Task Force should consider ways of mandating (and monitoring/assessing) such inclusion to ensure that it becomes a required element of course syllabi moving forward. Formal conversations with Aural Skills and Music Theory faculty should happen.

TIMELINE: As soon as possible.

Task Force Recommendations

Short-Term

As a change to be implemented immediately within the existing curricular structure, the committee recommends that the teaching of aural skills and music theory include examples from a diverse range of composers, including persons of color, non-Europeans, and women. It is not sufficient, however, particularly in theory teaching, to simply add examples. We recommend that these examples be introduced with contextualization that explains the role that a composer’s identity plays in their music, and how we interpret, critique, and place value upon it. We also recommend adjustments to the content of the theory classes that recognize how theory places value on certain kinds of music, and that the music valorized by theory is associated with white European composers. For instance, if instructors explain in classes how voice leading rules have been traditionally modeled on the chorales of J.S. Bach, they will also explain how of treating the practice of certain composers, who have almost always been white, male, European composers, as a theoretical model, has the effect of devaluing other musical
practices. In order to illustrate this, they will show how taking the practice of non-white composers, such as the band arrangements of Billy Strayhorn and Duke Ellington, as models of voice leading, can help to dismantle these systems of white supremacy.

This recommendation can be implemented immediately, but will require the cooperation and efforts of the faculty who teach these courses. Faculty are currently implementing a number of such changes already (in the fall of 2020), which we believe shows a broad commitment to the principles of antiracism outlined here. In order to make further progress in combating racism in the current theory curriculum, we recommend also further reinforcing mechanisms for instructors to share pedagogical strategies that have been successful, and for faculty who belong to professional theory organizations to serve in official or semi-official advising roles, since organizations like the Society of Music Theory and Project Spectrum are currently making rapid strides in addressing the problems of racism in stand music theory curricula, which are not unique to BU.

Long-Term

New musicianship and music theory track

The committee recommends the creation of an alternate theory and musicianship sequence that would not require prior training in European classical notation and performance practice. This is crucial for the revision of the BA such that this degree becomes available to students without prior training in the European classical music tradition (see item CL4 below). This track could serve as an alternative for existing BMs as well as BAs, and because it would be attractive to music education students and others, we expect it to be possible without a major strain on faculty resources. Options such as creating a shorter sequence, or a shared first year followed by a split in the second year, could be considered as methods of phasing in the change, however the goal of creating a track balanced in rigor with the existing one strongly favors that it ultimately extend as many semesters as the existing one in some form. While existing ethnomusicology, music theory, composition, and music education faculty will be valuable resources in developing such a track, we highly recommend hiring a new faculty person with relevant expertise. Such a hire could be motivated by adding new programs to the School of Music, such as a music technology program, at the masters as well as undergraduate level, and with the expansion of the BA in general (see item CL4).

It is important that this alternate track be no less rigorous than the existing theory and musicianship sequence, because a track that is treated as “remedial” or otherwise inferior to the existing one would reinforce racialized hierarchies that assign greater prestige to a kind of musical training associated with whiteness. Rather, the new theory and musicianship track will emphasize different skills: improvisation over score-reading in musicianship, and in theory, theories of rhythm and timbre will be given equal weight to harmony, and harmony taught with systems (such as lead sheet notation) used by improvisers in distinction to the systems designed for eighteenth-century classical music analysis taught in the existing sequence. This sequence could also emphasize such topics as the politics of transcription and analysis.
The “Omnivorous Global Music Ensemble,” currently taught by Marié Abe under World Music Ensemble, and other practice-based ethnomusicology course offerings that integrate discussions of music theory, aesthetics, and cultural differences can provide a roadmap as to what the new musicianship track might look like.

COURSE OBJECTIVE:
By the end of the semester (assuming you fulfill the expectations below), you will be able to:

- Develop a listening skill to be able to analyze and perform a non-Western tune from a recording
- Develop transcription and arrangement skills to “translate” what you hear in a recording of a non-Western art music into an ensemble at hand
- Develop a basic understanding of musical idioms and improvisational principles in chosen musical genres
- Critically think about musical, cultural, and political implications and limitations of transcription and musical “translation”
- Identify important musical styles in the selected regions of the world for this course (namely, Eastern Europe, Brazil, Ethiopia, etc)

Such a course is particularly well suited to fulfill the goal of expanding the scope of musicianship curriculum. We have identified that improvisation is an area highlighted in NASM that the SOM’s current offerings and staffing sorely lack. We recommend that musicianship, theory, and aural skills curriculum expand their learning outcomes and goals to include improvisation, and culturally diverse idioms thereof.

Common Body of Knowledge and Skills (NASM Handbook)
Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field. (VII. B. 3, P.103)

Timeline: Fall 2021
ITEM No. 11 — FA100

SOMARI Petition

FA100 must be an antiracist foundation for students to build their understanding of the arts and to build the CFA community. To this end, the course can bring in guest artists who are more representative of the Boston arts community, with a focus on BIPOC artists (who must be compensated accordingly for their work). One of the main class objectives must be understanding the role of the arts in antiracist work. This includes individual students’ consciousness of racism and white supremacy in the arts, and in their own artmaking. Students need to have required antiracist materials in the syllabus, for example the readings could include Ibram X. Kendi’s How to Be an Antiracist. The course should culminate in a community engagement project that is composed of students from all schools in CFA, and students must be able to justify why it is antiracist and responsive to a community need.

Timeline: Initial implementation in Fall ’20 with continued reorientation of the course across future semesters

Director’s Response

The SOMARI Petition suggests that the CFA FA100 class would be a logical launching pad for the infusion of antiracism in the pedagogy introduced to CFA students. SoM Director Melchor-Barz, however, cannot mandate adjustments in FA100 as it falls out of his jurisdiction; however, suggestions and support from students can be passed along to the CFA Dean. There are current changes taking place for SOM sections of FA100 led by SoM Prof. Kinh Vu.

ACTION ITEM FOR TASK FORCE: None. Monitor.

TIMELINE: None.

Task Force Recommendations

The SOMARI Petition suggests that the CFA FA100 class would be a logical launching pad for the infusion of antiracism in the pedagogy introduced to CFA students. SoM Director Melchor-Barz, however, cannot mandate adjustments in FA100 as it falls out of his jurisdiction; however, suggestions and support from students can be passed along to the CFA Dean. Dr. Vu, SoM Prof., is writing a full report and article about the current changes taking place for SOM sections of FA100 this semester. Its theme is “architects of the arts” both performing and visual. Students will investigate communities around Boston exploring ethical uses of the arts in communities of color and in gentrified or white communities. In the design of the course, Dr. Vu has indicated that he has responded to requests in the Theatre manifesto. Based on the review of his syllabus by the committee, the Task Force recognizes that this course cannot cover enough issues and topics specific to music.

Although the Director has asked the Task Force to take no action, we recommend that we work with FA100 instructors to integrate their work into SoM specific larger curriculum changes surrounding Antiracism and DEIA that are outlined in Item CL1 of this report.
ITEM No. 12 — Literature Courses

SOMARI Petition

In all Literature courses, such as MP 331-333 and MP 441-444, diversify assigned listening and integrate discussion of BIPOC composers and performers throughout the course.

Director’s Response

Listening activities and assigned compositions studied in these classes need to reflect diverse musical traditions. Course offerings can be diversified but must also meet NASM requirements.

ACTION ITEM FOR TASK FORCE: Engage a conversation with all Lit Course instructors. Document response in order to ensure that once these classes are revised that they diversify assigned listening and incorporate discussions of BIPOC composers/performers.

TIMELINE: Spring 2021.

Task Force Recommendations

Short-Term

The existence of Applied Literature courses that currently exist stems from a narrow reading of NASM mandates and inadvertently strengthens systemic racism in our institution by amplifying the position of works that are viewed as canonical without giving space for works outside of the canon or understanding why works become canonical in the first place. Don Gibson highlights how specific NASM mandates are sometimes too narrowly interpreted:

Music Program Components (§III.L, p. 83)

Content, Repertories, and Methods (policies that establish a conceptual framework or guidelines for the application of curricular standards)

1. NASM standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content, repertory, or methods.

2. With regard to specifics, music has a long history, many repertories, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas is vast and growing. Each music unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASM standards and the expectations of the institution.

3. In making the choices outlined in Section III.L.2., the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.

4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which music may be studied.

Instructors of Literature Courses need to familiarize themselves with music of BIPOC composers and integrate works when possible into existing curriculum as an initial step towards diversifying works covered in these classes. As Literature Instructors are on the front lines of shaping what students view as canonical, it is vitally important that they are provided resources by the School of Music to receive antiracism training outlined in the recommendations for Items 9 and 16 of this report.

The Task Force is aware that there are some semesters where it is difficult to incorporate these pieces and asks that Literature instructors acknowledge in their syllabi and lectures that works by BIPOC composers cannot be covered in a particular course due to systemic suppression of Non-European voices during certain historical periods.

The Task Force applauds the work of Departments that are exploring creating elective courses specifically focusing on music of BIPOC composers and encourages that all Applied Departments explore developing these electives.

**Long-Term**

Students need to be provided historical context of why works become canonical. The Task Force recognizes that knowledge of works currently in the canon is important, but students must be equipped with tools to critically assess why works have become part of the canon. The Task Force recommends that

- Literature Instructors engage in a conversation with instructors of the new critical thinking course where readings such as William Weber’s “The History of Musical Canon” can help students contextualize works
- Applied Departments work closely with the Musicology and Ethnomusicology Department to develop Global Perspective Bucket courses that can also function as Literature classes (see Item CL1)
- The balance of canonical and new works covered by the total of core Literature classes and electives should use the guidelines of the Institute for Composer Diversity
- Literature Instructors are encouraged to engage guest speakers (both locally in the School of Music and from outside) to further enrich discussion of works by BIPOC composers
- As elective offerings covering works by BIPOC composers and music from non-Western traditions become available both academic advisors and Applied teachers should
encourage students to take advantage of these offerings as part of a larger-scale cultural change at the School of Music

ITEM No. 13 — Music History

SOMARI Petition

1. Integrate BIPOC music-making into the required music history survey courses. This entails learning about BIPOC classical composers that have always been a part of our canon but have not been adequately addressed in syllabi. Showcase BIPOC individuals inside of the Western canon, and lessen the emphasis on classical music that is rooted in white supremacy.

2. Require a course focusing on non-canonical musical practices for one of students’ two Music History electives.

3. Course offerings must be expanded to include in-depth studies of non-Western and non-white music making. MH436, “Musical Cultures,” is an introductory look at the music of four cultures (Bulgaria, West Africa, Brazil, and Korea). While this survey course’s existence is a good thing, more specific courses on non-Western music must be offered.

4. MH410, “The Politics and Poetics of Hip-Hop” has only been offered as a summer course in recent years. It should also be taught during the academic school year, allowing more students to enroll and explore music outside of the classical canon.

5. There should be a course on Indigenous Music and History so that we can better educate ourselves and respect their culture. There is currently no dialogue about or with Indigenous Peoples within the School of Music, and this must change so we can better meet Indigenous needs and demands.

6. A document should be published prior to registration each semester, detailing all course offerings that fulfill Music History requirements. Currently there is confusion over classes listed as MH vs. MU and students may miss out on course offerings due to a lack of reliable information. Additionally, the department must publicize the planned schedule of what term a particular course will be offered next.

Director’s Response

There is a perceived lack of knowledge of specific courses offered in the Department of Musicology and Ethnomusicology. Students, faculty, and staff do not always know what is being taught, by who, or when. A proposal has been made for a Native American Music & traditions course for next year. Regarding the Native American Music course, logistics need to be determined (how students enroll, when it is offered, which requirements the course will fulfill), but it is a work in progress. Any Music History course developments will require further conversations with the Task Force and Musicology Chair.

ACTION ITEM FOR TASK FORCE: Coordinate with the chair of Musicology and Ethnomusicology to (1) have pre-registration lists of available courses in the department; (2) discuss ways of offering courses at times that students can actually take them; (3) document and promote the diversity of traditions engaged within the Departmental course offerings.

TIMELINE: Before Spring course registration.

Task Force Recommendations

The committee confirms the SOMARI petition’s observation that, despite the wide variety of topics and issues covered in the course offerings by the Department of Musicology and Ethnomusicology, there are structural barriers that prevent students from knowing about them and registering for them. One of the barriers is the prescriptive requirements in many majors and programs (see larger curriculum changes); others have to do with coordination between the Department of Musicology and Ethnomusicology, advising staff, and administrative staff.
1) During the fall semester of 2020, the chair of the Department of Musicology and Ethnomusicology has worked more closely in order to produce at an early stage a pre-registration list of available courses.

2) Scheduling efforts were also made to avoid conflicts with required activities for various majors.

3) The department will promote the diversity of musical practices engaged within the Departmental course offerings.

4) In addition to the action items provided in the Director’s response, the Department of Musicology and Ethnomusicology looks forward to input from the School of Music as they reassess and reevaluate what knowledge should be assumed on the DMA exams, how to teach it, and how it should be tested.

This discussion will in parallel inform how to reassess the history sequence for undergraduate students. Reconfiguring the traditional curriculum from antiracist standpoint has become a national conversation across music departments, schools of music, and conservatories (see attachments re: American Musicological Society’s roundtable “What Constitutes ‘Core’ in Music Conservatory Curriculum”?), and the committee encourages the Department of Musicology and Ethnomusicology to actively engage within those conversations to formulate a new approach to offering music history sequence.

ITEM No. 14 — Pedagogy and Practicum

SOMARI Petition

These courses must teach music by BIPOC composers. Playing an instrument is not synonymous with playing classical music; this distinction should be recognized through what is taught in the courses. For example, this includes teaching improvisation exercises and learning by ear. These courses must address issues of racism which occur in the classroom setting from students and professors.

String Pedagogy should teach the new Music by Black Composers series by Rachel Barton Pine, instead of centering Suzuki, Sassmanshaus, Royal Conservatory of Music, and ASTA methods and repertoire lists. String Pedagogy students must be given the space to teach these techniques in their course-required lessons with ICP students, which currently operate without observation or feedback by professors or communication with the students’ private teachers. Because of this lack of feedback from professors and lack of communication between BU students and ICP teachers, the program is not a valuable educational tool for either party and puts a strain on college students who may have other obligations in the form of other educational opportunities or jobs.

Director’s Response

Present focus in Pedagogy and Practicum is on ways in which to teach Classical Music. It would serve student teachers and their ICP students better if the focus were instead on ways in which to teach musical instruments. There is a need to reconceptualize the overall teaching methods and curriculum for pedagogy/practicum coursework.
ACTION ITEM FOR TASK FORCE: Explore with course instructors ways in which to allow for lessons and teaching plans to include improvisation and other non-traditional methods. Is there a way to require feedback for student teaching and consider such feedback being given in real-time after a lesson is completed in front of the class? Could the Practicum branch out from the ICP network since these students do not have a financial barrier?

TIMELINE: By Spring 2021.

Task Force Recommendations

The role of Pedagogy and Practicum courses offered by the Applied Departments at the School of Music is to help students define their pedagogical philosophy and equip them with a preliminary set of tools so that they can enter the professional world ready to teach private lessons. The Task Force recognizes that the early stages of instrumental instruction serve as a critical juncture where many of the power structures of musical performance and consumption take root. This includes accessibility to lessons and how that affects representation and equity in professional ensembles and institutions. Applied instructors can also significantly shape musical tastes during the early stages of instruction, and the repertoire and styles of music that are prioritized in these lessons should aim to bring all voices to the table, ranging from the traditional Western music found in the Suzuki collections to the Music by Black Composers series to folk and popular styles.

Short-Term

- Pedagogy courses should include discussion of diversifying repertoire studied; specific String Pedagogy items from the SOMARI petition are all being gradually incorporated, with use of Music by Black Composers anthology folded into Spring 2021 syllabus
- The standing Antiracism and DEIA Committee will work with the Applied Departments to help research and incorporate resources and materials into their respective Pedagogy curriculum
- Discussion of equity in instrumental pedagogy should be incorporated in readings/class discussions

Long-Term

- Develop Improvisational Pedagogy electives as well as incorporate improvisation into existing introductory Pedagogy courses
- Find ways to bolster these courses by partnering with Music Education and Musicology Departments (especially coordinating guest artists, aspects of fieldwork)
- Incorporate a critical approach to Applied pedagogy unit in proposed new HUB course
- Build out connections to local organizations to provide pedagogical support as well as bolster the Practicum aspect of these courses by integrating ICP, BUME, and local El Sistema partnerships; this could also tie into recruitment items
ITEM CL1 – Larger Curriculum Changes

Upon reviewing relevant items for the curriculum committee, it became immediately clear that larger curriculum changes are urgently necessary in order to reflect and implement the antiracism principles addressed in the SOMARI petition.

These are structural changes that require time and effort, but the committee strongly believes that the antiracism work called for in the petition would be without substance without some fundamental curricular changes. The fact that many schools of music, departments of music, and conservatories are undergoing similar changes at this time is a testament to the relevance of and need for such structural curriculum changes at our SOM.

The Task Force took the following procedure before arriving at the recommendations below: 1) we have studied carefully the NASM mandates to understand the constraints and possibilities for our school to implement curriculum changes; 2) we have conducted comparative analyses of peer institutions and other music departments to look for ways in which other programs provide flexibility and dynamism in their curriculum structures that would align with antiracism approaches called forth in the SOMARI petition.

NASM FINDINGS

We have read through the NASM handbook and former NASM president Don Gibson’s article “The Curricular Standards of NASM and Their Impact on Local Decision Making” in the Journal of Music History Pedagogy 5, no. 2 (2015).

This review has demonstrated, contrary to commonly-cited opinion, that the NASM standards are no barrier to even major departures from the traditions and habits of conservatory and conservatory-style music programs like BU’s. As the NASM handbook itself puts it:

NASM standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content, repertory, or methods. (III.L.1, p. 86, emphasis added)

It further goes on to say:
With regard to specifics, music has a long history, many repertoires, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas is vast and growing. Each music unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASM standards and the expectations of the institution. (III.L.2, p. 86)

We would also like to highlight some examples from the NASM handbook that demonstrate the ways in which NASM standards in fact require curricular reform away from an exclusive focus on the white Europeanist canon. For instance, among the standards for accreditation for all professional baccalaureate degrees in music and all undergraduate degrees leading to teacher certification, the handbook notes:

Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization. (VIII.B.4, p. 103, emphasis added)

Thus, for example, a student majoring in a European orchestral instrument must, according to NASM, also study music beyond the Western art music canon. As it stands, the SoM has no requirement to this effect.

In order to reflect the antiracism principles called forth in the SOMARI petition, it is imperative that the SOM implement broader curriculum changes to ensure diversity of perspectives, topics, and practices in students’ educational experiences. And as cited above, and as the former NASM president Don Gibson has argued below, it is in alignment with the NASM mandate to center antiracism principles, and to make necessary curriculum adjustments and changes.

As might be clear by now, NASM advocates for no particular position regarding the overall model for undergraduate music history content. While our traditions and habits tend to move us toward similar models of curricular content, the NASM standards themselves do not do this. Quoting again from standard III.L.4.: “Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given
to specific content, repertories, and methods and to various perspectives through which music may be studied.” (76)


In sum, then, the NASM standards are no hindrance to antiracist curricular reform, and in certain cases in fact call for approaches that might bolster an antiracist revision of the SoM’s pedagogical practices.

RECOMMENDATIONS

1) New Requirement Course (HUB)

While integrating musical examples by BIPOC and women composers into syllabi is a necessary and effective means through which to broaden the scope in classrooms, this so-called “additive approach” does not achieve the fundamental goal of an antiracist orientation. As Alejandro Madrid, Professor of Musics at Cornell University, cogently argues in “Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia,” such a tokenist approach can ultimately reify the problematic configurations and ideologies we identify as canon, leaving historical and structural biases towards European art music intact and unquestioned. The committee draws on Madrid’s critique of the tokenist/additive approach and his call for a new approach:

“I am calling for an approach that truly examines why the canon exists and what kind of discourses have been and continue to be reproduced by its celebration of aesthetic virtue, exceptional individuals, eternal masterworks, and even, occasionally, “good” taste. Thus, instead of focusing on the chronological invention we have come to call history I propose to tackle the study of music from a transhistorical perspective, one that allows us to establish new connections, based on common issues, among a variety of moments in the space-time continuum as opposed to fixating on the type of teleology that the current archetype privileges.” (126)

The school must therefore seriously reevaluate the current requirement structures and course offerings to reflect antiracist principles at a fundamental level.

To begin, the committee recommends that the School of Music create a school-wide new required course that meets the HUB requirement, tentatively called “Critical Perspectives on Music Studies.” This course may resonate with, but will be essentially and fundamentally distinct from, FA100. As institutions, the identity and history of schools of music and
conservatories are inherently implicated in philosophies of Eurocentricism and colonial histories, and therefore the committee believes that this music-specific requirement with antiracism goals at its center is of paramount importance. This course should be ideally be taken within the first year of study, and be also required of graduate students.

Below are rubrics from which the learning goals of this SOM-wide required course (HUB) should be developed:

- To develop critical thinking skills to examine the structural racism and coloniality that have informed normalized ways of thinking within music studies—including, but not limited to, limited understanding of music theory, canon formation, the assumption of the universality of Western music aesthetics, and lack of understanding of cultural and social positioning of music
- To obtain critical tools for understanding music’s relationship to the intersections of race, ethnicity, gender, sexuality, class, and disability
- To gain critical awareness of the specificity of Western music, canons, and institutionalization thereof
- To gain fundamental understanding of the formation of ideas about race in the US, and how these relate to musical constructions of race and racial constructions of music.
- To familiarize students with different ways in which the concept of “music” has been conceived, both within and outside of the Western art world (particularly with attention to non-Western cultural contexts).
- To critically examine the social and political stakes in studying music at musical institutions such as BU’s School of Music in the US today
- To critically examine what it means to study music through the lens of performance, both in terms of active practice of playing music and also of performance studies; thereby gaining critical perspective on the difference between music as performance practice through which music is produced in real time, loved, understood, and consumed, and the textualist approach of studying music that assumes the values and autonomy of written scores and composers.
- To address how these critical thinking skills relate to Applied pedagogy and raise awareness of the role of teaching music lessons in creating systemic change (see Item 14)

2) “Global Perspective Bucket” approach for new requirements

Upon reviewing the degree requirements across departments and programs, it became clear that the idiosyncrasies of each program and current requirements leave very little room for building in flexibility for students to choose courses that go beyond the scope of Western art music and/or develop tools to think critically about musical performances and music studies.

The Task Force has found Oberlin and Harvard’s approaches to curriculum change to be
an effective way to broaden course offerings and contents without requiring drastic changes to the current degree requirements at the SOM. The Task Force recommends the SOM introduce a new requirement structure, which we tentatively call the “global perspective/cultural diversity bucket” approach. Rather than adding additional credits to the programs, this approach would require that certain content be included somewhere within the existing credits (similar to Hub units). Courses that satisfy existing requirements (such as theory, musicology, pedagogy, or repertoire requirements) as well as elective courses, within or outside of the School of Music, can be designated as satisfying the global perspective/cultural diversity requirement if they meet certain criteria.

The committee recommends the following rubrics be the basis for developing the global history/cultural diversity requirement bucket criteria, and that the Standing Committee further develops these rubrics to be reviewed by the outside committee.

Learning goals:

- To develop critical awareness of the specificity of Western music, canons, and institutionalization thereof
- To understand the specificity above in relation to global music histories
- To gain fundamental understanding of the formation of ideas about race in the US and beyond, and how these relate to musical constructions of race and racial constructions of music.
- Distinguish between different approaches taken to the study and practice of various aspects and types of music
- Cultivate ability to appreciate and understand diverse aesthetic sensibilities and historical and cultural contexts for music making
- Foster self-reflexivity to situate oneself in relation to the global music histories and cultural differences across musical styles
- To understand how histories of domination have produced the current global arrangement of power that has produced the “west and the rest” binary assumptions, and prevailing academic hierarchies of aesthetic value and taste

Learning methods:

- The courses must contain readings, discussions, and exercises with explicit goals towards developing critical thinking skills to reflect on the histories of coloniality, Eurocentrism, US-centrism, and white supremacy inherent to the studies of Western art music
- Project-based learning
- Community-based learning – building relationship with working musicians within Boston
- Experiential learning approaches
• Performance-focus (to contrast to the work/composer-oriented approach, including both performing on stage and thinking tools from performance studies)

Possible Topics:

• Non-Western music, popular music, folkloric music, vernacular expressions
• Music technology
• Music and race
• Music, gender, and sexuality
• Music, political economy, and labor
• Music in everyday life
• Music, racial capitalism and institutions
• Music and social/cultural context
• Non-western music theory
• Music and dance, gesture, embodiment
• Music and disability
• Music and religious practices beyond Christianity
• Music and public engagement
• Ethnographic approaches to music

This means that programs and degrees with little room for curriculum changes within their current requirements will need to review and revise some of their required courses to make them eligible as ‘bucket’ courses.

In order to implement this structure, SOM will need to form a permanent committee dedicated to reviewing and approving ‘bucket’ courses to ensure that the approved courses under this umbrella fully meet the criteria.

3) Music Theory Sequence

The peer institutions had 4 to 5 semesters of required theory sequence. BU has a six-semester sequence with the last two semesters being two-credit courses, and the sixth semester as a rotating special topics under course number MT302.

The committee recommends making a wider range of course numbers available for this sixth semester so that students can include courses that focus on music theory and issues relevant to cultural diversity and antiracism in the music theory curriculum without requiring a special petition. The committee recommends one of two possible ways of accomplishing this:
A. Remove the sixth semester of music theory and assign these two credits to music electives.

B. Assign to the sixth semester of music theory a list of music theory courses including MT302, a new course being developed, “Music Theories of the World,” and other courses to be determined by the music theory faculty. We recommend in conjunction with this strategy that at least one section of MT302 be dedicated to repertoire by underrepresented groups such as BIPOC, non-European, and/or women composers.

4) Community involvement and engagement within pedagogy

Across the school, all programs should actively consider how to expand pedagogical methods and approaches in ways that actively foster engagement with local musical communities of color. Currently a few courses in Music Education achieve this through lab, and also a few courses within the Department of Musicology and Ethnomusicology achieve this by assigning final projects that involve fieldwork within musical cultures of immigrant communities or communities of color within Boston. While these pedagogical approaches require care in ensuring reciprocity and ethical reflexivity, the committee believes that more courses from all programs, including performance, should actively pursue similar efforts. (See item 14 Pedagogy, and also AC1 in Admin)

5) Continued committee work in Spring 2021

These recommendations involve continued work to develop language and contents for these changes. The Task Force strongly recommends that a task force or committee is formed to carry this work forward (completion by spring 2021)

6) Outside Review Process

The committee strongly recommends that the SOM convene an outside review committee to assess the larger curriculum changes proposed above. The committee should then reflect their evaluations and recommendations before these curriculum change proposals are presented for faculty discussion and vote. (summer 2021)

ITEM CL2 - Remodeling BA (major and minor) In Music
The School of Music currently is not meaningfully and equitably accessible to students who lack prior training in European classical music performance and notational practices. This is a significant barrier to any diversity and inclusion initiatives, since this kind of training is clearly associated with whiteness and less available to many persons of color based on their racial, ethnic, and socioeconomic backgrounds.

We suggest as a strategy to improve inclusiveness and access of the School of Music to students with diverse backgrounds a new vision, remodeling, and expansion of the BA. We believe that goal will work in accord with initiatives from the CFA Dean’s office to expand and remodel the BA. The following components are important to a successful remodeling of the BA:

1. Expansion of the degree, which will involve both effectively advertising the degree to incoming students, and the devotion of resources to advising and the creation of curricular content designed with this population in mind.
2. Revision of the program and the possible addition of one or more concentrations.
3. The creation of a new music theory and musicianship sequence, discussed under the “Long Term Goals” section of item 10 above. This track would be available to all BAs as an alternative to the existing music theory and musicianship track.

ITEM CL3: Creation of New Minor for BM students

We recommend the creation of a new music minor in “World Music Studies” or “Global Music Studies.” This new minor would serve two purposes.

1. Currently, students who are in BM programs in the School of Music have opportunities to learn about musics outside of the European tradition, but not sufficient ways of recognizing this as a path within the performance programs offered by the School of Music. The new minor could be added to any of the School of Music BM programs to recognize students’ accomplishments in studying music from a diverse range of traditions.

2. This minor would also be available to students outside of CFA, and thus be another opportunity for students to access the School of Music without necessary prior training in European classic music practices (See item CL1 above).

This minor may be crafted in consultation with the ethnomusicology faculty and other faculty with relevant expertise. It may include a certain number of credits from World Music Ensemble, a portion of the new music theory/musicianship sequence described in item CL1 above, once that is in place, a certain number of credits of ethnomusicology courses, and other courses being developed in music education, music theory, and other areas, dealing with topics relating to world music.
Administration and Community
ITEM No. 15 – Administrative Responsibility and Communication

SOMARI Petition

Students are unaware of any conversations occurring between faculty and administration due to a lack of consistent and transparent communication. Administration has the power and responsibility to make change. Consistent communication to students by email is necessary. One administrative justification for the lack of previous antiracist action is that the SOM and CFA at large is in a transitional stage, in terms of faculty and administrative staff, facilities, and the recent restrictions imposed by the coronavirus. However, when students’ education is on the line, these justifications are not grounds for indecision and lack of communication. Antiracist change must be a priority, no matter the circumstances.

Timeline: Begins immediately

Director’s Response

Communication between administration and students is critical. The SOMARI Petition encourages transparency. The SoM Director proposes greater outreach via e-correspondence as well as virtual meetings and sessions between faculty, staff, and students.

ACTION ITEM FOR TASK FORCE: The SoM Director has already begun to include SOM students in select internal communications from Director’s office to faculty & staff, recognizing that some communications relate specifically to the workflow of faculty and staff only. The Task Force is asked only to note that this intervention is already in practice.

TIMELINE: Ongoing.

Task Force Recommendations

The SoM director has begun to include students in daily Musings emails starting Fall ‘20. However, there is a need for a more centralized way of finding and communicating information across the school, other than the emails from the Director. Archiving director emails and important announcements on the Music Bridge (until the new CFA website redesign is complete) should take place as soon as possible, beginning in January 2021. We recommend that a larger conversation takes place around making communication more efficient and possible creative solutions to better reach all students, such as TV displays of important announcements in the CFA lobby and in other locations where students gather like the basement.

ITEM No. 16 – Required Antiracist Training

SOMARI Petition

All faculty, administration and teaching staff must complete antiracist training, which will unpack the privilege, oppression and culture of microaggressions which occurs within the School of Music. The training must occur with a compensated third-party which can help advise. The training will include Dr. Ibram X. Kendi’s work on antiracism.

Timeline: Begins Spring ‘21
Director’s Response

Engaging antiracist training is critical for all SoM faculty and staff.

ACTION ITEM FOR TASK FORCE: The Task Force is asked to reach out to the new BU Center for Antiracism to ascertain if they will have such training opportunities into which we could tap, or whether they would partner with us in the formulation of such programming and training.

TIMELINE: As soon as possible.

Task Force Recommendations

Training for faculty and staff is a CFA issue, not just SoM. Dean Young is working on some professional development training for all of CFA with some outside speakers. The Director should collaborate with the CFA Dean’s Office in the development of these trainings and resources to ensure antiracism is central. The SoM Director should work with Dean Young to make these trainings expected of all faculty members, staff, and teaching assistants.

The university makes resources and trainings available through the Office of Diversity & Inclusion, where the Director of Learning and Training is Kristen Handricken (klhand@bu.edu). The Center for Teaching and Learning is available to help draft inclusion statements or modifications to a syllabus. Deb Breen is overseeing the Center for Teaching and Learning and can be reached at dfbreen@bu.edu. https://www.bu.edu/diversity/initiatives-data/inclusive-pedagogy-initiative/

Also see Item 9 which addresses the pedagogical ramifications of providing antiracist training.

ITEM No. 17 – Administration – Listening Session

SOMARI Petition

The SOM must create and publicize monthly listening sessions in which administration and faculty members listen to student concerns and discuss issues. These should be virtual throughout COVID-19 for accessibility.

Timeline: Begins September ‘20

Director’s Response

Listening Sessions are critical for ensuring that student voices and opinions are heard. There is a strong desire for Listening Sessions with Director Melchor-Barz and SoM(and SOMARI) students.

ACTION ITEM FOR TASK FORCE: SoM Director is hosting a Listening Session for all SoM students mid-semester. He would like to know from the Task Force what period of regularity should the listening session be offered.

TIMELINE: As soon as possible.
Task Force Recommendations

The task force supports the SOMARI Petition item 17 and believes that the SoM director should hold School of Music Community Antiracism / DEIA listening sessions. We suggest that listening sessions should take place twice a semester, with the option of adding more if needed. To help the community plan, these listening sessions should be added to the Music Bridge/CFA Calendar(s) early in the semester. Also, the community should be sent a reminder notification by email at least two weeks before each listening session. To help stimulate discussion, we have created a webform where members of the SoM community can anonymously suggest topics.

http://sites.bu.edu/musicbridge/antiracism-deia-resource-page/topic-suggest-for-antiracism-deia-listening-session/.

ITEM No. 18 – Committee on Antiracism

SOMARI Petition

Director Melchor-Barz has announced the creation of a committee on “Diversity and Antiracism;” the name should be amended to “Committee on Antiracism,” because diversity does not accurately reflect the goals and changes that need to occur. To ensure accountability and transparency for the new committee, certain things must be communicated to the SOM community: committee members, its short and long term goals, what progress is made at each meeting, and semesterly reports of progress towards goals. This information must be emailed to all students and staff, as well as accessible on MusicBridge. At least one of the committee meetings per semester should be public, and there must be a form for students to virtually and anonymously submit grievances and ideas at any point, that will then be discussed at the next committee meeting. The committee should include students, faculty, and administration, but students should not bear the sole responsibility of making recommendations to policy changes. Students must be able to apply for committee positions through a well-publicized application process. Faculty members should be compensated for their extra labor on their committee. BIPOC faculty members should not be expected to be on the committee because of their race, unless they choose to be. Similarly, BIPOC students should be compensated for antiracist work for the school unless they choose to do so for free. That being said, it is of utmost importance to give BIPOC students a space and platform to do so, and to listen and amplify those voices. The committee should hire a consultant or community member with an outside perspective in order to draw attention to areas that have been overlooked and to identify where systems are and are not working.

Timeline: Begins September ‘20

Director’s Response

The call for a committee on antiracism resulted in the present Task Force.

ACTION ITEM FOR TASK FORCE: None.

TIMELINE: None.

Task Force Recommendations

While the SOMARI Petition and Director’s response led to the implementation of the current Task Force, we recommend the creation of a standing Committee on Antiracism and
DEIA in the School of Music to ensure that the recommendations set forth in this report lead to substantive action and change. The standing Committee will also act as a source of accountability for future Antiracism and DEIA initiatives. The Task Force proposes that faculty serve 2-year alternating terms to ensure both continuity and an infusion of new voices. Ex-officio membership of SoM staff and SOMARI representatives should mirror the composition of the current Task Force to ensure clear communication lines between the Committee and student body.

The creation of at least one TA position associated with the new Committee on Antiracism and DEIA is essential to providing adequate administrative support to the Committee’s work and partially addresses the need to compensate BIPOC/ALAANA students for their work related to Antiracism and DEIA.

ITEM No. 19 – Student Survey

SOMARI Petition

The School of Music should send out a survey for student feedback on ways to implement antiracist changes. SOM should then be transparent about how the results will influence actionable steps.

Timeline: Begins September ‘20

Director’s Response

Developing a student survey is one way for the Task Force to discern what students need and want to see from its work. Rather than taking the time to develop such a survey, SoM Director would like to send a list of Task Force members, the Charge, “Response,” and the link to the Petition to all SoM students.

ACTION ITEM FOR TASK FORCE: None. To be handled by SoM Director.

TIMELINE: None.

Task Force Recommendations

We recommend the permanent committee on antiracism designs and implements a survey for spring 2021. We think it would be helpful to get student feedback on the Task Force report, which is why we believe the Spring 2021 timeline would be ideal. The survey should be continued every semester to help monitor progress.

ITEM No. 20 – Administration – Acknowledge Current Statistics

SOMARI Petition

Provide and acknowledge concrete statistics of faculty and student demographics as well as breakdowns of large ensemble concert seasons by race/ethnicity, gender, and other demographic information. For example: “The SOM faculty is (blank) % white. Last year, the orchestra did not play any music by black composers.”
Timeline: Annually, beginning September ‘20

Director’s Response

The SoM acknowledges the need for understanding the diversity within the faculty and student population. Faculty, however, may not agree to be allocated to or placed within a statistical and political “box”; i.e. race, sex, and/or sexual preference. The desire for statistics can and should expand beyond such specifications. The SoM is committed to hiring as diverse as possible faculty, as demonstrated in this past year’s hiring cycle. All search committee chairs and committee members are required to attend and participate in BU mandated diversity hiring training specifically developed for search committees.

ACTION ITEM FOR TASK FORCE: Develop a tool for assessing diverse repertoire selection and history in order to push for the need to do better at the SoM.

TIMELINE: As soon as possible.

Task Force Recommendations

The BU Analytical Services & Institutional Research (AS&IR) compiles data on all enrolled students each fall and can provide statistics on race/ethnicity for the School of Music. Because the numbers for the enrolled students in some of these categories are very low, and if any information is being circulated to the broader community, AS&IR asks that the small numbers be masked to prevent students from being individually identified by race/ethnicity. We can also view the SOM data in comparison to data for the larger University and request information from an admissions standpoint on the number of BIPOC applicants vs. admitted vs. yield.

With respect to faculty hiring, search committees are requested to complete the Affirmative Action Report Form application (AARF) to assist in the tracking of sex, race, and ethnicity information for faculty applicants and candidates: https://www.bu.edu/provost/faculty-affairs/faculty-actions-instructions/recruitment-search/aarf-instructions/

There are two important elements to this item: community member demographics and repertoire data. The Task Force has been able to access race/ethnicity data for SoM students, and the estimated composition of the student population, based on the available data, reveals a predominantly white student population:

<table>
<thead>
<tr>
<th>School of Music On-Campus Population - Fall 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hispanic</td>
</tr>
<tr>
<td>-----------</td>
</tr>
<tr>
<td>9%</td>
</tr>
</tbody>
</table>

We recommend the future committee reviews the student demographic data annually and continues to make strategic recruitment decisions to increase equity. We recommend
maximum transparency moving forward so a productive conversation among community members can occur. We must bolster our numbers of BIPOC students, faculty, and staff.

SOMARI analyzed the large ensemble repertoire demographics by race, gender, and living or historical status. The compiled statistics are accessible here: https://docs.google.com/document/d/1XppmRXBJ-WmQ_qdQWfg2H0ZjwZA6xCoqL5RF8cCVQDI/edit?usp=sharing. The raw data that was used in the creation of that document is here: https://docs.google.com/spreadsheets/d/1O2sXAdSSLSWdi24rUZvWlZlri21ppGFgxIRk8GFq4f4/edit?usp=sharing.

The School of Music Curriculum Library should continue this practice that SOMARI has started, with a semesterly or annual repertoire review. The resulting data should be publicized, beginning in Spring 2021. The immediate hiring in Spring 2021 of a music librarian is crucial.

ITEM 27– Understanding the Need for Rest

SOMARI Petition

National holidays should be understood collectively as days of rest for the SOM community. Large ensemble rehearsals and performances should not be scheduled on national holidays, and neither should department chamber music performances, for example. If this policy already exists, it needs to be reiterated to faculty and staff and enforced. Adequate time must be made for anyone to observe religious holidays and practices they participate in with extensions granted to reflect that assignments are not expected to be completed during the student’s religious observation. SOM should also reconsider our language surrounding productivity and reflect on the practices of rest and avoiding mental burnout as well as physical injury.

Director’s Response

It is difficult to institutionalize policies related to observing religious holidays, and yet students should feel empowered and comfortable enough to take matters into their own hands when requesting a break or to be excused from a rehearsal due to personal matters or for religious observances.

ACTION ITEM FOR TASK FORCE: The Director asks the Task Force to consider drafting a proposal that would allow for individual exceptions for students who need to request or require a day off due to a religious holiday/matter that is not typically observed on the University calendar (such as conservative observation of the sabbath).

TIMELINE: As soon as possible.

Task Force Recommendations

Both Boston University policy and Massachusetts state law require the accommodation of student absences—including from “examinations, labs, excursions, and other special events”—due to religious observance. In such cases, students must be given a reasonable opportunity to make up missed work, and students must not face “adverse or prejudicial” effects as a result of absences for religious observance.
In order to meet these requirements within the context of its activities, including classes, rehearsals, and performances, the School of Music should establish the following:

1) In preparing its schedule each year, the School of Music shall consult the Office of Religious Life’s multi-faith calendar of religious holidays in order to minimize the conflict of SoM events with holidays.

2) Faculty, staff, and students shall observe the following recommendation from the University:
   a) It is recommended that instructors provide students with the dates and times for examinations and other major course obligations at the beginning of the semester or summer session. Students are required to inform instructors, in writing, of conflicts with the course schedule and requirements due to their religious observance as early as possible in the semester, and, in any case, no later than one week in advance of the conflict, so that accommodations can be made.

3) This recommendation applies equally to classroom instruction, studio instruction, and ensembles.

4) The School of Music further extends the policy of accommodations described here for religious observances to all significant occasions in the cultural lives of our diverse student body.

Need for rest: We suggest that the ensembles department revise their attendance policy as well as the details of their scheduling practice with the aim of building in time for students to rest. For example, ensemble schedules should be revised so as to provide rest days particularly for students from smaller studios (e.g., oboe, bassoon) who are called on to play in multiple ensembles. Finally, the committee also strongly suggests that the School of Music disallow the scheduling of concerts, performances, and juries during the university study period. The purpose of this period as a time of rest and preparation for finals should be respected, and students should not be made to bear the burden of scheduling challenges by sacrificing the time the study period is meant to afford them.

ITEM 38/37 - Student Support—Systems for Reporting Discrimination

SOMARI Petition 38

Any student that has witnessed or received treatment that they feel was harmful, biased or insensitive in regard to a person’s race/gender/ethnicity/sexuality has a right to the following ways of responding to the offensive actions.

1. CFA must put in place streamlined reporting mechanisms within the SOM to an impartial party (i.e. not connected to faculty/student body).
2. CFA must provide an effective way of providing the option to participate in mediation between the student and the person whom they have been mistreated by with a third-party present.
3. Students have the right to anonymity in reporting offenses, and incidences will still be taken seriously and discussed with the person who has mistreated the student.
4. BU should offer resources to students who file reports, both within the university and from the greater Boston area.
There needs to be a clear reporting structure for issues related to discrimination and antiracist behavior in the SoM.

ACTION ITEM FOR TASK FORCE: The Task Force is charged with following up with Jared in the Dean’s office to outline a streamlined reporting process, so it aligns with the reporting structure for Title IX issues. This requires the involvement of the CFA Dean’s office (rather than the SoM Director’s office) in order to maintain the need for discretion and confidentiality.

TIMELINE: As soon as possible

Task Force Recommendations

The School of Music is part of a large organization and it would not be appropriate for the school to have their own independent process for reporting Discrimination, Safety and Ethics violations, or Title XI violations. These reporting methods should be clearly outlined on the website and an email should be sent out to SoM community at the start of each academic year.

For reporting Title IX issues and discrimination.

- Ruthie Jean, Title IX CFA Deputy Coordinator
- Kim Randall, BU Title IX Coordinator
- University Ombud’s Office
- File their own report through the Title IX site at www.bu.edu/safety

When there is a Title IX cases that involve two students, the case will be investigated through the Dean of Students Office of Judicial Affairs. Cases that involve faculty or staff will be investigated by the Equal Opportunity Office.

For cases of discrimination students can contact the following people in the Dean’s Office

- Student to student complaint- Ruthie Jean, Associate Dean, Academic Programs and Enrollment
- Faculty to Student complaint – John Amend, Associate Dean, Finance and Administration
- Not sure or clear – Harvey Young, Dean, College of Fine Arts

To report acts of racism, ethics, and compliance concerns anonymously, members of the School of Music community can use the BU compliance website. http://www.bu.edu/compliance/report-a-concern/

The Office of Diversity and Inclusion listed Benjamín Juárez (bjuarez@bu.edu) as the College of Fine Arts Diversity and Inclusion Team member. He is a resource for all students, faculty, and staff.
ITEM No. 39/38 – Student Support– Supporting Students with Disabilities

SOMARI Petition 39

All oppression is connected, and so while this is not directly about antiracism, disability is inherently tied to it.

1. The issue of disability accommodation is an intersectional concern. The SOM’s modus operandi of burnout culture goes far to preclude the success and equitable educational experience of disabled students. Traditionally, it has been the burden of the student to advocate for exceptions or modifications in their education, which often are dismissed as impossible to accommodate. Additionally, accommodations arranged with BU’s Office of Disability Service (ODS) are not always conducive to the operations within the SOM.

2. The studio teacher and academic advisor of each disabled student will work closely with and act as a liaison between a representative from the ODS and SOM faculty in creating an equitable plan to accommodate the student.

3. The faculty mentor of every disabled student, with the student’s consent, will meet 1-2 times per semester to assess how existing accommodations and modifications are working for the student. As such, these accommodations and modifications will be flexible to suit the evolving needs of the student, particularly with regard to a student’s ability to carry out certain assignments and how those assignments will then be graded.

4. As the student is the expert on their disability, plans for accommodation and modification will be student-led as much as possible. Faculty, especially faculty mentors, and advisors will deploy the practice of deep listening and equitable collaboration when creating these equitable plans.

5. The faculty and staff will recognize that a student’s disability is as unique as they are. While an individual’s disability may be invisible, or present in an atypical way, it is imperative in all cases to recognize and respect the experiences, needs, and language reflected back to you by the disabled student.

6. Any needs relating to ensemble set up must be directly communicated with the Stage Manager and stage crew.

Director’s Response 38

Faculty may not always see disabled students/disabilities that are presented to them. Students may also fear presenting their disability to faculty. We must weave in regular conversations concerning the regulation of resources on campus regarding students who are differently abled and/or struggling with mental health issues or injury.

ACTION ITEM FOR TASK FORCE: The Task force is charged with developing a one-page document that can be distributed to both faculty and students at the beginning of each semester regarding accommodations and the need for compassion regarding students who are differently abled. Such a sheet should provide students with resources for how they can help other students since mental health is always a concern and an issue that is neither widely addressed nor built into the curriculum. This document should also focus on performance-related injuries by creating/sharing resources for students and reconfigure the mindset for faculty/staff of approaching those who are injured with support as opposed to shame and frustration.

TIMELINE: Spring 2021.

Task Force Recommendations

Disability & Access Services
Students with long-term and short-term disabilities (physical and/or mental) should work with the Office of Disability & Access Services (https://www.bu.edu/disability/) to request accommodations. They are equipped to deal with everyone involved (students, faculty, and medical professionals) and will have access to the information needed to make accommodations. The goal of the Office of Disability & Access Services is to provide services and support to ensure that students are able to access and participate in the opportunities available at Boston University. In keeping with this objective, students are expected and encouraged to utilize the resources of Disability & Access Services to the degree they determine necessary. Although a significant degree of independence is expected of students, Disability & Access Services is available to assist, should the need arise.

To help the School of Music Community understand everyone’s (Faculty, Staff, and Students) role in helping students with disabilities, we recommend that the School of Music asks that the Office of Disability & Access services present an information session in Spring 2021, to augment Dr. Wolf’s presentation to all CFA faculty. The presentation should be made available to every member of the school of music including students and should be kept on the Music Bridge website for everyone to reference. Dr. Lorre Wolf, Director of Disability & Access Services, mentioned to the task force that while faculty should know the process, it is student’s responsibility to seek accommodations. Many of the resources requested by students in SOMARI are available on the university level. These resources should be readily available to the SOM community through the Music Bridge website.

Health and Wellness resources to support the whole student

- BU Physical Therapy
- Performing Arts Clinic at Brigham and Women’s Hospital
- Hearing Protection
- Alexander Technique classes
- BU Office of Disability Services
- CFA Mental Health and Wellness Resources

Food and Nutritional support

On Campus

- Terrier Meal Share
- Sargent Choice Nutrition

Off Campus

The City of Boston and surrounding communities have many organizations fighting food insecurity. These include:
• Boston and Community Food Banks and Resources  
• The City of Boston Food Map  
• Greater Boston Food Bank  
• Project Bread’s Food Source Helpline  
• Brookline Food Pantry  
• Locations with cheap groceries and food items  
• Brandless online grocery store  
• The Daily Table grocery store (Dorchester and Roxbury)  
• Fair Foods, which provides $2 bags of groceries

ITEM AC1 – Assessment of Institutional Practices

The School of Music’s implication in racism (and, aspirationally, anti-racism) extends even beyond matters of curriculum, concert programming, and school culture. As a part of one of Boston’s major institutions, the School must take seriously the way it and the University at large participate in institutional racism in matters beyond the “academic.” Therefore, the Task Force recommends that a first task of the standing committee on anti-racism be to make a thorough accounting of the School and University’s material practices regarding (but not limited to): investments (e.g., investment in fossil fuel and prison industries), employment (e.g., racial wage gaps, use of contractors to avoid unionized labor), real estate (e.g., gentrification of former neighborhoods of color), and policing (including both the BUPD and the University’s relationships to other departments). Upon this review, the School of Music Director and Faculty should immediately remedy those policies that fall under their control and should commit to strenuously advocating for change in areas administered by other branches of the University.
Recruitment and Financial Support

ITEM No. 21 — Recruitment of BIPOC Students

SOMARI Petition

Recruitment of BIPOC Students: BU SOM must show an increased commitment to recruiting BIPOC students, through increased community engagement and commitment to a program that not only welcomes BIPOC but recognizes their talent, their contributions to the College of Fine Arts, and does not tokenize them.

Director’s Response

Creating, maintaining, and nurturing a diverse student body has always been a priority for SoM, but we realize that is increasingly difficult for some students to see that their goals related to performance and education can be achieved at certain institutions. It is a goal for BIPOC students to see themselves thriving at an institution like BU.

ACTION ITEM FOR TASK FORCE: Task Force should arrange a meeting with SoM director of admissions to discuss expansion and limitations that have historically inhibited recruitment efforts of BIPOC students.

TIMELINE: As soon as possible.

Task Force Recommendations

In the last year, SOM Admissions has increased their recruitment effort to target BIPOC students. SOM Director of Admissions has been in contact with various department chairs, Ruthie Jean, and Rebekah Pierson regarding implementation of masterclasses targeting HBCUs. There is a particular focus in this recruitment on areas with a greater amount of BIPOC students, including Philadelphia, New York City, Washington D.C., Baltimore, Atlanta, Chicago, Houston, Dallas, Charleston, New Orleans, Los Angeles and more. SOM Admissions has developed relationships with music programs that are specifically working to provide access to music education to under-represented minorities including BEAM (Bridge to Equity and Achievement in Music), Project 440, and PMAY. SOM Admissions has set up a visit with PMAY(Philadelphia Music Alliance for Youth), in particular, to visit our campus and attend our Symphony Hall concert. Unfortunately, this visit was cancelled last spring due to Covid-19, but we have already discussed rescheduling this visit when it is safe to host visitors on campus again. SOM Admissions has integrated information about the Howard Thurman Center and the new Center for Antiracist Research while highlighting a commitment to social justice in our SOM information sessions with prospective students and applicants. SOM Admissions understands these recruitment efforts are small steps toward our goal, but much more work is needed to fully reach our goal of bringing in a more diverse class each year. SOM Admissions will work to grow our recruitment efforts each year to increase our overall diversity in the SOM.

We would like to recommend the following for future SOM recruitment of BIPOC students:
1) Short Term: SOM faculty participation in masterclasses at HBCUs such as Morgan State University, Alabama State University, Howard University, and Spelman College (to name a few), in addition to other institutions in highly diverse areas. We feel it is crucial to show the high level of teaching to increase the interest in our program.

2) Long Term: Possible collaboration with a music program that fosters music access for URM students. Manhattan School of Music recently created a full tuition scholarship to be awarded to a graduate of the Project 440 program. Similarly, Atlanta Music Project currently has a partnership with Clayton State University where students can attain funding to attend their institution. We would like to set up a similar partnership to create a specific feeder to our program. It is understood there are certain challenges with setting this up, but perhaps fundraising for a specific fund within the College of Fine Arts in conjunction with the Office of Financial Assistance could be formed. Programs of interest to collaborate would be BEAM, PMAY, or Atlanta Music Project.

3) Short Term: SOM attendance at Sphinx conference, including providing funding for current students to attend. We understand that one key factor in recruiting BIPOC students is creating and showing inclusion within our programs. We believe it is integral to our students’ education to attend the SPHINX conference each year. This conference is also a great opportunity to recruit within the Expo.

4) Short Term: We would love to increase our involvement with Boston BEAM (Bridge to Equity and Achievement in Music). BEAM currently has a strong connection with NEC, but many of our faculty are involved with BEAM in various capacities. We would love to host a recruitment event for BEAM students to come to campus to work with faculty and view a performance/s.

5) Recommendation for post-Covid: We would also like to host local recruitment events on our campus (when it is safe again) such as String Day, Winds Day, Voice Day, Piano Day, etc. We would like to engage with our alumni in the Northeast, specifically targeting communities of color.

6) Short Term: Highlight resources for BIPOC in Boston. In an effort to combat the general perception of racism in Boston that may prevent BIPOC from even considering study in the area, there are groups such as "Boston While Black" which aims to help people of color find their tribe, grow their network, and navigate the city. This group in particular offers institutions the opportunity to purchase memberships for their constituents.

7) Short Term: Engage with National Black Graduate Student Association (NBGSA) and Black Doctoral Network to advertise opportunities in our programs.

8) Short Term: Create network for community building between other music schools in Boston.

9) Short Term: Highlight these networking opportunities and opportunities for inclusion in marketing materials.
ITEM No. 22 — Scholarship Fund for BIPOC Students

SOMARI Petition

A scholarship fund must be set up to provide support for BIPOC, specifically helping low-income students or students with unique financial needs; this should include both undergraduate and graduate students.

Director’s Response

There is a step between SoM Admissions and BU Admissions. Undergraduate admissions and financial aid are finalized by BU Admissions, not SoM. SoM can recommend students for scholarship, but the scholarship money for undergraduate students is significantly lower because the process requires final input from university Admissions. We should, however, continue to strive for as much funding as possible for BIPOC undergraduate applicants, however, this conversation must be ongoing.

ACTION ITEM FOR TASK FORCE: Engage, as above, a conversation with SoM director of admissions for further clarification of undergraduate funding and admissions.

TIMELINE: As soon as possible.

Task Force Recommendations

SOM Director of Admissions has been in contact with Undergraduate Admissions and the Office of Financial Assistance to be sure our goals to enroll more BIPOC students is clear. There have been changes in their review process that we believe will help us attain our goal.

BU released a new initiative last year called Affordable BU. Affordable BU will meet 100% of a student’s financial need as determined from their FAFSA and CSS profile. This initiative provided a great amount of funding to enable many low-income students to attend BU.

The Task Force is understanding that much of this process is handled within the Office of Financial Assistance. The Task Force recommends additional fundraising for scholarships specifically for BIPOC students who may not qualify for a great amount of need-based aid in recognition of their artistic achievements. Planning for this should begin in the Spring semester to hopefully bring in funds to award to incoming students in Fall 2022.

In addition to College of Fine Arts funding, the Task Force is recommending for the School of Music to plan specific fundraising events, such as concerts, to raise scholarship funding for BIPOC students and also establish a broader fund giving financial support to DEIA initiatives in the School of Music29. Planning should begin as soon as possible to hopefully bring in funds to award for fall 2022.

29 Models for this include the Peabody Institute Diversity Fund https://peabody.jhu.edu/giving/ways-to-give/diversity-fund/
ITEM No. 23 — Need-Based Financial Aid for Graduate Students

SOMARI Petition

Need based support should be accessible to graduate students, who otherwise would be forced to either spend valuable educational time working in order to support themselves or go into student debt. Privileged students have the opportunity to practice as much as they can, take as many auditions as they want, and take or leave freelance opportunities depending on the quality of the experience. Students who do not have financial privilege are at a disadvantage by not being able to allocate time in the same ways as their privileged peers.

Director’s Response

SoM spends more money on graduate students than our peer institutions. Regardless, financial aid cannot be fully funded at BU in the performing arts, though this is a significant goal for all programs. We should work toward re-evaluating financial aid offerings for graduate students and finding resources related to funding disparities for graduate students, especially BIPOC students.

ACTION ITEM FOR TASK FORCE: Engage, as above, a conversation with SoM director of admissions for further clarification of undergraduate funding and admissions. The Task Force is requested to investigate any disparities in funding that might disadvantage BIPOC students.

TIMELINE: As soon as possible.

Task Force Recommendations

Currently, graduate students are eligible for merit scholarship and/or graduate assistantships. Graduate students have the choice to take an additional student loan if it is needed. However, there are no additional opportunities for need-based aid at the graduate level.

The Task Force recommends additional fundraising within the College of Fine Arts that are specifically for BIPOC students. The creation of a GA position attached to a standing Committee on Antiracism and DEIA (see Item 18) also falls under our recommendations for this item. We hope this funding could not only be applied to tuition, but also living expenses so they may have more time to prepare and pursue auditions. Planning for this should begin as soon as possible to bring in funds to award for fall 2022.

ITEM No. 24 — Financial Barriers in Applications and Auditions

SOMARI Petition

While we acknowledge that not all BIPOC are faced with financial challenges, nor are we insinuating white students do not face financial barriers, we must acknowledge the systematic racism in our country which creates poverty for BIPOC folks, and can block access to higher education. In light of this, BU should recognize the financial barriers which discourage and prevent BIPOC from attending BU before they have even auditioned. Financial barriers such as application fees, payment for trial lessons, and travel expenses to visit campus and audition create an inequitable audition process. CFA must demonstrate a commitment to tear down these barriers to an equitable process of applying and auditioning. BU fosters an audition culture in which students are seen as lazy or unmotivated to attend if
they don’t audition live, or visit the school to have a lesson with a prospective teacher. However, for students who come from low-income families, or families with different financial values, these routes to admission may not be attainable. CFA must offer to partially cover or waive application fees and trial lesson costs for BIPOC students with financial barriers. CFA must also dismantle the hierarchy between live audition/video audition so that those students who cannot visit for a live audition are not looked down upon.

Director’s Response

There will be no in-person visits/lessons and only online auditions for SOM this academic year. The upcoming academic year allows for an opportunity to see how these post-COVID accommodations may lead to fewer barriers for BIPOC applicants. Acknowledge that remote options may become more implemented in our day-to-day and hopefully work to remove many application & audition barriers.

ACTION ITEM FOR TASK FORCE: Engage, as above, a conversation with SoM director of admissions for further clarification of undergraduate funding and admissions.

TIMELINE: As soon as possible.

Task Force Recommendations

SOM Director of Admissions is aware of the financial barriers that exist for some of our BIPOC prospective students. SOM Admissions offers application fee waivers to all applicants who request it, no questions asked or additional documentation required. Trial lessons are currently arranged with faculty directly so SOM admissions is not involved in this process other than connecting prospective students to faculty. Due to Covid-19 restrictions, we will not host any in-person auditions. All applicants can choose to submit a video audition or audition via a live virtual audition. We have added language that both options are evaluated equitably.

The Task Force recommends an additional resource page for low-income prospective students, similar to resources that first generation college students are provided by BU. We would like to compile this resource at the CFA level which will answer questions and ease concerns regarding the application and audition process (including but not limited to financial aid, financial barriers to applying, trial lesson process, common app, and accepted application). The Task Force also recommends change of language regarding video auditions vs. in-person auditions in future years to encourage an understanding amongst applicants that will ensure a level playing field for all students regardless of which way students audition for SOM. The SOM Admissions team will work with the Director of the SOM and SOM faculty to eliminate the culture that is perceived by some that video auditions are looked down upon. We are in the process of preparing for a new website that will launch January 2022(tentative). The planning for this recommendation should begin now to roll out for next admission cycle in line with the new website launch.
ITEM No. 25 — Transparent Financial Budgets

SOMARI Petition

One common argument made when changes are proposed is that the School of Music doesn’t have the money to implement the proposed changes. As students we have no way of knowing whether these arguments are valid, or whether money could be allotted from other budget items. The School of Music must release a transparent budget layout in regards to performance budgets, scholarship, merit awards, music licensing and how the school spends money during recruitment.

Director’s Response

Transparency can be provided with only some aspects of SoM budget due to fact that over 90% of the SoM budget relates to faculty and staff salaries. The director is willing to share openly the budget related to musical performances, thus the budgets related directly to students.

ACTION ITEM FOR TASK FORCE: Determine if students indeed want access to the performance area budget and in what form they wish to see this.


Task Force Recommendations

The Task Force recommends the Director of the School of Music determine what can be shared regarding the School of Music budgets.

ITEM No. 36/35 — Trial Lesson Policy

SOMARI Petition Item: 36

Faculty also must commit to an equitable system for trial lessons and/or studio class observation. This allows for any potential students to have an equal opportunity to work with faculty during the audition process. Additionally, an online option for trial lessons and observation must also be available to all potential students, so that finances are not a barrier to meeting the faculty.

Director’s Response: 35

As previously discussed in “Financial Barriers in Applications and Auditions” (but noted again here for organization), there will be no on- or off-campus trial lessons offered this year due to COVID restrictions. We recognize the need to ensure faculty are properly compensated for their time, but we also understand that incoming students may be financially restricted and unable to participate in the trial lesson. ACTION ITEM FOR TASK FORCE: The Task Force is charged with jumpstarting a conversation with studio faculty to see ascertain whether faculty could consider offering free, 30-minute trial lessons to prospective students. A central question for the Task Force is whether there is anything we can do to close the gap between those faculty who require students to pay for trial lessons vs. the idea of recruiting students for one’s studio as part of current faculty expectations/duties/expectations. TIMELINE: As soon as possible.
Task Force Recommendations

Currently, the cost of trial lessons is at the discretion of the individual faculty member. There is not specific language in faculty contracts that states they must offer trial lessons in the interest of recruitment, but it is understood they must recruit to have students. SOM Admissions is not involved outside of helping to connect prospective students and applicants to faculty.

1. Short Term: The Task Force recommends the Director of the School of Music work with the Director of Admissions to first survey the faculty to gain data as to who charges for a trial lesson and who might be willing to offer a discount or free lesson if a student is in high financial need. This data could be shared anonymously with faculty for transparency and to encourage faculty to be open-minded if their trial lesson fee is substantial.

2. Short – Long Term: The Task Force recommends the Director of the School of Music consider a reassessment of full-time faculty contracts to include language that requires active recruitment that involves offering one free trial lesson to prospective students. As part-time faculty are paid by a different structure, we recognize they are in need of compensation for their time. We recommend the School of Music Director implement a policy where part-time faculty list their trial lesson fee with language offering a discount or consideration of one free trial lesson if finances are stated as the primary barrier for the prospective student.

3. Short Term: With recognition of a faculty member’s time, we recommend the School of Music consider setting aside a fund to compensate part-time faculty for the trial lessons of low-income students.

ITEM RFS1 – Audition Repertoire

The Task Force recommends to amend audition requirements to recommend applicants offer repertoire composed by under-represented minorities\(^{30}\). We hope that as the curriculum becomes more inclusive our audition repertoire will adapt to better represent the program. We would like to reassess audition requirements in early summer of 2021 to implement for applicants for fall 2022.

The Task Force discussed one of our largest recruitment obstacles being the need to highlight opportunities for inclusion on our campus. The Task Force recommends for the SOM to engage in active planning and participation in collaborative projects and events with the Howard Thurman Center and the new Center for Antiracist Research. Planning for this should begin as soon as possible and is ongoing.

\(^{30}\) See language about diversity in Oberlin Conservatory audition requirements
https://www.oberlin.edu/admissions-and-aid/conservatory/auditions-and-interviews
Appendix 1 Current Mission Statements

Boston University Mission Statement

Boston University is an international, comprehensive, private research university, committed to educating students to be reflective, resourceful individuals ready to live, adapt, and lead in an interconnected world. Boston University is committed to generating new knowledge to benefit society. We remain dedicated to our founding principles: that higher education should be accessible to all and that research, scholarship, artistic creation, and professional practice should be conducted in the service of the wider community—local and international. These principles endure in the University’s insistence on the value of diversity, in its tradition and standards of excellence, and in its dynamic engagement with the City of Boston and the world. Boston University comprises a remarkable range of undergraduate, graduate, and professional programs built on a strong foundation of the liberal arts and sciences. With the support and oversight of the Board of Trustees, the University, through our faculty, continually innovates in education and research to ensure that we meet the needs of students and an ever-changing world.

Boston University College of Fine Arts Mission Statement

The College of Fine Arts’ mission is to prepare students for a meaningful creative life by developing their intellectual capacity to create art, shift perspective, think broadly, and master skills relevant to the 21st century.

Boston University School of Music Mission Statement

The School of Music at Boston University is a comprehensive professional school of music offering a broad range of undergraduate through doctoral programs in which the highest levels of excellence in performance and composition, scholarship and research, and education and pedagogy are pursued. The School is a force for leadership and leadership development in musical practice, research, and education.

The mission of the School of Music is to prepare students to lead their profession as scholars, composers, performers, and teachers, and to provide Boston University students and the wider community the experience of and engagement in music as performers, learners, and listeners.

The School of Music is committed to:
- maintain the highest artistic and professional standards in performance, teaching, composition, and research;
- contribute actively to the musical life within and beyond Boston University;
- enrich intellectual, artistic, and cultural life through collaboration with other organizations and institutions;
- support the continued growth of the art of music, and promote the fullest understanding of its history and context.
Appendix 2 BU SOMARI Petition

We, the students of the BU School of Music, acknowledge the privilege many of us have as predominantly white classical musicians in a top-ranking university, and that we have not always spoken up about racism in our field. We apologize, take responsibility for our silence, and vow to do better from this point forward.

We need to move beyond DEI (diversity, equity, and inclusion) and tokenism of BIPOC (Black, Indigenous, People of Color), and take strong actions to make SOM and CFA antiracist institutions. We must reflect upon and address the legacy of racism, colonialism, and white supremacy within our institutions. Thus, changes must occur within performance and classroom-based curriculum, administration, recruitment, student support, community engagement, faculty, and school culture.

We owe a debt of gratitude to the many organizations and activists who have been doing this work long before it was ‘trendy.’ We stand in solidarity with other student groups at BU including our peers in the School of Theatre Anti-Racist Student Initiative (BU SARSI), UMOJA BU, and more.

We expect a public acknowledgement of our petition by July 31, 2020, and a forum scheduled for before August 15 for students to discuss the issues presented in this action plan with members of administration. Please contact our student organizing initiative at bostonusomari@gmail.com to schedule said forum. We understand that some of the proposed changes will require more time to implement than others; however, we look forward to working with you to implement these changes meaningfully and with conviction. This work is complex and difficult, and will take the dedication of all members of our community. We acknowledge that the administration is currently working on how to educate during a pandemic; we must also be committed to addressing the pandemic of racism in this country and how it affects the SOM.

The terms regarding racism and antiracism in this petition are derived from Dr. Ibram X. Kendi’s definitions.

The following categories listed in bold are part of a non-exhaustive list of areas within the SOM that need improvement. Within each category are specific demands that have been collected over the past month to improve our education in a way that fosters antiracism and antiracist policy.

Performance Curriculum

1. Artist or Composer in Residence

The School of Music must designate an annual BIPOC Artist in Residence who works closely with large ensembles, chamber groups, and composers, and Time’s Arrow. SOM must invite more BIPOC artists to give masterclasses throughout the year.
**Timeline**: Begins immediately, with BIPOC artists giving masterclasses in the ’20–’21 school year while the search for an artist or composer in residence is underway during the ’20-’21 school year for implementation Fall ‘21.

2. **Large Ensembles (Orchestras, Choirs, Wind Ensemble)**

Large ensembles must be overhauled to represent music by BIPOC composers. Changes must include programming using Institute for Composer Diversity (ICD) recommendations: “a concert or concert season program a minimum of 25–35% works by living composers; 15–25% works by women composers; and 15–25% works by composers from underrepresented racial, ethnic, or cultural heritages... There should be overlaps between these categories.” SOM must invite and compensate BIPOC musicians to give lectures and lead discussions on the history and context of pieces played in large ensembles, with the possibility for virtual workshops. See our action plan from the large ensemble meeting here: Large Ensemble Action Plan

See the 2016–2020 SOM Ensemble Stats document for a list of works performed by the SOM in the past 4 years. These programs have mostly consisted of works written by non-living, white, male composers.

**Timeline**: Begins immediately, including programming for Fall ‘20.

3. **Chamber Music**

Chamber music core curriculum must include at least two semesters spent studying works by composers who are living, BIPOC, women, LGBTQ+, disabled, and/or members of other marginalized communities, to be coached on and collaborated with sources well versed in the music (e.g. composers, groups who have already played the piece, etc.).

**Timeline**: Begin preparations during Fall ‘20 semester, with implementation starting Fall ‘21. Students who have two or less semesters of chamber music left Fall ‘21 will be exempt from this requirement.

4. **Orchestral Techniques Class**

Core orchestral technique curriculum must incorporate at least two pieces each semester by composers who are living, BIPOC, women, LGBTQ+, disabled, and/or members of other marginalized communities, to be studied and coached/collaborated on as a part of the final playing exam. If professors are not well-versed in the music, they must bring in people who are (e.g. composers, groups who have already played the piece, etc.) for the success of this experience.

**Timeline**: Begin preparations during Fall ‘20 semester, with implementation starting Fall ‘21. Students who have two or less semesters of orch tech left Fall ‘21 will be exempt from this requirement.
5. Recitals/Juries

BU SOM must increase and encourage the study and performance of works by living, BIPOC, women, LGBTQ+, disabled, and/or marginalized composers for recitals and juries, with the hope of permanent requirement for programming and study to match ICD recommendations in the near future.

In order to fully support our goals of instituting antiracist policy, other barriers to full equity within the CFA include the strict restriction on use of concert spaces (Concert Hall, Marshall Room) and pianist assignment for recitals and juries. Currently, concert spaces are extremely difficult to book and must be more accessible for greater performance opportunities during the year by all students so that every student gets an equal opportunity to perform in a performance-designated space (instead of a classroom). In addition, pianists are assigned to only some musicians (mainly vocalists and string players) for recitals and juries, leaving the rest of the students to pay fees up to $1000 throughout a degree program for rehearsals and performances with their pianist, which no scholarship currently covers. SOM must provide free pianist services for all students by hiring additional staff pianists and compensating collaborative piano students for taking on additional students.

6. Time’s Arrow

Other groups such as Time’s Arrow must match ICD programming recommendations: “For ensembles that focus primarily on performing contemporary works, we recommend that a concert season program a minimum of 60–80% works by living composers; 35–55% works by women composers, and 35–55% works by composers from underrepresented heritages. There should be overlaps between these categories.” Moving forward, SOM must increase programming of living composers in all ensembles, as Time’s Arrow is the sole modern music ensemble which is an elective credit with limited funding being run by a sole member of the faculty. SOM must expand the attention modern music is given in our curriculum and ensure there are several faculty, including BIPOC, well versed in its pedagogy accessible to teach students. Because Time’s Arrow is optional, many students graduate BU without any experience performing contemporary music.

**Timeline:** Programming recommendations begin immediately, in Fall ‘20.

7. Respecting Indigenous Peoples and Music

Land acknowledgments of Indigenous sovereignty must be given before each performance at the College of Fine Arts, including whose unceded territory we live on. This should be developed according to best practices of the time, beginning with the Honoring Native Land resources from the U.S. Department of Arts and Culture.

**Timeline:** Begins immediately.
Classroom Learning Curriculum

8. All Course Syllabi

Works by BIPOC authors and composers must be an integral part of all courses. Diversity in curriculum is proven to empower students of color, and provides a more complete and enriching education for all students. Analysis and amendments of courses not directly addressed here is crucial. As students, we are making specific recommendations based on our experiences, but this is by no means exhaustive. Professors must continue to reflect upon their courses and treat our recommendations as a starting point, not the final step to creating an antiracist curriculum. We’d like to acknowledge these processes have already begun in some departments, such as Music Education, and we support and expect continued efforts in these endeavors with a commitment to accountability. These classroom learning curricular recommendations are only the tip of the iceberg if the School of Music is truly interested in addressing our institutional racism. SOM must make clear its intent to analyze all course content to make necessary changes as soon as possible.

9. Required Antiracist Training

All students must be required to take some form of yearly antiracist training as they enter CFA, as a requirement for compliance. This can be an online course, similar to Sexual Misconduct Prevention Training, and should be embedded into all coursework. This training must be intersectional and center the BIPOC experience. We support this training as a university-wide requirement (currently being advocated for by UMOJA and BU Student Government), and we believe the College of Fine Arts can help pioneer this initiative.

10. Aural Skills and Music Theory

Musical examples used to teach particular concepts in aural skills and music theory must not be limited to works in the classical canon. For example, in aural skills, dictation exercises can come from a variety of genres such as jazz, hip-hop, salsa, and gamelan. Non-Western music must be represented in all theory curriculums as all music can be analyzed with theoretical concepts. The scope of theory courses must encompass the music made by all people, not just the traditional Eurocentric white classical canon.

11. FA100

FA100 must be an antiracist foundation for students to build their understanding of the arts and to build the CFA community. To this end, the course can bring in guest artists who are more representative of the Boston arts community, with a focus on BIPOC artists (who must be compensated accordingly for their work). One of the main class objectives must be understanding the role of the arts in antiracist work. This includes individual students’ consciousness of racism and white supremacy in the arts, and in their own artmaking. Students need to have required antiracist materials in the syllabus, for example the readings could include Ibram X. Kendi’s *How to Be an Antiracist*. The course should culminate in a community
engagement project that is composed of students from all schools in CFA, and students must be able to justify why it is antiracist and responsive to a community need.

**Timeline:** Initial implementation in Fall ‘20 with continued reorientation of the course across future semesters.

**12. Literature Courses**

In all Literature courses, such as MP 331-333 and MP 441-444, diversify assigned listening and integrate discussion of BIPOC composers and performers throughout the course.

**13. Music History**

1. Integrate BIPOC music-making into the required music history survey courses. This entails learning about BIPOC classical composers that have always been a part of our canon but have not been adequately addressed in syllabi. Showcase BIPOC individuals inside of the Western canon, and lessen the emphasis on classical music that is rooted in white supremacy.
2. Require a course focusing on non-canonical musical practices for one of students’ two Music History electives.
3. Course offerings must be expanded to include in-depth studies of non-Western and non-white music making. MH436, “Musical Cultures,” is an introductory look at the music of four cultures (Bulgaria, West Africa, Brazil, and Korea). While this survey course’s existence is a good thing, more specific courses on non-Western music must be offered.
4. MH410, “The Politics and Poetics of Hip-Hop” has only been offered as a summer course in recent years. It should also be taught during the academic school year, allowing more students to enroll and explore music outside of the classical canon.
5. There should be a course on Indigenous Music and History so that we can better educate ourselves and respect their culture. There is currently no dialogue about or with Indigenous Peoples within the School of Music, and this must change so we can better meet Indigenous needs and demands.
6. A document should be published prior to registration each semester, detailing all course offerings that fulfill Music History requirements. Currently there is confusion over classes listed as MH vs. MU and students may miss out on course offerings due to a lack of reliable information. Additionally, the department must publicize the planned schedule of what term a particular course will be offered next.


These courses must teach music by BIPOC composers. Playing an instrument is not synonymous with playing classical music; this distinction should be recognized through what is taught in the courses. For example, this includes teaching improvisation exercises and learning by ear. These courses must address issues of racism which occur in the classroom setting from students and professors. String Pedagogy should teach the new Music by Black Composers series by Rachel Barton Pine, instead of centering Suzuki, Sassmanshaus, Royal Conservatory of Music, and ASTA methods.
and repertoire lists. String Pedagogy students must be given the space to teach these techniques in their course-required lessons with ICP students, which currently operate without observation or feedback by professors or communication with the students’ private teachers. Because of this lack of feedback from professors and lack of communication between BU students and ICP teachers, the program is not a valuable educational tool for either party and puts on a strain on college students who may have other obligations in the form of other educational opportunities or jobs.

**Administration**

15. Administrative Responsibility and Communication

Students are unaware of any conversations occurring between faculty and administration due to a lack of consistent and transparent communication. Administration has the power and responsibility to make change. Consistent communication to students by email is necessary. One administrative justification for the lack of previous antiracist action is that the SOM and CFA at large is in a transitional stage, in terms of faculty and administrative staff, facilities, and the recent restrictions imposed by the coronavirus. However, when students’ education is on the line, these justifications are not grounds for indecision and lack of communication. Antiracist change must be a priority, no matter the circumstances.

**Timeline:** Begins immediately

16. Required Antiracist Training

All faculty, administration and teaching staff must complete antiracist training, which will unpack the privilege, oppression and culture of microaggressions which occurs within the School of Music. The training must occur with a compensated third-party which can help advise. The training will include Dr. Ibram X. Kendi’s work on antiracism.

**Timeline:** Begins Spring ‘21

17. Listening Sessions

The SOM must create and publicize monthly listening sessions in which administration and faculty members listen to student concerns and discuss issues. These should be virtual throughout COVID-19 for accessibility.

**Timeline:** Begins September ‘20

18. Committee on Antiracism

Director Melchor-Barz has announced the creation of a committee on “Diversity and Antiracism;” the name should be amended to “Committee on Antiracism,” because diversity does not accurately reflect the goals and changes that need to occur. To ensure accountability and transparency for the new committee, certain things must be communicated to the SOM
community: committee members, its short and long term goals, what progress is made at each meeting, and semesterly reports of progress towards

goals. This information must be emailed to all students and staff, as well as accessible on MusicBridge. At least one of the committee meetings per semester should be public, and there must be a form for students to virtually and anonymously submit grievances and ideas at any point, that will then be discussed at the next committee meeting. The committee should include students, faculty, and administration, but students should not bear the sole responsibility of making recommendations to policy changes. Students must be able to apply for committee positions through a well-publicized application process. Faculty members should be compensated for their extra labor on their committee. BIPOC faculty members should not be expected to be on the committee because of their race, unless they choose to be. Similarly, BIPOC students should be compensated for antiracist work for the school unless they choose to do so for free. That being said, it is of utmost importance to give BIPOC students a space and platform to do so, and to listen and amplify those voices. The committee should hire a consultant or community member with an outside perspective in order to draw attention to areas that have been overlooked and to identify where systems are and are not working.

**Timeline:** Begins September ‘20

19. **Student Survey**

The School of Music should send out a survey for student feedback on ways to implement antiracist changes. SOM should then be transparent about how the results will influence actionable steps.  
**Timeline:** Begins September ‘20

20. **Acknowledge Current Statistics**

Provide and acknowledge concrete statistics of faculty and student demographics as well as breakdowns of large ensemble concert seasons by race/ethnicity, gender, and other demographic information. For example: “The SOM faculty is (blank) % white. Last year, the orchestra did not play any music by black composers.”

**Timeline:** Annually, beginning September ‘20

**Recruitment and Financial Support**

21. **Recruitment of BIPOC Students**

BU SOM must show an increased commitment to recruiting BIPOC students, through increased community engagement and commitment to a program that not only welcomes BIPOC but recognizes their talent, their contributions to the College of Fine Arts, and does not tokenize them.

22. **Scholarship Fund for BIPOC**
A scholarship fund must be set up to provide support for BIPOC, specifically helping low-income students or students with unique financial needs; this should include both undergraduate and graduate students.

23. Need based Financial Aid for Graduate Students

Need based support should be accessible to graduate students, who otherwise would be forced to either spend valuable educational time working in order to support themselves or go into student debt. Privileged students have the opportunity to practice as much as they can, take as many auditions as they want, and take or leave freelance opportunities depending on the quality of the experience. Students who do not have financial privilege are at a disadvantage by not being able to allocate time in the same ways as their privileged peers.

24. Financial Barriers in Applications and Auditions

While we acknowledge that not all BIPOC are faced with financial challenges, nor are we insinuating white students do not face financial barriers, we must acknowledge the systematic racism in our country which creates poverty for BIPOC folks, and can block access to higher education. In light of this, BU should recognize the financial barriers which discourage and prevent BIPOC from attending BU before they have even auditioned. Financial barriers such as application fees, payment for trial lessons, and travel expenses to visit campus and audition create an inequitable audition process. CFA must demonstrate a commitment to tear down these barriers to an equitable process of applying and auditioning. BU fosters an audition culture in which students are seen as lazy or unmotivated to attend if they don’t audition live, or visit the school to have a lesson with a prospective teacher. However, for students who come from low-income families, or families with different financial values, these routes to admission may not be attainable. CFA must offer to partially cover or waive application fees and trial lesson costs for BIPOC students with financial barriers. CFA must also dismantle the hierarchy between live audition/video audition so that those students who cannot visit for a live audition are not looked down upon.

25. Transparent Financial Budgets

One common argument made when changes are proposed is that the School of Music doesn’t have the money to implement the proposed changes. As students we have no way of knowing whether these arguments are valid, or whether money could be allotted from other budget items. The School of Music must release a transparent budget layout in regards to performance budgets, scholarship, merit awards, music licensing and how the school spends money during recruitment.

Community Engagement

26. Outreach Committee

The School of Music must re-envision the mission of the “Outreach Committee” to a pursuit of long-term, sustainable, and meaningful community partnerships. The committee should actively
pursue partnerships with community organizations throughout Boston, such as the Boston String Academy (which uses CFA spaces), Boston After-School Music (BAM), and the BU Music Engagement Club (formerly known as El Sistema BU). The committee should be renamed to the “Community Engagement Committee” as the word “outreach” has white savior implications about the positionality of power. There should be student and BIPOC members and transparency about goals and accomplishments. Some meetings should be open to the public. Similarly to the Committee on Antiracism, faculty members must be compensated for their extra work, BIPOC faculty should not be expected to participate because of their race unless they choose to, and the committee should hire a community member with an outside perspective in order to draw attention to areas that have been overlooked and to identify where systems are and are not working.

The committee should also focus on increasing music education in the community, instead of using the “outreach” as performance opportunities which do not impact communities long-term. Collaboration with the Music Education department should also occur to allow cross-collaboration between the different SOM departments, ultimately impacting the community and BU students for the better.

**Timeline:** Begins immediately, for implementation September ’20

**CFA/BU Community and Culture**

27. *Understanding the Need For Rest*

National holidays should be understood collectively as days of rest for the SOM community. Large ensemble rehearsals and performances should not be scheduled on national holidays, and neither should department chamber music performances, for example. If this policy already exists, it needs to be reiterated to faculty and staff and enforced.

Adequate time must be made for anyone to observe religious holidays and practices they participate in with extensions granted to reflect that assignments are not expected to be completed during the student’s religious observation. SOM should also reconsider our language surrounding productivity and reflect on the practices of rest and avoiding mental burnout as well as physical injury.

28. *Community Culture*

BU SOM must foster a self-reflective and safe environment for its students and faculty, which must also apply to the culture of CFA as a whole and CFA’s presence in the greater BU community. SOM should expect and encourage all community members to practice deep listening. SOM can move towards achieving this culture by:

1. Celebrating and practicing cultural humility towards BIPOC students by listening to their perspectives and feedback, and following through with their suggestions by implementing change.
2. Holding frequent meetings for discussion on topics such as race and intersectionality; these meetings must be open to all students and faculty. SOM must normalize a growth mindset in which students and faculty are encouraged to apologize for and learn from their mistakes.

29. Terminology of Racism and Antiracism

Throughout the community, BU SOM must encourage all students and faculty to recognize and use Dr. Ibram X. Kendi’s definitions of racism and antiracism. This includes the recognition of intersectionality’s role in race (ex. Class-racism, gendered racism), as well as the understanding that students and faculty must be actively antiracist; being “not racist” is not enough.

**Timeline:** Immediately begin using terminology in all communications and conversations

30. Terminology about Music

When members of the SOM refer to non-Western music (and the portrayal of non-Western people in Western music), they must be culturally sensitive in the language used to describe it. For example, describing non-Western music as “exotic” or “sensual” as it refers to the sounds of “orientalism” or other non-Western subjects is harmful, as it contributes to ideas of the fetishization, tropicalism, orientalism, and exoticism of different cultures and specifically women of color. This language also implies that non-Western music is tribal and animalistic, dehumanizing non-Western people and their culture. Additionally, students and faculty must reevaluate their outlook on classical music, such as stopping the use of language that implies classical music (and specifically, white male composers) are superior to non-Western music, non-White, non-male composers.

**Timeline:** Immediately disseminate information about cultural sensitivity to faculty members.

31. Antiracist Cross-Disciplinary Series

CFA must install an antiracist social justice concert series that includes artwork and theater performances, as a collaboration between the three schools. This will help to reestablish a new musical canon and perspective on CFA’s musical message.

32. Collaborations at BU

SOM and CFA must explore collaborations with the Center for Antiracist Research, the Howard Thurman Center, and the student group UMOJA.

33. Lunchtime Concert Series

BU SOM must increase student performance opportunities through the implementation of a lunchtime informal concert series. This concert series will foster a more supportive community where students are encouraged to perform pieces by BIPOC and other underrepresented composers. This will allow them to explore unique works outside of the canon to an audience outside of their degree recital attendees.
Faculty

34. Hiring

BU must make it a priority to hire more BIPOC, LGBTQ+ and womxn faculty for the School of Music, with an emphasis on Black and Indigenous professors.

35. Professional Development

Additionally, the current faculty must commit to ongoing antiracism professional development. This process can begin now by following the example set by the department of Music Education, requiring all SOM faculty to read *How to Be an Antiracist* by Ibram X. Kendi this summer. Faculty must recognize that being antiracist is a daily choice through antiracist actions, and as a result, must continue to evaluate their own biases and rid their white supremacist habits in order to create meaningful progress.

36. Trial Lesson Policy

Faculty also must commit to an equitable system for trial lessons and/or studio class observation. This allows for any potential students to have an equal opportunity to work with faculty during the audition process. Additionally, an online option for trial lessons and observation must also be available to all potential students, so that finances are not a barrier to meeting the faculty.

Student Support

Actions speak louder than words. To that end, BU SOM cannot say they are committed to antiracism until they put antiracist actions in place to actively fight racism and other forms of discrimination inside the school. BU SOM must be a space that actively supports and welcomes BIPOC students, not one that only states they support and welcome BIPOC students.

37. Music Library Purchases

The music library must be updated to reflect a wider range of composers and musical genres in order to make these pieces accessible for students to study and perform. SOM must allocate funds for this purpose for the foreseeable future.

38. Systems for Reporting Discrimination

Any student that has witnessed or received treatment that they feel was harmful, biased or insensitive in regards to a person's race/gender/ethnicity/sexuality has a right to the following ways of responding to the offensive actions.

1. CFA must put in place streamlined reporting mechanisms within the SOM to an impartial party (ie. not connected to faculty/student body).
2. CFA must provide an effective way of providing the option to participate in mediation between the student and the person whom they have been mistreated by with a third party present.
3. Students have the right to anonymity in reporting offenses, and incidences will still be taken seriously and discussed with the person who has mistreated the student.
4. BU should offer resources to students who file reports, both within the university and from the greater Boston area.

39. Supporting Disabled Students (adapted with permission from the B U SoT Anti-Racist Initiative's Letter of Demands)
All oppression is connected, and so while this is not directly about antiracism, disability is inherently tied to it.

1. The issue of disability accommodation is an intersectional concern. The SOM’s modus operandi of burnout culture goes far to preclude the success and equitable educational experience of disabled students. Traditionally, it has been the burden of the student to advocate for exceptions or modifications in their education, which often are dismissed as impossible to accommodate. Additionally, accommodations arranged with BU’s Office of Disability Service (ODS) are not always conducive to the operations within the SOM.
2. The studio teacher and academic advisor of each disabled student will work closely with and act as a liaison between a representative from the ODS and SOM faculty in creating an equitable plan to accommodate the student.
3. The faculty mentor of every disabled student, with the student’s consent, will meet 1-2 times per semester to assess how existing accommodations and modifications are working for the student. As such, these accommodations and modifications will be flexible to suit the evolving needs of the student, particularly with regard to a student’s ability to carry out certain assignments and how those assignments will then be graded.
4. As the student is the expert on their disability, plans for accommodation and modification will be student-led as much as possible. Faculty, especially faculty mentors, and advisors will deploy the practice of deep listening and equitable collaboration when creating these equitable plans.
5. The faculty and staff will recognize that a student’s disability is as unique as they are. While an individual’s disability may be invisible, or present in an atypical way, it is imperative in all cases to recognize and respect the experiences, needs, and language reflected back to you by the disabled student.
6. Any needs relating to ensemble set up must be directly communicated with the Stage Manager and stage crew.

Conclusion

While Boston University and the College of Fine Arts have condemned institutional racism via statements, we are disheartened that there has not been any structural change proposed by the School of Music beyond listening to our suggestions. We look forward to continuous dialogue and work to implement changes collaboratively, as a community. We recognize this work is difficult, but it is also necessary.

We, the students of the School of Music, have created these demands with hope and a detailed vision of how to create a music program that transcends the outdated and vulnerable status quo
of music schools in America. These demands will bring us into the future we dream of, where music is celebrated and shared in a way that tears down elitist power structures, condemns discrimination, uplifts silenced voices, and above all, actively practices antiracism.

We expect acknowledgement of receipt of this petition by July 31, 2020. There should be a forum for students and administration to go over this document together by August 15.

With love and commitment,

Signed
Current SOM Students

Jessica Tovey BM '21
Michael Frontz BM '21
Lillian Young BM '22
Emma Chrisman BM '20, MM '21
Tara Palazuelos BM '21
Sarah Wager BM '21
Nicholas Caux BM '23
Grace Wodarcyk BM '22
Rozime Lindsey BM '23
Cheyanna Duran BM '22
Christina Han BM '22
Isabel Oliart PD '21
William Peltz Smalley BM '22
Lindy Billhardt BM '23
Hannah Hooven BM '21
Caroline Mellott BM '21
John DeMartino BM '19 MM '21
Matthew Lee PD '20 DMA '23
Isabella Harkopf BM '22
Isaac Boll BM '21
Angela DiBartolomeo DMA '21
Nadya Rachid BM '21
Samuel Chung BM '23
Juniper Mai CFA/CAS '21
Macy Woudenber BM '23
Hannah Ince CAS '22, music minor
Lauren Girouard BM '23
Reyna Flores BM '22
Jillian Agona BM '21
Alyssa Goins BA'23
Pablo Kennedy BM '22
Ray Nichols BM '23
Caroline Samuels MM '21
Beatriz Perona MM ’21
Billy Sheahan BM ’22
Tara Dougherty BM ’21
Madison Lamothe BM ‘23
Esther Benjamin MM ‘20, PD ‘22
Stella Faux, BM ‘22
Saskia den Boon BM ‘23
Kyle Sousa BM ’23
Alexander Stephan BM ‘22
Spencer Klein BM ’23
Ava Figliuzzi BM ’21
Avery Scott BM ’24
Sean Lee BM ’21
Grace Clarke BM ’23
Jackie Bartling-John MM ’21
Daisy Valderrama BM ’22
Rachael Fuller, PhD student
Barrett Yueh BM ’22
Tamara DMA
Amanda Primosch BA’ 22
Vivek Patel MM ’21
Jessie Doyle MM ’22
Jack Humphrey BM ’21
Katerina Middeldorp MM ‘21
Courtney Regester PD ’22
Brendan Korey BM ’21
Abigail Grote BM ’21
Nicole Baschinsky MM’22
Clara Montes BM ‘23
Julian Iralu MM ‘21
Pierre-Nicolas Colombat DMA ‘21
Christopher Moretti BM ‘19 MM ‘21
Simon Hsing-Ho Hou CAS’21/CFA’23
Jordan Cooper BM ‘23
Gordon Engelgau MM ’21
Bradford Barker BM ‘21
Jonathan Yeoh MM ‘21
Keianna Wen BM ’22
Linsy Wang BM/BA ‘22
Shruti Gupta, BA ’21
Alyssa Primeau MM ‘20, PD ‘22
Hyunjee Chung DMA ‘21
Jeffrey Dyer PhD ’21
Duncan Reehl PhD ’24
Alice Tsui DMA Candidate ’22
Monica Grady PD ’21
Helen Leung BM, BA ’22
Brian Barone, PhD candidate
Margaret Rowley PhD ’22
Allyn Phelps MM ’12, DMA ’22

**SOM Alumni**

Tom Batson BM ’20
Laurin Friedland, PD ’20
Katie Tiemeyer BM ’20
Nicholas Patrick Quigley, alum
Elizabeth Finnen BM ’20
Amanda Contreras MM ’20
Ana Sangermano Alum ’19
Zoe Fong MM ’17
Mary Conley BM ’20
Ashley Perry, BM ’19
Bradford Dumont MM ’19
Jessandra Kono MM ’20
Grace Honohan MM ’20
Shanice Aquino BM ’20
Dylan Gregg BM ’19
Madison Mackey BM ’20
Nathaniel Efthimiou DMA ‘20
Caroline Bourg BM ’20
Jessica Graves BM ’19
Luc Cianfarani MM ’20
Yu-Hsin Teng MM ’19
Sandya Kola BM’20
Inês Andrade DMA ‘18
Savannah Brown alum ’20
Jacob Schnitzer MM ’20
Peter Hampton, alum ’19
Ana-Sofia Pozo BM ’20
Anna Carolina Pelaes BM ’20
Jeffray Tsai BM’20
Benjamin J. Penwell MM ’18
Noëlle Marty MM ’20
Amalai Zeitlin BM ’17
Chloe Aquino BM ’20
Kavita Shankar MM ’20
Izabel Austin Alum MM ’20
Katherine Boardman, MM ’16
Kathryn Raney alum ’18
Rochelle Lewis alum ’18
SOM Faculty

Michael Birenbaum Quintero, Chair, Department of Musicology & Ethnomusicology
Marié Abe, Associate Professor, Department of Musicology and Ethnomusicology
Anonymous Professor, School of Music
Anonymous Assistant Professor of Music, Music Education
Anonymous Faculty, School of Music
Anonymous Assistant Professor of Music
Anonymous Assistant Professor, Music Education
Anonymous Faculty, School of Music

Solidarity from BU Community

Tatiana Isabel Gil, SOT ‘17
Anna Brevetti SOT ‘21
Anonymous ‘23
Reanna Valencia SOT ‘24
Danielle Elegy SOT ‘20
Michaela Anang
Diego Martinez
Corianna Moffatt SOT ‘19
Eric J. Simon SOT ‘20
Madison Kartoz, SOT ‘22
Jayna Meyer SOT ‘23
Isabella Reish COM ‘24
Katie Massengill COM ‘24
Daniel Umali SOT ‘23
Rachel Wager, family member of SOM student Jailyn Duong COM ‘20
Peter DiMaggio SOT ‘23
Haadiya Cheema SAR ‘22
Arushi Kalra QST ‘23
Elena Antonio CAS ‘23
Olivia Z. Cote SOT ‘18
Farheen Rahman CAS ‘20
Audrey Welsh
McKayla Witt SOT ‘20
Clarice Reiner SOT ‘22
Samantha Stafford SOT ‘20
Grace Goble SOT ‘22
Graceson Abreu Nunez SOT ‘20
William Edelson SOT ‘22
Hailey Hart-Thompson CAS/COM ‘21
Genevieve Juras SOT 2022
OC Rose ENG ‘22
Charlotte Moon ‘20
Hannah Antman SOT ’18
Jenna Burns SOT ‘23
Rosalind Bevan SOT ‘19
Amanda Fallon SOT ‘21
Claire Gardner SOT ‘23
Devin Sullivan SOT ‘21
Katie Bourjaily, COM 21, Symphonic Chorus
Raymond Vasco SOT ‘22
Isabelle Goodman CAS ‘21
Sophia Stio COM ‘22
Michael Montenegro CAS ‘22
Mavis Manaloto COM ‘22
Chloe Siegman SOT ‘19
Elizabeth Valenti SOT ‘18
Matthew Skelly, former student
Anonymous, COM ‘20
Aidan Close SOT ‘23
Angela Dogani SOT ’21
Jolie Frazer-Madge, SOT ‘20
Sydney Meyer SOT ‘22
Jackie Collet SOT 19
Ciera-Sadé Wade SOT ‘13
Rachel Harris SOT ‘23
Emma Finnerty SOT ‘21
Becky Loo CAS ‘22
Sam Docteur CAS ‘21
Samantha Knox SOT ‘21
AJ Welker SOT ‘23
Julia Hertzberg SOT ‘22
David J. Castillo, SOT ‘17
Lola Kennedy SOT ‘23
Mary Picinich SAR ‘21
Jonathan Beals, SOT ‘20
Emma Laird SOT ‘22
Cameron Morsberger COM ‘22
Charlotte Weinman, SOT ‘22
Jenna Giordano SOT ‘22
Molly Baker CAS ‘22
Samantha Mastrati SOT ‘22
Rachel Shuman BAS ‘21
Bev Diaz SOT ‘16
Sarah Schneider SOT ‘17
Hope Ruse CAS ‘22
Sam Theobald SOT ‘21
Lydia Melnikov, former student ‘16-18
Viviana Vargas SOT ‘16
Becca Freeman SOT ‘22
Ian Pierce, former student
Sacha de Jong SAR '20
Emily Brown SOT ‘17
Emma Foley SOT ‘22
Mackenzie Cala SOT ‘18
Erin Davis SOT’22
Ashley Hamlin ENG ‘20
Sierra Hoss SOT ‘23
Aria Pegg SOT ‘22
Shaina Evans CAS ‘22
Sophia Walton SAR ‘21
Ethan Liu SAR ‘21
Catherine Chun CAS ‘21 SPH ‘22
Sophia Walton SAR ‘21
Luis Rosales, ’23
Ginger Slentz CAS alum ‘20
Julia Ty Goldberg SOT ‘21
Anonymous SOT ‘21
Jordyn Stoessel SOT ‘21
Meredith Fein SOT ‘23
Riley Satterfield SOT ‘23
Zoe Garrick SOT ‘21
Rose Wodarcyk, family of SOM student
Anonymous family member
Anonymous SED ‘21
Jo Cosio-Mercado SOT ‘21
Zoe Tamara, alum SOT ’16
Elizabeth D Morrison, alumna 1994
Michael A. Rosegrant SOT '21
Charlotte Beatty CAS '22
Jonas Hayes SOT ‘21
Appendix 3 Charge to the Director’s Antiracism and DEIA Task Force and Director’s Response to SOMARI Petition

DIRECTOR’S TASK FORCE ON DIVERSITY, EQUITY, INCLUSION, AND ANTIRACISM BU CFA SCHOOL OF MUSIC

CHARGE

Originator of charge: Gregory Melchor-Barz, Ph.D.

Nature of group: Consider Opportunities for Change Regarding Diversity, Equity, Inclusion, and Antiracism in the School of Music and Explore Implementation Plans

Charge: Issues directly related to white supremacy and racism run through the history and current culture of musical institutions and the institutions that train and educate today’s musicians. Given the degree to which these issues are systemic and impact efforts of diversity, equity, and inclusion, the Director of the BU CFA School of Music charges the Task Force to consider, evaluate, and propose ways of implementing the Director’s proposed Action Plan related directly to the SOMARI Petition. In addition, the Task Force may make further recommendations of its own related to the original Petition.

The Task Force is responsible for incorporating the following goals into their work:

1. The collection and synthesis of pertinent information related to the recommendations made in the Director’s “Response”. This will include a review of the original SOMARI Petition.

2. A careful consideration for implementing the 38 recommendations outlined in the Director’s “Response”.

3. The development of clear recommendations for the SoM moving forward as an antiracist institution.

Product: Report with Recommendations and Implementation Plan

Timeframe:

Call for Task Force membership: August/September 2020
Selection of membership: September 2020
Delivery of charge: September 2020
Online group meetings: September–December 2020
Initial report to CFA SoM Director for review: December 2020
Response/Feedback to Task Force and Community: January 2021
Implementation of Task Force Recommendations: Ongoing
SOМ DIRECTOR COMMENTS

The Director of the CFA School of Music is committed to supporting the central tenets of the SOMARI Petition and to supporting the Task Force’s response to this Action Plan for moving forward to becoming a more Diverse, Equitable, Inclusive, and Antiracism School of Music. The Director is committed to listening, responding, and carrying through the suggestions, initiatives, and programmatic initiatives suggested by the Task Force in a timely and meaningful way.

The Director should be held accountable for the action items presented as a plan to the Task Force. The School of Music acknowledges the privilege and power that frequents its history as an educational institution. Acknowledging the necessity of this Action Plan as an essential step healing and growth for the SoM.

The School of Music commits to diversity, equity, inclusivity, and antiracism. We will express this commitment by turning to the Task Force to engage dialogue and collaboration. The Director turns to the Task Force to aid in translating the proposed plan into action. The Director and the School welcome the guidance of the Task Force to become more transparent as musicians, educators, and students.

ACTION PLAN

ITEM No. 1: Performance Curriculum—Artist or Composer in Residence. The School of Music suffered budget cuts this year due to COVID. Due to budget cuts, CFA and the SoM have lost several staff members as well as funding for the Centers for Early and New Music at BU. Performance opportunities are also restricted due to health concerns. Nevertheless, the SoM needs to find ways to engage residencies for BIPOC artists to work closely with students and faculty.

ACTION ITEM FOR TASK FORCE: Carefully consider ways in which residencies, visits, performances, and/or recitals could be integrated, foregrounded, and made to benefit the SoM community to the most significant degree. Propose both a short-term and a long-term proposal to the Director.

TIMELINE: Plan for Spring Semester and then moving forward.

ITEM No. 2: Performance Curriculum—Large Ensembles (Orchestras, Choirs, Wind Ensemble). SoM Large Ensemble Directors have read and are in support of many tenets of the petition. By all accounts, the ensemble directors have fast-tracked efforts to foreground and highlight composition that respond to the need for a diversity of voices in our performance repertoires. Even so, the SoM community should recognize and understand we are training and performing within the LfA modality for much of the academic school year, and thus repertoire plans may well be altered unexpectedly at any time.

ACTION ITEM FOR TASK FORCE: (1a) Determine and devise a plan for documenting large ensemble repertoires; (1b) Note repertoire choices/plans for works that were not able to be performed due to COVID size restrictions; (2) Discuss and devise a scheme of core expectancies for what a minimal diverse repertoire should be; (3) Enter into dialogue with large ensemble directors regarding such expectancies; (4) If expectancies cannot be met this semester, meet with large ensemble directors to explore ways in which DEIA can be addressed in other ways. TIMELINE: Immediately and ongoing.
ITEM NO. 3: Performance Curriculum—Chamber Music. Chamber Music within the SoM should not be restricted to works from classical/traditional canon; students Should be encouraged (and expected) to play a diversity of musical compositions and be open to exploring the expectations of different cultural styles. Conversations regarding expectations and curriculum adjustments need to be part of graduate student education. Chamber music requirements need to be re-evaluated to respond to the diversity of musical traditions.

ACTION ITEM FOR TASK FORCE: This item needs a larger discussion with SoM faculty. Faculty may not be as familiar with diverse repertories and compositional works as we should be; also as faculty, we may not be prepared or trained to approach works that could be considered racist or colonialist. The Task Force is charged with developing an outreach effort for the faculty that would address the needs of more diversity chamber music offerings.

TIMELINE: Immediately and ongoing.

ITEM NO. 4: Performance Curriculum—Orchestral Techniques Class. The curricula for core orchestral techniques classes should incorporate at least two pieces each semester by composers who represent some degree of diversity, including works by living composers. In addition, the selected pieces should be studied and coached/collaborated on as a part of the final playing exam.

ACTION ITEM FOR TASK FORCE: Determine ways in which such suggestions/requirements for diversification of the repertoire in the core orchestral techniques classes can be mandated and institutionalized.

TIMELINE: Plan for implementation as soon as reasonably possible.

ITEM NO. 5: Performance Curriculum—Recitals/Juries. By all accounts, discussions are needed in the SoM regarding varied and diverse repertoire selections for student recitals and for performance juries. In addition, faculty may consider modeling such diversity in the programming of their own faculty recitals and discuss with studio classes how such considerations are made.

ACTION ITEM FOR TASK FORCE: Determine the best way to foster conversations regarding recital repertoire between students and faculty to foster more open-minded selections.

TIMELINE: Immediately and ongoing.

ITEM NO. 6: Performance Curriculum—Contemporary Music Performance (including Time’s Arrow). There is currently no budget allocation for contemporary music performances, and there is minimal support for such performances based on attendance for these concerts. Nevertheless, support for living composers to be programmed across all ensembles in the SoM should be ensured.

ACTION ITEM FOR TASK FORCE: Thoughtfully consider ways of addressing the need for the inclusion of contemporary performances and live compositions in the concert repertoires of the SoM. How can such interventions be implemented? How can they be assessed, quantified, and sustained (and perhaps institutionalized)?

TIMELINE: Immediately and ongoing.

ITEM NO. 7: Performance Curriculum—Respecting Indigenous Peoples and Music. Ownership of land is an important way of acknowledging heritage and the racism that frequently results when land changes hands. We as a school need to go beyond simply creating a statement in order to make a true impact. But, a statement to be included in all programs (concerts, performances, events) and on our web-based outreach efforts is the first step. Here are two examples of such land acknowledgments:
**Example One:** I acknowledge that Cornell is located on Indigenous Lands of the Cayuga Nation and recognize the Indigenous peoples who have lived and continue to live here. In so doing, I acknowledge Cayuga Nation sovereignty and their long-standing presence on this land, which precedes the establishment of Cornell University, New York State, and the United States of America.

**Example Two:** I acknowledge the traditional custodians of the land upon which the University of California, Santa Barbara is located, and pay my respect to the Chumash Elders past, present and future for they hold the memories, the traditions, and the culture of this area, which has become a place of learning for people from all over the world.

**ACTION ITEM FOR TASK FORCE:** Identify a pre-existing statement or develop a new land acknowledgment statement for the SoM to be included in all outward-facing concerts and programs; this action item also includes the possible creation of a banner to be installed backstage for instance at BU concert venues.

**TIMELINE:** Develop statement as soon as possible, then implement during Spring semester 2021.

**ITEM No. 8: Classroom Learning Curriculum—Course Syllabi.** Works by BIPOC scholars and composers need to be included in as many SoM courses as possible. In addition, our course syllabi should account for such inclusion, clearly outlining the support for such a diversity of voices and traditions in all SoM courses. The SoM recently created a suggested statement with resources to be included on all SoM syllabi, which was released to all SoM faculty. Individual SoM faculty have followed up wondering how to craft their own syllabi and this petition item is in the process of being completed. Other SoM faculty have committed to include more diverse compositions/composers in their course and syllabi.

1 Diversity can be labeled and identified in a variety of ways, including BIPOC, women, LGBTQ+, disabled, and/or members of other marginalized communities.

**ACTION ITEM FOR TASK FORCE:** Determine a way to assess whether the SoM Director’s suggestion for the inclusion of a syllabus statement was successful. If not, suggest an alternative intervention that would come directly from the Task Force.

**TIMELINE:** December 2020.

**ITEM No. 9: Classroom Learning Curriculum—Antiracism Training.** The SoM should partner with the CFA in an initiative to provide antiracism training for all students, faculty, and staff. A logical avenue to pursue would be to reach out to the newly established Center for Antiracist Research to help create training and resources for students, faculty, and staff. The SoM Director hopes for a meaningful engagement with antiracism training available in spring 2021, but perhaps a required element in 2021-2022.

**ACTION ITEM FOR TASK FORCE:** (1) The Task Force should consider ways in which training is specific to the artist and to SOM as a school could be developed. (2) Also, the Task Force should consider ways to ensure that all faculty, staff, and students complete such training.

**TIMELINE:** Up and running, Fall 2021.

**ITEM No. 10: Classroom Learning Curriculum—Aural Skills and Music Theory.** Musical examples used to teach particular concepts in aural skills and music theory need not be limited to works in the classical Western art musical canon. Aspects of the SOMARI Petition in this regard are already being incorporated into the aural skills and music theory curricula; it is important to note, however, that such courses should be adaptable and open to incorporating new and diverse lecture materials.
**ACTION ITEM FOR TASK FORCE:** The Task Force should consider ways of mandating (and monitoring/assessing) such inclusion to ensure that it becomes a required element of course syllabi moving forward. Formal conversations with Aural Skills and Music Theory faculty should happen.

**TIMELINE:** As soon as possible.

**ITEM No. 11: Classroom Learning Curriculum—FA100.** The SOMARI Petition suggests that the CFA FA100 class would be a logical launching pad for the infusion of antiracism in the pedagogy introduced to CFA students. SoM Director Melchor-Barz, however, cannot mandate adjustments in FA100 as it falls out of his jurisdiction; however, suggestions and support from students can be passed along to the CFA Dean. There are current changes taking place for SOM sections of FA100 led by SoM Prof. Kinh Vu.

**ACTION ITEM FOR TASK FORCE:** None. Monitor. **TIMELINE:** None.

**ITEM No. 12: Classroom Learning Curriculum—Literature Courses.** Listening activities and assigned compositions studied in these classes need to reflect diverse musical traditions. Course offerings can be diversified but must also meet NASM requirements.

**ACTION ITEM FOR TASK FORCE:** Engage a conversation with all Lit Course instructors. Document response in order to ensure that once these classes are revised that they diversify assigned listening and incorporate discussions of BIPOC composers/performers.

**TIMELINE:** Spring 2021.

**ITEM No. 13: Classroom Learning Curriculum—Music History.** There is a perceived lack of knowledge of specific courses offered in the Department of Musicology and Ethnomusicology. Students, faculty, and staff do not always know what is being taught, by who, or when. A proposal has been made for a Native American Music & traditions course for next year. Regarding the Native American Music course, logistics need to be determined (how students enroll, when it is offered, which requirements the course will fulfill), but it is a work in progress. Any Music History course developments will require further conversations with the Task Force and Musicology Chair.

**ACTION ITEM FOR TASK FORCE:** Coordinate with the chair of Musicology and Ethnomusicology to (1) have pre-registration lists of available courses in the department; (2) discuss ways of offering courses at times that students can actually take them; (3) document and promote the diversity of traditions engaged within the Departmental course offerings.

**TIMELINE:** Before Spring course registration.

**ITEM No. 14: Classroom Learning Curriculum—Pedagogy and Practicum.** Present focus in Pedagogy and Practicum is on ways in which to teach Classical Music. It would serve student teachers and their ICP students better if the focus were instead on ways in which to teach musical instruments. There is a need to reconceptualize the overall teaching methods and curriculum for pedagogy/practicum coursework.

**ACTION ITEM FOR TASK FORCE:** Explore with course instructors ways in which to allow for lessons and teaching plans to include improvisation and other non-traditional methods. Is there a way to require feedback for student teaching and consider such feedback being given in real-time after a lesson is completed in front of the class? Could the Practicum branch out from the ICP network since these students do not have a financial barrier? **TIMELINE:** By Spring 2021.

**ITEM No. 15: Administration—Administrative Responsibility & Communication.** Communication between administration and students is critical. The SOMARI Petition encourages transparency. The SoM
Director proposes greater outreach via e-correspondence as well as virtual meetings and sessions between faculty, staff, and students.

**ACTION ITEM FOR TASK FORCE:** The SoM Director has already begun to include SOM students in select internal communications from Director’s office to faculty & staff, recognizing that some communications relate specifically to the workflow of faculty and staff only. The Task Force is asked only to note that this intervention is already in practice.

**TIMELINE:** Ongoing.

**ITEM No. 16: Administration—Required Antiracist Training.** Engaging antiracist training is critical for all SoM faculty and staff.

**ACTION ITEM FOR TASK FORCE:** The Task Force is asked to reach out to the new BU Center for Antiracism to ascertain if they will have such training opportunities into which we could tap, or whether they would partner with us in the formulation of such programming and training.

**TIMELINE:** As soon as possible.

**ITEM No. 17: Administration—Listening Session.** Listening Sessions are critical for ensuring that student voices and opinions are heard. There is a strong desire for Listening Sessions with Director Melchor-Barz and SoM (and SOMARI) students.

**ACTION ITEM FOR TASK FORCE:** SoM Director is hosting a Listening Session for all SoM students mid-semester. He would like to know from the Task Force what period of regularity should the listening session be offered. **TIMELINE:** As soon as possible.

**ITEM No. 18: Administration—Committee on Antiracism.** The call for a committee on antiracism resulted in the present Task Force.

**ACTION ITEM FOR TASK FORCE:** None. **TIMELINE:** None.

**ITEM No. 19: Administration—Student Survey.** Developing a student survey is one way for the Task Force to discern what students need and want to see from its work. Rather than taking the time to develop such a survey, SoM Director would like to send a list of Task Force members, the Charge, “Response,” and the link to the Petition to all SoM students.

**ACTION ITEM FOR TASK FORCE:** None. To be handled by SoM Director.

**TIMELINE:** None.

**ITEM No. 20: Administration—Acknowledge Current Statistics.** The SoM acknowledges the need for understanding the diversity within the faculty and student population. Faculty, however, may not agree to be allocated to or placed within a statistical and political “box”; i.e. race, sex, and/or sexual preference. The desire for statistics can and should expand beyond such specifications. The SoM is committed to hiring as diverse as possible faculty, as demonstrated in this past year’s hiring cycle. All search committee chairs and committee members are required to attend and participate in BU mandated diversity hiring training specifically developed for search committees.
ACTION ITEM FOR TASK FORCE: Develop a tool for assessing diverse repertoire selection and history in order to push for the need to do better at the SoM.

TIMELINE: As soon as possible.

ITEM No. 21: Recruitment and Financial Support—Recruitment of BIPOC Students. Creating, maintaining, and nurturing a diverse student body has always been a priority for SoM, but we realize that is increasingly difficult for some students to see that their goals related to performance and education can be achieved at certain institutions. It is a goal for BIPOC students to see themselves thriving at an institution like BU.

ACTION ITEM FOR TASK FORCE: Task Force should arrange a meeting with SoM director of admissions to discuss expansion and limitations that have historically inhibited recruitment efforts of BIPOC students. TIMELINE: As soon as possible.

ITEM No. 22: Recruitment and Financial Support—Scholarship Fund for BIPOC Students. There is a step between SoM Admissions and BU Admissions. Undergraduate admissions and financial aid are finalized by BU Admissions, not SoM. SoM can recommend students for scholarship, but the scholarship money for undergraduate students is significantly lower because the process requires final input from university Admissions. We should, however, continue to strive for as much funding as possible for BIPOC undergraduate applicants, however, this conversation must be ongoing.

ACTION ITEM FOR TASK FORCE: Engage, as above, a conversation with SoM director of admissions for further clarification of undergraduate funding and admissions.

TIMELINE: As soon as possible.

ITEM No. 23: Recruitment and Financial Support—Need-Based Financial Aid for Graduate Students. SoM spends more money on graduate students than our peer institutions. Regardless, financial aid cannot be fully funded at BU in the performing arts, though this is a significant goal for all programs. We should work toward re-evaluating financial aid offerings for graduate students and finding resources related to funding disparities for graduate students, especially BIPOC students.

ACTION ITEM FOR TASK FORCE: Engage, as above, a conversation with SoM director of admissions for further clarification of undergraduate funding and admissions. The Task Force is requested to investigate any disparities in funding that might disadvantage BIPOC students.

TIMELINE: As soon as possible.

There will be no in-person visits/lessons and only online auditions for SOM this academic year. The upcoming academic year allows for an opportunity to see how these post-COVID accommodations may lead to fewer barriers for BIPOC applicants. Acknowledge that remote options may become more implemented in our day-to-day and hopefully work to remove many application & audition barriers.

ACTION ITEM FOR TASK FORCE: Engage, as above, a conversation with SoM director of admissions for further clarification of undergraduate funding and admissions.

TIMELINE: As soon as possible.

ITEM No. 25: Recruitment and Financial Support—Transparent Financial Budgets. Transparency can be provided with only some aspects of SoM budget due to fact that over 90% of the SoM budget relates to faculty and staff salaries. The director is willing to share openly the budget related to musical performances, thus the budgets related directly to students.
ACTION ITEM FOR TASK FORCE: Determine if students indeed want access to the performance area budget and in what form they wish to see this.


ITEM No. 26: Community Engagement—Outreach Committee. The Outreach Committee is working this semester to reframe its outlook in a post-COVID world, largely in reaction to the SOMARI Petition. The Committee is exploring virtual performance opportunities in order to determine ways in which to better engage the local community as well as possibly changing its name. The work of the committee will take place along with graduate student Jackie Bartling-John (a member of SOMARI) and faculty members first and then hopefully offer an opportunity for outside student input.

ACTION ITEM FOR TASK FORCE: None at this point. TIMELINE: None.

ITEM No. 27: CFA/BU Community and Culture—Understanding the Need for Rest. It is difficult to institutionalize policies related to observing religious holidays, and yet students should feel empowered and comfortable enough to take matters into their own hands when requesting a break or to be excused from a rehearsal due to personal matters or for religious observances.

ACTION ITEM FOR TASK FORCE: The Director asks the Task Force to consider drafting a proposal that would allow for individual exceptions for students who need to request or require a day off due to a religious holiday/matter that is not typically observed on the University calendar (such as conservative observation of the sabbath). TIMELINE: As soon as possible.

ITEM No. 28: CFA/BU Community and Culture—Community Culture. Community culture within the CFA and the SoM may prove easier to accomplish in some ways due to Zoom and other communication options post-COVID-19.

ACTION ITEM FOR TASK FORCE: The SoM Director requests the Task Force to suggest a way to Prof. Ibram Kendi to host a Zoom book club event for students in the SoM.


ITEM No. 29: CFA/BU Community and Culture—Terminology of Racism and Antiracism. There needs to be transparency with communications to students and to the public at large.

ACTION ITEM FOR TASK FORCE: In order to weave in aspects of Prof. Kendi’s work into the everyday fabric the SoM and its curricula, the Task Force is asked to propose a way to review all outward-facing SoM webpages and other materials produced within the SoM for potential areas for review regarding racism.

TIMELINE: As soon as possible.

ITEM No. 30: CFA/BU Community and Culture—Terminology about Music. The languaging attached to music and musical performance frequently communicates elevations of some musical traditions over others. This is true also within the SoM.

ACTION ITEM FOR TASK FORCE: The Director charges the Task Force with a revisiting of the SOM Mission Statement (see Statement below) in order to reflect on issues of language and terminologies about Music raised in the SOMARI Petition.

TIMELINE: Spring 2021.
ITEM No. 31: CFA/BU Community and Culture—Antiracist Cross-Disciplinary Series. Due to an inability to gather in person, this Petition item poses a challenge. And yet, an antiracist cross-disciplinary series would be a tremendous opportunity for a creative response between the three schools at CFA.

ACTION ITEM FOR TASK FORCE: The SoM Director empowers the Task Force with charging SOMARI and the other student groups associated with the SoT and the SVA to develop a collective antiracist series. TIMELINE: As soon as possible.

ITEM No. 32: CFA/BU Community and Culture—Lunchtime Concert Series. Any discussions of liver musical performances will need to be revisited once we can better resume normal operations post COVID-19. The creation of this type of performance opportunity would expose students to musical traditions that might otherwise be unheard.

ACTION ITEM FOR TASK FORCE: The Task Force is asked to discuss what an action plan might look like for a potential lunch-time Convocation or recital series within the SoM.

TIMELINE: Whenever possible.

ITEM No. 33: Faculty—Hiring. The SoM Director agrees with the Petition item that there needs to be an emphasis on diversity in our hiring practice. The Director will continue to send search committee chairs to mandatory bias training prior to any and all faculty searches within the SoM.

ACTION ITEM FOR TASK FORCE: None. TIMELINE: None.

ITEM No. 34: Faculty—Professional Development. Once the Boston University Center for Antiracist Research is fully up and running, the SoM Director hopes that faculty will have opportunities to participate in the training opportunities, lectures, or seminars the Center can provide. While the SoM cannot require faculty to participate in any professional development, we can offer direct opportunities to do so.

ACTION ITEM FOR TASK FORCE: None. TIMELINE: None.

ITEM No. 35: Faculty—Trial Lesson Policy. As previously discussed in “Financial Barriers in Applications and Auditions” (but noted again here for organization), there will be no on- or off-campus trial lessons offered this year due to COVID restrictions. We recognize the need to ensure faculty are properly
compensated for their time, but we also understand that incoming students may be financially restricted and unable to participate in the trial lesson.

**ACTION ITEM FOR TASK FORCE:** The Task Force is charged with jumpstarting a conversation with studio faculty to see ascertain whether faculty could consider offering free, 30-minute trial lessons to prospective students. A central question for the Task Force is whether there is anything we can do to close the gap between those faculty who require students to pay for trial lessons vs. the idea of recruiting students for one’s studio as part of current faculty expectations/duties/expectations.

**TIMELINE:** As soon as possible.

**ITEM No. 36: Student Support—Music Library Purchases.** The collection and purchase of scores and parts of composers of diverse backgrounds are already in process. Additionally, Prof. Birenbaum Quintero has provided the SoM Director with documents suggesting that we are actively collecting performance materials related to African American women composers, violin works of non-Western composers, etc.

**ACTION ITEM FOR TASK FORCE:** None. **TIMELINE:** None.

**ITEM No. 37: Student Support—Systems for Reporting Discrimination.** There needs to be a clear reporting structure for issues related to discrimination and antiracist behavior in the SoM.

**ACTION ITEM FOR TASK FORCE:** The Task Force is charged with following up with Jared in the Dean’s office to outline a streamlined reporting process so it aligns with the reporting structure for Title IX issues. This requires the involvement of the CFA Dean’s office (rather than the SoM Director’s office) in order to maintain the need for discretion and confidentiality.

**TIMELINE:** As soon as possible

**ITEM No. 38: Student Support—Supporting Students with Disabilities.** Faculty may not always see disabled students/disabilities that are presented to them. Students may also fear presenting their disability to faculty. We must weave in regular conversations concerning the regulation of resources on campus regarding students who are differently abled and/or struggling with mental health issues or injury.

**ACTION ITEM FOR TASK FORCE:** The Task force is charged with developing a one-page document that can be distributed to both faculty and students at the beginning of each semester regarding accommodations and the need for compassion regarding students who are differently abled. Such a sheet should provide students with resources for how they can help other students since mental health is always a concern and an issue that is neither widely addressed nor built into the curriculum. This document should also focus on performance-related injuries by creating/sharing resources for students and reconfigure the mindset for faculty/staff of approaching those who are injured with support as opposed to shame and frustration.

**TIMELINE:** Spring 2021.
Appendix 4 SOMARI’s analysis of large ensemble repertoire demographics

- SOMARI analyzed the large ensemble repertoire demographics by race, gender, and living or historical status. The compiled statistics are accessible here: https://docs.google.com/document/d/1XppmRXBJ-WmQ_qdQWfg2H0ZjwZA6xCoqL5RF8cCVQDI/edit?usp=sharing

- The raw data that was used in the creation of that document is here: https://docs.google.com/spreadsheets/d/1O2sXAdSSLWdi24rUZvWIZIri21ppGFgxlRk8GFq4f4/edit?usp=sharing
Appendix 5 Select Statistics from the League of American Orchestras

While ALAANA artists are slightly more well represented in chamber ensembles it is useful to examine the trove of data that the James Doeser and the League of American Orchestras compiled in 2016 in its report Racial/Ethnic and Diversity in the Orchestra Field; this does give us an idea of trends in underrepresented minorities finding represented in classical music organizations as performers and administrators. White and Asian musicians are predominantly represented in American orchestras; the proportion of musicians from non-white backgrounds increased from 3.4 percent of all musicians in 1980 to 14.2 percent in 2014. Anderson observes that when the data from this report is more closely examined, it is clear that the modest shifts towards diversity that we observe have been largely driven by Asian/Pacific Islander musicians.  

Brodeur also refers to this report and highlights these statistics in his article: “in 1996, Black and Latinx musicians comprised one percent; since then their ranks have increased to just four percent. The proportion of Hispanic and Latino musicians grew from 1.8 percent in 2002 to 2.5 percent in 2014; while over the same 12-year period, the proportion of black musicians languished at around 1.8 percent.” The New York Philharmonic, the oldest symphony orchestra in the United States (founded in 1842), did not have a single African American principal player in its ranks until 2014, when Anthony McGill was hired as principal clarinetist.

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32 Brodeur

33 Anderson
Underrepresentation is also a problem on the leadership and administrative side of these organizations. The league started tracking organizational staff data in 2010 and found that people of color represent only one percent of orchestra executive directors. Between 2010 and 2016, black conductors and music directors have accounted for just 2 to 6 percent of the field. Non-white staff have hovered at 14 percent since 2010, with black staff accounting for just 5 to 7 percent. For board members, there is a roughly 40-60 split among female and male members, yet non-white members comprise just under 8 percent of orchestra boards.34

34 James Doeser, *Racial/Ethnic and Gender Diversity in the Orchestra Field*, (League of American Orchestras, 2016)
Based on the League’s FY2016 Salary Survey, non-white conductors are currently more likely to be working for larger budget orchestras than for smaller budget orchestras. This finding is contrary to that produced by our identical analysis of musician data (see page 4).

Gender Diversity: Conductors and Music Directors

The gender mix of conductors appears to have remained unchanged from 2006 to 2016. Based on responses to the League’s annual Salary Survey, the ratio of male to female music directors and all other conductors has remained constant at around 10:1 and 4:1 respectively. It is notable that women conductors are twice as likely to be found in other conductor positions (20.5%) than in music director roles (9.2%).

Racial / Ethnic Diversity: Orchestra Staff

The League of American Orchestras began collecting race / ethnicity data on orchestra administrative staff in 2010. Since then, the percentage of non-white staff has hovered at around 14%, including 5-7% African American and 3-5% Hispanic / Latino employees. As staff demographics may be significantly influenced by the overall population demographics of a city or town, we identified a constant sample of 41 orchestras that had participated in the League’s OSR survey annually from 2010 to 2014. An analysis of this constant sample suggests a slight decline in the representation of African American and Latino / Hispanic staff during this time. It also demonstrates that the racial / ethnic profile of top executives (e.g., executive director, CEO, president) is overwhelmingly white. Since 2006, the percentage of top executives from African American, Latino / Hispanic, Asian / Pacific Islander, American Indian / Alaskan Native and other non-white backgrounds has fluctuated between just 1.6% and 5.2%.

The non-music director conductor positions listed in the survey are associate, assistant, resident, youth orchestra, pops, and chorus conductors.

Figure 4 Conductor race data. Racial/Ethnic and Gender Diversity in the Orchestra Field

Figure 5 Staff race data. Racial/Ethnic and Gender Diversity in the Orchestra Field
Gender Diversity: Orchestra Staff

The proportion of women on staff in orchestras has decreased slightly since the League began collecting staff diversity data in 2010: the following chart shows a slow but steady narrowing of the gap between men and women.

However, since 2010 there have been consistently – albeit only slightly – more female top executives (e.g., executive directors, CEO, president) than male, with the percentage of female top executives ranging from 50.4% to 55.1%.

Racial / Ethnic Diversity: Board Members

The League began collecting race / ethnicity data on orchestra board members in 2010. Since then, the percentage of African American, Latino / Hispanic, Asian / Pacific Islander, American Indian / Alaskan Native and other non-white board members has hovered at just under 8%, including 3-4% African American and 1-2% Hispanic / Latino representation. For comparison, a national survey by BoardSource found that the representation of non-white people on nonprofit boards across the United States had increased from 16% in 2010 to 20% in 2014.

Gender Diversity: Board Members

Orchestra boards are moving slowly but steadily toward gender parity. Currently, around 58% of orchestra board members are men, and around 42% are women.

**Figure 6** Board race data, *Racial/Ethnic and Gender Diversity in the Orchestra Field*
Appendix 6 Select Antiracist and DEIA Resources

Syllabus-Related Resources

Anti-Racism Music Resources
UNC Music Department
https://music.unc.edu/antiracism-music-resources/

British Musicians Union’s statement on diversifying syllabus
https://musiciansunion.org.uk/ABRSM-Diversify?fbclid=IwAR1sKUkdpd5wHtjsx8kP7KbTAPkPwVVVYDcaXYI9x31G6oKYQGcBhyX5gk

Brown University guide to different kinds of Diversity & Inclusion Syllabus Statements
https://www.brown.edu/sheridan/teaching-learning-resources/inclusive-teaching/statements

The University of Kansas’ guide to Creating Inclusive Syllabi
https://cte.ku.edu/creating-inclusive-syllabi

Juilliard Bias Response
https://www.juilliard.edu/news/146791/bias-response-officer-appointment

General Resources on Schools of Music and Antiracism

https://www.music.org/pdf/news/Eileen%20M.%20Hayes%20August%202020.pdf?fbclid=IwAR3FxjBfsFBEaAzHPXFNEmm-uZboAuN7n-8m_ubQGYKsxVK7zxTHDskCIDY


David Molk, “Embracing a Transformative Pedagogy: Music Departments and White Supremacy”
https://www.icareifyoulisten.com/2020/08/embracing-transformative-pedagogy-music-departments-white-supremacy/?fbclid=IwAR2YOI8Dpy9twxBJvD8GPcpmwUMw7JdB_Dz1ef_DrYTMNF8bAE-cfxPIHQo

David Molk, “Teaching Inequality: Consequences of Traditional Music Theory Pedagogy”
William Robin, “What Controversial Changes at Harvard Mean for Music in the University”


Sound Expertise (podcast)
https://soundexpertise.org

Music Schools and White Supremacy with Loren Kajikawa

The Journal of Music History Pedagogy (2011-present; two issues per year).

See especially:
- Vol. 10, no. 1, a special issue on decolonization.


Repertoire, Bibliography, Etc.

Trilloquy (podcast)
https://www.trilloquy.org

INCLUSIVE EARLY MUSIC
https://inclusiveearlymusic.org/

The Institute for Composer Diversity
https://www.composerdiversity.com

Women’s Philharmonic Advocacy
https://wophil.org/
Music by Black Composers
https://www.musicbyblackcomposers.org

String Repertoire by Black & Indigenous Musicians of Color, compiled by Gabriela Díaz
https://www.gabrieladiazviolin.com/bimoc?fbclid=IwAR28A1JZynO01laowvpj52tbR5nC5QZ5coU7-bu9_DIBGwkanqZbXKSrxCl8

Virtual Library of String Quartets by Latin American Composers, compiled by Cuarteto Latinoamericano

Sphinx Catalog of Latin-American Cello Works
https://www.sphinxmusic.org/the-sphinx-catalog-of-latin-american-cello-works/

African Diaspora Music Project (database of artsongs, project will include other repertoire in the future) https://africandiasporamusicroject.org/omeka-data-tables/items/explore

Music Theory

Analytical Approaches to World Music (Journal):
https://www.aawmjournal.com/

Anti-Racist Music Theory Examples Spreadsheet:
https://docs.google.com/spreadsheets/d/1CMnSjvraO1Ho68XUrPmegBhVmd0pSaQkj17T7MPA6w/edit#gid=0

Megan Lavengood: “Journal of Schenkerian Studies Proving the Point”
https://t.co/lR0y5bAgvm?amp=1

Philip Ewell, “Music Theory’s White Racial Frame.”
https://musictheoryswhiteracialframe.wordpress.com/

Philip Ewell, “Music Theory and the White Racial Frame”

Project Spectrum: A graduate student-led coalition committed to increasing equity, inclusion, and accessibility in music theory, musicology, and ethnomusicology
https://projectspectrummusic.com/
Society for Music Theory, Analysis of World Music Interest Group: https://societymusictheory.org/interest-groups/world_music

Society for Music Theory, Committee on Race and Ethnicity: https://societymusictheory.org/administration/committees/standing/diversity