

NBMC/NASPAAM: Celebrating 50 Years (1972-2022)

Featured Sessions

Welcome & Greeting ~ *Dr. Marsha Kindall-Smith, NASPAAM President*

Brief History of NBMC/NASPAAM ~ *Dr. Ted McDaniel*

Meaning, Music, and Social Justice in Our Anthems: “Lift Ev’ry Voice and Sing,” “We Shall Overcome,” “To Be Young, Gifted and Black,” and “Say It Loud (I’m Black and I’m Proud)” ~ *Dr. Shana L. Redmond*

Keynote Speaker ~ *Dr. Mackie Spradley, NAfME President*

The Quilt Speaks ~ *Dr. Rene Boyer*

Black Music Matters: Curricular, Research and Activist Leadership Inroads at the University of Michigan
~ *Dr. Ed Sarath, Dr. Michael Nickens, Kayleigh Wilder*

Rap/Hiphop Music and Culture in the Music Curriculum ~ *Dr. Cheryl Keyes*

Tribute to T.J. Anderson “Chamber Concerto (Remembrances) 1988” *Timothy Weiss and the Oberlin Conservatory Contemporary Music Ensemble*

Reflections on the 50-Year History of NBMC/NASPAAM (1972-2022) ~ *NASPAAM Board of Directors*

Closing Remarks ~ *Dr. Marsha Kindall-Smith, NASPAAM President*

NBMC/NASPAAM Brief History

More than two hundred Black musicians who attended the 1972 biennial convention of the Music Educators National Conference (MENC) in Atlanta, GA convened an impromptu, offsite protest meeting in direct response to the dearth of Black music and Black musicians represented on the program and the near exclusion of Black musicians on the Jazz Night program. The unprecedented and impactful meeting was held on the campus of Morehouse College on the last day of the five-day convention, March 11, 1972. It was chaired by T. J. Anderson, who was elected the first National Chairman (later President); Eddie Meadows was elected Vice President and Warrick Carter was elected Treasurer and became the Executive Secretary. This initial meeting, while in protest of MENC's practice of marginalizing Black presence with its convention programming, nevertheless, generated an excitement, passion, and fervor to establish an organization that would ensure the inclusion of Black clinicians and conductors, Black performance groups, and the music of African Americans at national and regional conventions of MENC. This historic meeting inspired all in attendance and laid the groundwork for a new and bold organization whose primary mission was to promote, preserve and advance the tradition of African American music and to serve as a voice for the concerns and interests of African American music educators. The name of the new organization became the National Black Music Caucus (NBMC). After 25 years, the name was changed to the National Association for the Study of African American Music (NASPAAM) but the mission remained the same.

As the membership, infrastructure, and strength of NBMC and NASPAAM grew, the organization began a practice of sponsoring its own biennial national conferences that not only expanded the footprint of the organization significantly but increased its influence and impact. NBMC and NASPAAM National Professional Conferences were held in Atlanta GA, Charlotte NC, Nashville TN, Philadelphia PA, Washington DC, Birmingham AL, Chicago IL, Jackson MS, and Houston TX. The national conferences brought together leading scholars, conductors, composers, performers, clinicians, researchers, music educators and ensembles representing the rich tradition of African American music. The NBMC Symposia were held in Bloomington IN and Chesapeake VA. Two NASPAAM Think Tanks were held in Philadelphia and Atlanta. Additionally, the organization published a newsletter, *Con Brio*, and a journal, *Talking Drum*.

The NBMC/NASPAAM story is an inspiring one defined by purpose, tenacity, and triumph. It is a narrative of committed, dedicated officers and board members who worked tirelessly toward a singular mission that they themselves defined—to promote, preserve, and advance the rich tradition and legacy of African American music throughout the world through education. The accomplishments are even more remarkable when one realizes that NBMC/NASPAAM, in addition to the conferences, think tanks, and symposia, also provided professional development opportunities for music educators and music students across the nation, with no staff, no office space, a volunteer board of directors, and non-salaried officers, or in the words of former President Carlesta Henderson, “no money, no thought of personal gain, but only a mission...”

NBMC/NASPAAM (1972-2022) welcomes you to its 50th Anniversary Celebration!!!!

NBMC/NASPAAM Mission Statement & Goals

The National Black Music Caucus is an organization whose purpose is to further the development and dissemination of African American Music through advocacy, education and performance. The organization is committed to providing leadership and motivation for music educators, musicians and others interested in fostering the inclusion of African and African American music in education and in society. This organization serves its membership and others by increasing awareness of black music and its contribution to the Arts.

Our goals are:

- To Promote, preserve and advance the tradition of African American music throughout the world.
- To serve as an advocate for African American music education throughout the United States.
- To ensure the inclusion of African American music from preschool through the University level.
- To foster recognition of the importance, significance and contribution of African American Music to American culture.
- To generate support for the development of quality music education programs and the music potential of black youth.
- To continue the development of African American music educators, performers and audiences of music.
- To voice concerns of Black music educators throughout the United States.

NBMC/NASPAAM COUNCIL of PRESIDENTS

Thomas Jefferson Anderson	1972 – 1974
Eddie Meadows	1974 -- 1978
Michael Gordon	1978 -- 1981
Yvonne Cheek	1981 -- 1984
Carlesta Henderson-Spearman	1984 -- 1986
Alexandria Holloway	1986 -- 1988
Ted McDaniel	1988 -- 1990
Hortense Kerr	1990 -- 1992
George Allen	1992 -- 1994
Rene Boyer	1994 -- 1996
Effie Gardner	1996 -- 1998
Gwendolyn J. Carroll	1998 -- 2000
Frederick Taylor	2000 -- 2002
Orville Wright	2002 -- 2004
Frank Suggs	2004 -- 2006
Elizabeth Eccles	2006 -- 2008
Mark Phillips	2008 -- 2010
Ina Allen	2010 -- 2012
Jesse McCarroll	2012 – 2014
Marsha Kindall-Smith	2014 – Present

Session Descriptions

Brief History of NBMC/NASPAAM

The Brief History includes the following: a narrative that explains the protest meeting that arose because of issues with the programming at the 1972 MENC Convention in Atlanta that resulted in the birth of the NBMC, its growth and development, major activities, and accomplishments; Mission Statement and Goals; and a listing of the Council of Presidents.

Dr. Ted McDaniel

Meaning, Music, and Social Justice in Our Anthems: “Lift Ev’ry Voice and Sing,” “We Shall Overcome,” “To Be Young, Gifted and Black,” and “Say It Loud (I’m Black and I’m Proud)”

Reminiscing on his relationship with Paul Robeson, self-described Robeson "disciple" Harry Belafonte quoted his mentor's lasting advice: "Get them to sing your songs and they'll want to know who you are." With this instruction, Belafonte went on to a significant career combining music and social change. He followed in Robeson's footsteps as well as those of many others--those musician-strategists who created anthems from stray notes and made new publics from atomized people. In this brief presentation, Shana Redmond will chart a portion of this genealogy through a look at four songs that changed the course of the twentieth century. Rather than a deep reading of each, she will show their interrelation and the large form structures, both musical and political, that they helped to create and sustain.

Shana L. Redmond

Keynote Speech

Dr. Mackie Spradley

The Quilt Speaks

The Quilt Speaks is designed to give elementary and middle school general music students, an opportunity to delve into a fascinating world of historical subterfuge, secrecy, desperation, and thoughtful hope. In this workshop we invite you to journey with us as history unfolds itself and reveals the importance of a spiritual and a seemingly simple quilt square. Teachers will be guided through steps needed to engage students in singing and accompanying themselves on Orff instruments as they learn the languages of spirituals and quilt squares from a turbulent time in American history.

Dr. René Boyer

Black Music Matters: Curricular, Research and Activist Leadership Inroads at the University of Michigan

Professor Ed Sarath is joined by U-M alumni Kaleigh Wilder (freelance musician and activist) and Michael Nickens (Prof of Music at George Mason University) to reflect on promising innovations at Michigan which may signal important pathways for the field at large. Most recent of these are a DMA in Jazz and Contemporary Improvisation, a course called Black Music Matters that is offered for undergraduate and graduate credit, and which is accompanied by a book of that title by Sarath. A rich legacy of precursors to this work in which African American creative, pedagogical, aesthetic and spiritual influences have been prominent include the Music School of the Future graduate seminar, Creative Arts Orchestra, and Integral Basic Musicianship course sequence, among the very first instances nationally (established in 1993) where music majors (including classical performance majors and music education students) could fulfill a significant portion of their core curricular requirements through a jazz-based approach to music theory and aural skills.

The panelists will reflect on how their experiences with these innovations have both empowered them during their time at U_M and also impact current work.

Ed Sarath

Rap/Hiphop Music and Culture in the Music Curriculum

Hip-Hop is the fastest growing youth arts movement in the latter 20th century. It consists of four elements—MCing/rapping, deejaying, graffiti/mural art, and breakdancing. Of the four, the first two elements have proven to be a platform by which Black youth express their everyday realities via beats and rhymes. As hip-hop evolves well into the 21st century, this Black art form also continues to (re)shape the cultural and musical landscape of youth culture around the globe. This presentation explores the efficacy of hip-hop music in contemporary culture and its pedagogical importance in music education.

Cheryl L. Keyes, PHD

Special Tribute to T.J. Anderson

Composer and a Founder and 1st President of the National Black Music Caucus (NBMC), later NASPAAM (National Association for the Study and Performance of African American Music. Includes a taped lecture and performance of a T. J. Anderson composition, with brief Q&A with T. J. Anderson.

Dr. T.J. Anderson

Reflections on the 50-Year History of NBMC/NASPAAM (1972-2022)

A video based on a new program called Vidday that allows current and past officers and board members to introduce themselves and offer a personalized one to two-minute reflection about NBMC/NASPAAM during the past 50 years.

Board of Directors

Speakers



Dr. Marsha Kindall-Smith, President of NASPAAM since 2014

Dr. Marsha Kindall-Smith, President-Elect of NASPAAM in 2013 and President since 2014, is a pianist who recently performed works by Samuel Coleridge-Taylor, Scarlatti, Chopin, John Wesley Work III, and a mezzo-soprano whose specialty is spirituals. After more than two decades as a general music and choral teacher or administrator in OH and MA schools, primarily in Wellesley, with the Orff approach, multi-ethnic music, masterworks, and a keyboard lab, she received a Lowell Mason Award for excellence from the Massachusetts affiliate of the Music Educators National Conference (now NAFME). She retired from the University of Wisconsin-Milwaukee as Co-Chair of Music Education where she established a partnership with urban music

teachers that included presentations at conferences, created a mentoring course for music teachers, established an early childhood course, and received a Distinguished Undergraduate Teaching Award. Her national/international conference sessions and journal articles, influenced by her instruction, range from teaching the production/perception/reflection of music, music teacher education for urban schools, and social justice in music education courses. Her most cited articles appear in *Music Educators Journal*, *Journal of Music Teacher Education*, and *International Journal of Music Education*. She earned a MA from The Ohio State University, a EdD from Boston University, and a BM from Oberlin College, plus the 2009-2010 Distinguished Alumni Award in Music Education and a brick in her honor on the Walk of Fame at NAFME headquarters.



Dr. Ted McDaniel

is Professor Emeritus at The Ohio State University since his retirement in 2015 after 35 years as Professor of African American Music and Director of Jazz Studies, a joint professorship in the School of Music and Department of African American & African Studies, where he served as Chair for eight years. His campus activism and leadership contributed to the approval and attainment of the PhD for AAAS and the hiring of diverse faculty and program expansion in Music and AAAS. His scholarly and creative writings are mostly on jazz and black music, and he has been invited to lecture throughout the US and to present in Africa, Europe, and China. As Director of the OSU Jazz Ensemble, they performed in the US and on five international tours, including a U.S. State Department-sponsored tour of China in 2014. His numerous music arrangements are primarily for jazz bands, R&B bands, and marching bands, and his music has been performed on stages ranging from the Rose Bowl and Sugar Bowl to the

Apollo Theater and jazz clubs. Prior to Ohio State, he taught at North Carolina A&T State University as Music Department Chair and was Director of Bands at Morehouse College. A native of Memphis, TN, he received his BA from Morehouse College, and the MA and PhD in Music Education from the University of Iowa. He is a Founder, Past President, and Past Executive Secretary of NBMC/NASPAAM, where he served as the first National Conference Chair for 10 years and was Co-Chair of the NASPAAM Think Tank II on the Status of African American Music in US Colleges and Universities in 2017. He is a co-author of the article just published in the *JHRME* entitled *The Radical Origins and Mission of the National Black Music Caucus: The First Twenty-Five Years—1972-1997*.

He chairs the NBMC/NASPAAM 50th Anniversary Celebration Committee.



T. J. Anderson

T.J. Anderson is one of the leading composers of his generation. He was born August 17, 1928 in Coatesville, Pennsylvania and received degrees from West Virginia State College, Penn State University, and a Ph.D in Composition from the University of Iowa. He also holds several honorary degrees. After serving as Chairman of the Department of Music at Tufts University for eight years, Thomas Jefferson Anderson became Austin Fletcher Professor of Music and in 1990 became Austin Fletcher Professor of Music Emeritus. He now lives in Atlanta, Georgia where he devotes full time to writing music.

He studied composition with George Ceiga, Philip Bezanson, Richard Hervig, and Darius Milhaud. Anderson is well known for his orchestration of Scott Joplin's opera, *Treemonisha* which premiered in Atlanta in 1972. His first opera, *Soldier Boy*, *Soldier* based on a libretto by Leon Forrest, was commissioned by Indiana University. The

opera, *Walker* was commissioned by the Boston Athenaeum with a libretto by Derek Walcott and *Slip Knot*, commissioned by the School of Music, Northwestern University is based on a historical paper by T.H. Breen with libretto by Yusef Komunyakaa. Mark DeVoto, in program notes for a concert of T.J. Anderson's music honoring the 100th year of Tufts University's Department of Music, says: "T.J. Anderson, as all the world knows him, has spent a long and distinguished career composing music reflecting a global awareness of human experience in the twentieth century, synthesizing Eastern and Western classical traditions with the Black experience in America. His works reveal inspiration from a variety of classical styles ranging from Purcell to Alban Berg, and techniques and forms ranging from the serially rigorous to the freely improvisatory, all arrayed in a stylistic panorama that is wholly "his own". Elliott Schwartz states, "Many African-American composers of "classical" music are confronted by a unique set of experiences — influences from two worlds, so to speak. Thomas Jefferson Anderson has successfully balanced both; his music speaks to, and draws from, the heritage of European Art Music and the culture of Black America." (Elliott Schwartz and Barney Childs, ed: *Contemporary Composers on Contemporary Music*, 1998) "T.J. Anderson has characterized his role as a composer as that of a musical anthropologist, that is a documentor, interpreter, and re-creator of culture" (Greg A. Steinke: *International Dictionary of Black Composers*, 1999)

T.J. Anderson takes pride in collaborations with his distinguished friends Leon Forrest, writer and Richard Hunt, sculptor. A number of his works have been premiered in the artist's studio. As a lecturer, consultant, and visiting composer, he has appeared in institutions in the United States, Brazil, Germany, France, and Switzerland. He has been a fellow at the MacDowell Colony, Yaddo, Virginia Center for the Arts, the Djerassi Foundation, the National Humanities Center (their first composer), and a scholar-in-residence at the Rockefeller Center for the Creative Arts, Bellagio, Italy. Anderson was singularly honored when Bruce Alfred Thompson devoted his Ph.D. dissertation at Indiana University to an analysis of his works. Other honors include an honorary membership in Phi Beta Kappa, a fellowship from the John Simon Guggenheim Foundation, and a Rockefeller Center Foundation grant, Composer-in-Residence Program (with the Atlanta Symphony Orchestra, Robert Shaw, Conductor). At his 60th birthday celebration at Harvard University, letters from Robert Shaw and Sir Michael Tippett were read. In March, 1997, he was honored as a founder and first president of the National Black Music Caucus with concert of his music. He was elected to the American Academy of Arts and Letters, May 18, 2005.



Dr. Mackie V. Spradley

Dr. Mackie V. Spradley is the President of the National Association for Music Education and serves as the Director of Curriculum Programs at the Texas Education Agency in Austin, TX. She received the B.M. in Voice from UNT and M.A. in Vocal Pedagogy from Texas Woman's University, Denton. She received her Ph.D. in Curriculum and Instruction with an emphasis in Anthropology from UNT. Spradley has published in academic journals and books, such as the National Forum of Multicultural Issues Journal, Texas Music Educators Conference Connections, and a book chapter in Educational Leadership and Music. She is a national speaker on music education, culturally responsive pedagogy, and critical theory.

As a presenter, Mackie has shared her expertise throughout the United States and abroad. She has presented at various state, national and international conferences including, Texas Music Educators Association, Colorado Music Educators Association, the Society for Music Teachers Education, National Association for Music Education (formerly MENC), Texas Choral Directors Association, the National Association for Multicultural Education Texas Conference, and the Gospel Music Workshop of America, Inc. Mackie is a published author with research interests in music teacher effectiveness, critical discourse, culturally responsive teaching, and critical theory. Mackie continues to focus her work and efforts on issues related to equity in music education.



Dr. Shana L. Redmond, PhD

Shana L. Redmond (she | her) is a scholar and author of *Anthem: Social Movements and the Sound of Solidarity in the African Diaspora* (NYU Press, 2014) and *Everything Man: The Form and Function of Paul Robeson* (Duke UP, 2020), which received multiple awards including a 2021 American Book Award from the Before Columbus Foundation. In addition to articles for NPR and the BBC, Redmond contributed the critical liner essay for the vinyl soundtrack release for Jordan Peele's film *Us* (Waxwork Records, 2019) and the notes to accompany the forthcoming release of twelve string quartets by Wadada Leo Smith. She is Professor of English and Comparative Literature and the Center for the Study of Ethnicity & Race at Columbia University and President-Elect of the American Studies Association.



Dr. Cheryl L. Keyes, PhD

Cheryl Keyes is the Chair of the Department of African American Studies and a Professor of Ethnomusicology and Global Jazz Studies at the University of California at Los Angeles (UCLA). She is the author of *Rap Music and Street Consciousness*, which received a CHOICE award for outstanding academic book titles. She has written extensively on hip-hop/rap and African American music and her work has appeared in several leading journals. Additionally, Professor Keyes is a member of the Executive Committee for the *Smithsonian Anthology of Hip-Hop and Rap*, a nine CD set of 129 tracks along with a 300-page book, which was recently released in August 2021. Beyond her scholarly works, Professor Keyes is a musician-composer-arranger, who has performed with the All-Girl All-Star Invitational Band under the direction of the legendary jazz flugelhornist Clark Terry, and a featured artist-composer on *The Other Side of Eddie Bo* with New Orleans rhythm and blues icon Eddie Bo. She has recorded

with jazz clarinetist-educator Alvin Batiste in which Keyes performed keyboards on Batiste's debut album, *Musique D'Afrique Nouvelle Orleans*. Keyes has advanced into other areas including producing, writing, and directing a documentary (short) called *Beyond Central Avenue: Contemporary Female Jazz Instrumentalists of Los Angeles*, and as a musical director for such productions as "Lady Jazz: Blues in the Summertime," a part of the summer concert series for the John Anson Ford Amphitheatre. Her debut recording, *Let Me Take You There*, garnered an NAACP Image Award in the category of Outstanding World Music Album. Under leadership, Dr. Keyes recently served as the chair of the Program Committee for the 2021 Society for Ethnomusicology (SEM) 66th Annual Meeting, a former member of the SEM Board of Directors, and the first African American and woman to serve as the president for the International Association for the Study of Popular Music (IASPM-US), just to name a few. For more information, please refer to <https://schoolofmusic.ucla.edu/people/cheryl-l-keyes/>



Dr. Ed Sarath

Ed Sarath is Professor of Jazz and Contemporary Improvisation at the University of Michigan and also director of the U-M Program in Creativity and Consciousness Studies. He is flugelhornist, composer, recording artist, author and change visionary. He founded and serves as president of the International Society for Improvised Music (www.isimprov.org) and has recently launched the Alliance for the Transformation of Musical Academe

(ATMA). His books *Black Music Matters: Jazz and the Transformation of Music Studies* (Rowman and Littlefield, 2018) and *Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society* (SUNY/Albany, 2013), are the first to apply principles of Integral Theory to music. He designed the [BFA in Jazz and Contemplative Studies](#), the first degree program at a mainstream academic institution to include a significant meditation and consciousness studies component. Among his recordings is *New Beginnings*, featuring the London Jazz Orchestra performing his large ensemble compositions and flugelhorn work. Upcoming performances in South Africa and Brazil of his five movement work for Symphony Orchestra, Choir and Jazz Soloists, *His Day is Done* (Maya Angelou's poem dedicated to Nelson Mandela).



Dr. Rene Boyer

Dr. Rene Boyer is a Professor Emerita of Music Education at the University of Cincinnati's College Conservatory of Music, is known nationally and internationally for her work in multicultural and urban music education.

She is co-author of "Share the Music," "Spotlight on Music," and "Music Studio", three K-8 basal textbook curriculum programs published by Macmillan McGraw-Hill. Other publications include "Music Fundamentals, Methods and Materials for the Elementary Classroom Teacher," published by Pearson; and Songs and Rhythms of a Nation, "Expressions of Freedom: An Anthology of African American Spirituals" in three volumes, and "Walking in the Light of Freedom," also in three volumes, "The Ballad of the Underground Railroad," and "United We Stand," published by Hal Leonard. Her latest publication is "Out of the Mouths of Babes: Songs and Poems About Me." Published in 2016, this fun-filled book of song and poem was published by Archway Publishing, and Sigame, which was published in 2019 by 'Beatin' Path Publications. Her latest publication, *The Quilt Speaks*, published by 'Beatin' Path Publications, will be available in January, 2022.

Rene received her B.M. and M.M. from Southern Illinois University in Edwardsville Illinois and her Doctorate from Washington University in St. Louis, Missouri. She possesses all Levels of Orff Certification as well as Kodaly Certification from Hungary.

In addition to the numerous workshops and teacher in-services Rene presents, she serves as the Urban Music Consultant for Peripole Bergeraut and the National Music Consultant for Benchmark Publishing.

Rene has received many awards for her contributions to music education but her most coveted awards have come from her travels throughout the United States and abroad where she has been privileged to work with both children and teachers for the betterment of music in our schools.

In 2019, Rene was awarded the Lifetime Achievement Award for her contributions to the American Schulwerk Association.



Kaleigh Wilder

Kaleigh Wilder is an improviser and sound sculptor. Speaking through the baritone saxophone, her music is born of her embodied experiences of joy, spirituality, even childhood trauma, and the unique experience of being biracial—not white or black, but both. This duality can also be seen in her training. She is a trained classical musician but one who also studied jazz, free improvisation, and even went so far as West Africa to study Ghanaian music and dance. It is hard to place her music into a cut-and-dried genre, so Kaleigh likes to play from what she knows in her body—what her hands, ears, and inner child remember. Using timbral extremes that shift between raw and polished, abrasive and sensitive, discomfort and catharsis, Kaleigh channels her lived experiences into sound to communicate viscerally. She hopes to amplify in the listener their own understanding of music and Self. Kaleigh leads a baritone saxophone and drum duo with Everett Reid that play her original compositions and free improvisations. Their process involves deeply engaged listening, discussion, and ample free play in order to create their sound. She is also a member of [Gnostikos](#).

Kaleigh has played with notable musicians Marion Hayden, Ingrid Jensen, Ellen Rowe, Allison Miller and performed throughout the United States, Central Europe, Costa Rica and Ghana. She holds a Masters in Improvisation and a Graduate Certificate in World Performance Studies from the University of Michigan and a Bachelors in Music Performance with a minor in German from Ball State University.



Dr. Michael W. Nickens, DMA

Dr. Michael W. Nickens (a.k.a. Doc Nix) is most recognizable as the leader of the “Green Machine”, which the NCAA named the #1 pep band in college basketball in 2015, and was commended by the Senate and House of Delegates of the Commonwealth of Virginia. In addition, Dr. Nickens launched Mason’s fife and drum corps and WGI world-champion drumline, and oversees Mason’s WGI world-champion winterguard. This collection of performing units, known as the “Green Machine Ensembles”, are internationally known for their thrilling, high-energy performances at university ceremonies and basketball games, professional sports events including the 2019 World Series and the 2018 MLB All-Star Weekend, alongside 4-time Grammy winner Lady A, with GRiZ, community events (Celebrate Fairfax, and the Nike Womens’ Half Marathon), and marching competitions, as well as their popular internet videos with over 120 million views collectively.

In 2017, Dr. Nickens was the inaugural recipient of GMU’s presidential medal, the Earle C. Williams Medal for Excellence in Social Impact. Dr. Nickens was also named the 2016 Faculty Member of the Year by GMU’s Alumni Association. He served as a Faculty Representative to Mason’s Board of Visitors, Chair of the Faculty of the College of Visual and Performing Arts (CVPA), Chair of the CVPA Diversity Committee, and as a member of the School of Music’s Graduate, Curriculum, and Recruitment and Scholarship committees.

Having joined the faculty of Mason’s School of Music in fall 2006, he has taught courses in sight-singing/ear training, popular music, improvisation, brass methods, applied tuba and euphonium, composition, chamber music, and jazz, as well as instructional and artistic collaborations with Mason’s School of Dance. He has been director of Mason’s Brass ensemble, and co-director of Mason’s Symphonic Band and the Mason Modern Music Ensemble (M3E). Additionally, Dr. Nickens co-leads Mason’s interdisciplinary “Activist-Artist” course module. Furthermore, he co-founded the Colonial Athletic Association’s intercollegiate pep band showcase.

Dr. Nickens’s compositions have received world premieres by Carol Jantsch, The US Army Blues, and the George Mason University Wind Symphony, as well as performances and recordings by Andrew Hitz, Matthew Murchison, and ensembles at The University of Michigan, The University of Wisconsin, The University of Georgia, The University of Maryland, Curtis Institute of Music, and Yale University.

As a performer, Dr. Nickens’s ensemble, “this little abomination of ours (t.l.a.o.o.)” was featured in the Wolf Trap National Park For the Performing Arts 2020 Park Pop Up series. He has appeared as a featured guest soloist with The US Army Blues, and has been a substitute member of the National Symphony Orchestra accompanying Hip-Hop legend Nas on the concert version of “Illmatic.”

During summers, he has taught tuba and euphonium, conducting, jazz performance, composition, improvisation, chamber music, large ensemble performance, and theory at the Performing Arts Institute at Wyoming Seminary in Kingston, Pennsylvania, the Music, Art, and Theatre (MAT) Camp in Evanston, Wyoming, and the Northern Arizona University Music Camp in Flagstaff, Arizona, and at Mason’s Community Arts Academy. He has also coached the professional marching ensemble, “Mix It Up”, at Busch Gardens in Williamsburg, Virginia.

Dr. Nickens completed his academic degrees from the Manhattan School of Music, Yale University, the University of Michigan. With his degree conferred in 2006, Dr. Nickens is among the first African Americans to earn a doctorate in tuba performance.

Highlighted Musical Selections

[“Lift Every Voice and Sing” J.W. Johnson/J.R. Johnson by HBCU Intercollegiate Choir](#)

[Denyce Graves Honors Her Music Teacher](#)

[Kathleen Battle “Over My Head, I Hear Music in the Air”](#)

[Miles Davis—So What: “Kind of Blue” 50th Anniversary](#)

[DJ Jazzy Jeff & The Fresh Prince “Parents Just Don’t Understand”](#)

[Inner City Youth Orchestra of LA performing “The Big Country Theme”](#)

[“Chamber Concerto \(Remembrances\) 1988” -----T. J. Anderson
Timothy Weiss and the Oberlin Conservatory Contemporary Music Ensemble](#)

[Three Young Kings—“Lift Every Voice and Sing”](#)

[Jackson State University Marching Band – “Halftime”](#)

[Kirk Franklin—“Lift Every Voice and Sing”](#)



Past Presidents and Executive Secretaries c.1992

(L to R: Dr. Warrick Carter, Dr. Hortense Kerr, Dr. George Allen, Dr. Alexandria Holloway, Dr. Ted McDaniel, Dr. Willis Patterson and Dr. Carlesta Henderson)

NASPAAM Board of Directors, 2022 50th Anniversary

Dr. Marsha Kindall-Smith, FL
*20th President 2014 – 2022
Past President Elect*

Dr. William T. McDaniel, OH
*A Founder; 7th President
Chair, 50th Anniversary Celebration Com
Co-Chair, Think Tank 2
Past Conference Chair for 10 Years
Past Executive Secretary*

Elizabeth Eccles, VA
*Co-Chair, Media
16th President
Past Financial Secretary*

Gwendolyn J. Carroll, FL
*Secretary
Parliamentarian
12th President
Chair, Think Tank 1*

Dr. Frederick J. Taylor, GA
*13th President
Past Executive Secretary*

Frank Suggs, TN
*15th President
Past Editor, Con Brio*

Dr. George E. Allen, PA
*9th President
Parliamentarian*

Dr. Mark W. Phillips, TX
*Chair, Media
17th President
Chair, Advisory*

Dr. Martha Cistrunk-Brown, CA
*Treasurer
Member, 50th Anniversary Celebration Com
Past Editor, Con Brio*

Dr. T. Marshall Jones, GA
*Chair, Membership
Past Membership Chair Southern Region*

Dr. Jemmie Peevy Hawkins, AL
*Member, 50th Anniversary Celebration Com
Past Chair, Collegiate*

Dr. Rosita M. Sands, IL
*Co-Chair, Think Tank 2
Past Editor, Con Brio*

William E. Brackeen, OK
Financial Secretary



Dr. Alvin E. Amos
*Co-Chair, Media - Photography
Past Chair, Membership*



IN MEMORIAM

NBMC/NASPAAM Board of Directors

Missed but not forgotten—May Each Rest in Peace

Reginald Buckner

Warrick Carter

Bette Cox

Brazeal Dennard

Thomas Delaine

Luvenia George

Michael Gordon

Carlesta Henderson

Charles Hicks

Willie Horne

Jimmie James

Hortense Kerr

Jesse McCarroll

Sarah Phillips

C. Lawler Rogers

Sharlotte Rutledge

Georgia Ryder

Camille Taylor

Harold Tinsley

Orville Wright



National Association
for the Study and Performance of
African American Music

Membership Application

1. New Membership

Renewal

Membership Number _____

2. Please print or type NAME and HOME address below:

Name _____

Street _____

City _____ State _____ Zip _____

Phone _____ Fax _____

Country (outside U.S. only) _____

Email _____

3. Indicate Primary WORK address below:

School or Business _____

Street _____

City _____ State _____ Zip _____

Phone _____ Fax _____

Country (outside U.S. only) _____

Email _____

4. Communication Preference

Mail: Home Work

Email: Home Work

5. Membership Categories (check one)

Active \$ 50**

Corporate/Institutional/Organization \$120

Retired \$ 35

Undergraduate \$ 10

Life \$500

**All memberships expire on the last day of the calendar year - December 31.*

***Members may select a two-year option for \$95.*

TOTAL MEMBERSHIP \$ _____

Signature _____ Date _____

MAIL:

Return form with payment to:

T. Marshall Jones, Membership Chairperson

2305 Pendleton Street

Albany, GA 31721

Phone: 229-888-6237

Please do not send cash.

Make checks payable to: NASPAAM

INTEREST (Check all that apply)

Preschool

Elementary

Junior/Middle School

Senior High School

College/University

Private/Studio

Professional Performer

Theory/Composition

R & B/Pop/Rock

Jazz

Band

Choir

Orchestra

Keyboard/piano

Musicology

Music Business

Media Arts

Spirituals

Hip -Hop

Technology

Guitar

General Music

Research

Teacher Education

Administration

Ethnomusicology

Music Enthusiast

Church Music

Gospel

Community Groups

Notes of Congratulations

Congratulations on NASPAAM 50th Anniversary! The anniversary celebration is a wonderful observance to commemorate, and I thank you for inviting SEM membership to attend the NASPAAM 50th Anniversary Celebration!

We look forward to joining you at they auspicious time!

Tomie Hahn, President, The Society for Ethnomusicology

On behalf of the Alliance for the Transformation of Musical Academe, I could not be more delighted to congratulate the National Association for the Study and Performance of African American Music on their 50th anniversary! Although ATMA was formed just a few years ago, I have long regarded NASPAAM a tremendous inspiration and look forward to many years of collaboration between the two organizations.

Ed Sarath, ATMA Founder

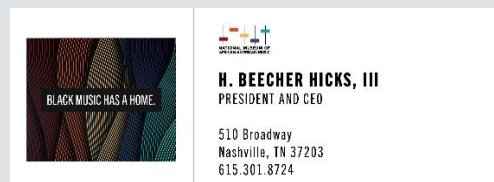
I'd like to offer my congratulations to the National Association for the Study and Performance of African American Music on its 50th Anniversary. Thank you for planting the seed from which so many of our organizations have flourished. We honor NASPAAM for its work and for the role it has and continues to play in the history of African American music.

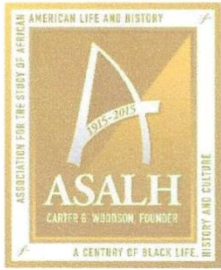
Dr. Dwandalyn R. Reece, Associate Director for Curatorial Affairs, Former Curator of Music and the Performing Arts, Smithsonian National Museum of African American History and Culture

Thank you for the congratulations on the completion of NMAAM. I have often referred to my visit to the Think Tank in 2014 as a pivotal moment for the completion of our museum. The visit with your group was inspirational and helped me to better understand the significant place that a museum like ours could play in the intellectual music community. I thank you for that.

The work of NASPAAM is important and you should be proud of a legacy that has been built over the last 50 years. I hope that you will consider NMAAM to be partners. We want to do all that we can to help advance your work. In fact, I hope that you will consider holding a meeting soon in Nashville. It would be our pleasure to be the meeting site for you and to be your hosts.

H. Beecher Hicks, III, President & CEO, National Museum of African American Music





Manasota ASALH, Inc.

P. O. Box 2356
Sarasota, FL 34230
www.asalh-manasotafl.org

March 11, 2022

Dr. Marsha Kindall-Smith
President,
National Association for the Study and Performance
of African American Music (NASPAAM)

Dear Marsha,

Let me begin with a hearty congratulations to you, as the President of NASPAAM, to the Board of Directors and to the entire membership, on the celebration of 50 years of outstanding achievement and contribution to the field of African American Music. As President of the Manasota Branch of the Association for the Study of African American Life and History, (ASALH), the Branch to which you have been a stalwart member for many years, it gives me a particular thrill to congratulate one of our own.

The Missions of ASALH and NASPAAM are similar, as you know. NASPAAM's dedication to promoting, performing and preserving all facets of African-American music aligns quite well with our Mission to promote, research, preserve, interpret and disseminate information about Black life, history and culture to the global community. Fulfillment of our respective Missions strengthens our community and enhances culture and understanding throughout the world.

The story of the protest and walk-out that led to the creation of NASPAAM in 1972, is indeed an example of "Good Trouble." It's an age-old story of our people's demand for respect and recognition and your Fifty-year anniversary is a testament to what can be accomplished with talent, determination and the willingness to embrace "Good Trouble." John Lewis would be proud!

Thank you also for including ASALH in your invitation. Many of our members have registered and we look forward to learning and enjoying the wonderful programs offered during this special occasion.

Congratulations again, Marsha.

David G. Wilkins, President
Manasota ASALH

Manasota ASALH, Inc. is a 501c3 non-profit. All contributions are tax deductible.



Dear Friends,

It is a great pleasure for me to recognize and congratulate the National Association for the Study and Performance of African American Music on its 50th Anniversary Celebration.

Your history is rich and full of stories of struggles and triumphs. For five decades, you have demonstrated great courage, determination, and unwavering faith in advocating for the study and performance of African American music. You have been the voice crying out for justice, standing up for fairness, and fighting for every opportunity to elevate this work. Thank you for paving the way for so many music educators, researchers, composers, performing artists, and other music careers. Your time, commitment, and effort to forge an inclusive, diverse, and equitable profession projects a North Star for all of us. We celebrate you because you represent the best of us.

It is my personal hope that the National Association for the Study and Performance of African American Music and the National Association for Music Education will seek more and more opportunities to bind the intersections of our shared history.

To the Board and members of NASPAAM-Congratulations!

Sincerely,

Mackie Spradley, Ph.D.
President-National Association for Music Education