ABSTRACTS AND PROGRAM NOTES
updated October 25, 2014

Abeles, Harold F.
see Doyle, Alicia (*Promoting Academic Citizenship: Are P & T Criteria Helping or Hindering the Development of Collegial, Collaborative Academic Citizenship?*)

Abeles, Harold F.
see Benedict, Cathy (*Neoliberalism and the Academy: The Music Education Marketplace*)

Adler, Ayden
see Dobroski, Bernard J. (*The Crisis of Classical Music in America*)

Aipperspach, Ian B.
A Moravian in a Distant Land: Ernst Erbe in St. Louis
American choral music as the end of the nineteenth and beginning of the twentieth centuries is a subject that has only been addressed briefly by modern scholars. Historians have focused their attention on composers, such as Dudley Buck and Amy Beach, whose choral works are part of the musical canon. One composer who *oeuvre* deserves study is American-Moravian Ernst Immanuel Erbe (1854–1927) whose compositional career spanned two continents (Europe and the United States of America), allowing him to develop a compositional style that included a healthy world view of English anthems, German motets, Chorale settings, and liturgical settings. Ernst Erbe settled in St. Louis, MO a cosmopolitan locale that served as the "gateway to the west" and saw the world come to its door in 1904 with the Louisiana Purchase Exposition better known as the World's Fair and the Summer Olympics.

The choral works of Erbe contain a high value of craftsmanship and a careful working out of formal principles with an eye towards the masters. However eclectic Erbe was, he remained conservative in his use of harmony and form. This paper will help stimulate further interest in the choral music of Ernst Erbe and the Moravian church and help fill a void in understanding American choral practices of the late nineteenth and early twentieth centuries. Erbe adapted and shared in the culture that shaped the musical landscape of America. Drawing upon his traditions and the uniqueness of the Moravians, he carved his own musical niche and added to the melting pot that is the United States of America.

Arnone, Francesca
Exploring Broughton's The Fingerprints of Childhood (2002)
American composer Bruce Broughton (b. 1945) is considered one of the most versatile living composers today, writing for every contemporary medium ranging from music for feature films to concerts to computer games. *The Fingerprints of Childhood,* his 2002 trio for flute, violin, and viola, is a large-scale work revealing Broughton's impressions of childhood from the adult perspective, reflecting on his past while considering Wordsworth's inspiration, "The Child is father to the Man." This lecture recital presents a brief overview of the composer's works and his inspirations for the work, concluding with a full performance of the trio by artist-faculty who regularly collaborate at their home institution.

Arnone, Francesca
Lightning Mentoring Sessions
Get lightning answers to burning questions in this fast-paced session brought to you by the Committee on Academic Careers. Members will embark on a rotation of up to eight 5-minute sessions with an experienced colleague. Our panel of distinguished mentors includes expert advisors in high demand. Conference attendees must register in advance at the registration desk by Friday at 5 pm in order to participate, and each is encouraged to prepare a short question or topic to address in order to get the most out of the limited time. If the question pertains to materials, please bring the appropriate items, keeping in mind the limited available time. Like speed dating, registrants are assigned a list with mentors and session times so the event flows smoothly. When the bell sounds, the next session begins! On your mark, get advice, go!

Arnone, Francesca
see Nemko, Deborah (*Is the Use of Portfolios in Assessing Music Performance Outcomes in Applied Music "All That and a Bag of Chips?"***)**

Bailey, John
American Export: Woodwind Quintets with Jazz Roots by Two Non-Americans
The woodwind quintet repertoire increasingly includes works with distinct jazz sources, including works by such composers as Gunther Schuller, Paquita D'Rivera, and David Amram.

Both works presented on this program are by non-Americans but are firmly based in American Jazz. Lalo Schifrin's *La Nouvelle Orléans* (9 min.) is a single-movement work by an Argentinian who studied in Paris. British composer Jim Parker's *Mississippi Five* (1991) (15 min), is a five-movent work inspired by musicians working in New Orleans and on Mississippi river boats. Sources include jazz and blues greats King Oliver, Johnny Dodds, and Bessie Smith. We will present three of the five movements from this fine work.

Barger, Diane
see Bailey, John (*American Export: Woodwind Quintets with Jazz Roots by Two Non-Americans***)**

Barger, Diane
Collaborative Teaching and Learning in the Applied Studio
This panel discussion explores the way social networking (specifically, Facebook) was used during the last academic year as an online, collaborative educational tool between two university clarinet studios. By sharing weekly video clips of each student's lesson, students and teachers were given a unique opportunity for further growth and learning throughout the year. The panel presentation will describe the conception of the teaching tool and note the benefits the students and teachers gained from the experience. It is the hope that this presentation will inspire and educate other teachers to use the same tools to explore collaborative teaching and learning in their own studios. This collaborative teaching and learning exercise is an invaluable tool for all teachers, and we hope to give the CMS participants new ideas that they can take into their own private and university studios. This collaborative approach takes the typical student-teacher lesson to a brand new level, offering additional observation and critical thinking among all involved, while providing the following educational benefits: instills passion for the subject; positivity (constructive criticism presented in a positive light); adaptability (willingness to improve and refine their ways of thinking and learning about music); and leadership (building integrity by demonstrating enthusiasm, being team oriented, and developing skills to be a great teacher.)

Barry, Nancy
Developing Meaningful Field Teaching Experiences: A Qualitative Analysis of Pre-Service   Music Teachers' Discussion Board Posts

Short-term field experiences prior to student teaching are a typical component of most music education degree programs. Research demonstrates that these short-term experiences can provide important opportunities for professional development (Fredrickson & Pembrook, 1999). However, simply placing students in a music classroom does not guarantee that they will come away with enhanced understanding of best practice or increased confidence in their teaching abilities (Emmanuel, 2005; Fredrickson & Pembrook, 1999; Yourn, 2000). The need for active support from both the university professor and the cooperating teacher may be particularly acute in settings where student teachers work with K-12 populations that differ from their own experiences, such as special needs (Hourigan, 2008; Hourigan 2009) and culturally diverse (Emmanuel, 2005) classrooms.

This qualitative study analyzed pre-service music teachers' posts to a course discussion board throughout a public-school field experience. The following research questions were addressed:

- In what ways did pre-service music educators' posts demonstrate professional growth during the field experience?
- In what ways did pre-service music educators value the field experiences?
- What aspects of the field experiences did pre-service music educators find most surprising or unexpected?
- What challenges did pre-service music educators encounter during the field experiences?
- What can be done to improve the effectiveness of field experiences?

Transcripts of Discussion Board posts were coded using Atlas.Ti software to generate themes, propositions, and ultimately, theories. Results of this study provide an in-depth profile of students' perceptions throughout a lab-teaching field experience. The paper concludes with suggestions for making field experiences more meaningful.

Beckman, Gary D.
Balancing Act: A Report on the Progress of Entrepreneurship Education in Higher Education Arts Training

The proposed panel session will be structured as report (with audience questions) to the CMS membership concerning not only the work undertaken by the CMS Committee on Music Entrepreneurship Education, but the field of Music & Arts Entrepreneurship studies. Much has occurred in the development of this emerging field in the past 2-3 years, which has significant impact on the musical training of college students, curricular change and a professional musician's life after graduation.

Items to report to the membership include: an up-to-date inventory of colleges and universities reporting entrepreneurship courses and programs, the launch of the field's first peer-reviewed journal, articulated research areas and a report concerning the general state of the field's growth and trajectory.

Of particular interest is the impact of two documents developed by the CMS Committee on Music Entrepreneurship Education. One document, formulated in 2011 concerns educational outcomes for arts entrepreneurship education (endorsed by the CMS executive board) and the second (expected completion date 2014) concerns definitions, curricular content and suggested educator competencies (also seeking CMS executive board endorsement in 2014). Lastly, the panel will report on collaborations concerning the Committee and other arts training organizations.

Bell, Adam Patrick
Musical Heteronym or Dissociative Identity Disorder? The Influence of Social Networking on Perry's
DAW-based Compositional Process
Perry is a 27-year-old Brooklyn-based musician who has composed hundreds of songs since the early 2000s using various digital audio workstations (DAWs). Citing the Portuguese writer Fernando Pessoa's concept of the heteronym and likening it to the "fact" that "everybody has a few Facebook accounts," Perry credits the Internet as one of his foremost musical influences. The ability to create multiple identities via the Internet enables Perry to assume multiple musical personalities. Perry dwells in a virtual music community that is populated by a fictional family tree of twelve characters, some of whom he identifies as "me," while the others he categorizes as "not me." Adding a layer of complexity to his invented realm, Perry purposefully employs contrasting approaches to DAW-based composition to forge each avatar's distinct musical personality.

This presentation will integrate interview and screencast data to elucidate how Perry has mapped out multiple paths of DAW-based composition utilizing the heteronym concept. Addressing a range of topics such as microphone selection, recording techniques, sampling, DAW design, and artificial intelligence, Perry weaves together an intricate web that meshes technology seamlessly into his compositional process. He credits multiple technologies including Ableton Live, GarageBand, Fruity Loops (now FL Studio), Acid, various drum sequencers, YouTube, and Facebook for enabling his compositional vision: "Technology is the reason why I have those ideas and then of course it's absolutely what makes it possible for me to do this."

Benedict, Cathy L.
Neoliberalism and the Academy: The Music Education Marketplace
It may be impossible to definitively articulate neoliberal engagements but there are particular ways of being in and with the world that forward a neoliberal agenda that do not facilitate "equitable, active, widespread and fully informed participation" (Apple, 2011). In fact, Hardt (1999) see this trajectory of the neoliberal project and the globalization of capital as one through which "humanity and its soul are produced in the very processes of economic production" (p. 91). It is not challenging for most of us to recognize how draconian forms of assessment and accountability measures, as Hursh (2007) writes, "reflect the rise and dominance of neoliberal and neoconservative police discourses over social democratic policy discourses" (p. 494). Institutions have become sites of free markets and free trade. Indeed, many suggest that the real goal of the current standards movement is to undermine public school education in order to introduce a market based system.

In this panel we will thread our way in and out—via Kincheloe & Berry's (2004) conception of feedback looping—between philosophy, policy, linguistics, psychology and group identity formation in order to suggest that an unexamined acceptance, utilization and reliance on systems of teacher accountaiblty, curriculuar strutuctures and pedagogical strategies may be both a manifestation and reproduction of a capitalistic productive strategy. We will address the following question: What is the intersection of neoliberal politics/policies with curriculum, accountability and research?

This panel will address accountability and assessment (particularly focusing on edTPA and other assessment policies)

Berenson, Gail
Keeping our Music Majors Healthy: Strategies for Establishing a Wellness Course
Although every institution strives to offer their music majors a complete musical education, it is rare to find courses that address the well being of the individual as a whole. Now with NASM integrating wellness standards into their accreditation guidelines, a growing number of institutions have expanded their curricula to offer courses that address this important subject. Options include: stand-alone wellness classes, a wellness component within the context of a pedagogy class or integrating this topic into studio performance classes.

In 1991, I initiated a wellness class that became a permanent course within the university's music school curriculum. This presentation will discuss the strategies used for successfully establishing that class and the importance of developing relationships across the campus with our medical colleagues to integrate their expertise into this popular and beneficial offering. Course components, depending on the availability of guest lecturers, have included basic functional anatomy, physical fitness, healthy nutrition, appropriate body alignment, injury prevention, efficient practicing, various movement approaches (i.e. Alexander Technique), and a wide range of strategies for managing stress, overcoming burnout, and coping with performance anxiety. Searching across the campus, one can often find colleagues who are eager to collaborate in interdisciplinary initiatives.
The ultimate course objectives:

- Encouraging students to increase their knowledge of these performance-enhancing techniques in an effort to achieve more effortless and artistic performances and to become more skillful and resourceful teachers for the performers of tomorrow.

- Motivating students to begin a lifelong commitment to incorporating these beneficial, healthy behaviors into their lives.

Bergman, Jason
Trompete Brasileira: Brazilian Music for Trumpet and Piano
Trompete Brasileira: Brazilian Music for Trumpet and Piano
This performance incorporates the CMS conference theme "Confluence: Music, Culture, and Community" by exploring the innovative compositions for trumpet and piano of noted Brazilian composers Antônio Guerreiro de Faria and Raimundo Penaforte. Their compositions for trumpet and piano represent a synthesis of Brazilian folk music, Brazilian popular music (MPB), American jazz, popular, and traditional classical music. This fusion of styles provides a unique melting pot of American and Brazilian music and culture. The Latin presence and inclusion of jazz music is perfectly suited for the conference initiatives related to Latin American music and Jazz music.

Additionally, the international community has largely ignored Brazilian music that has been composed for trumpet. The performers for this session are noted scholars of Brazilian music and have a desire to bring much of this music to the international community at large. A performance at this CMS conference would not only relate to many of the conference's initiatives, but also encourage greater awareness of this important and underrepresented music.
This performance will include performances of the following compositions:

Antônio Guerreiro - Three Pieces for Trumpet and Piano
Raimundo Penaforte - Suite New York

Bergman, Mark
Donald Erb's Deja Vu: A Midwestern Masterpiece
Described as a "significant American composer" by Nicolas Slonimsky in Baker's Biographical Dictionary of Musician, Ohio-born composer Donald Erb taught composition at the Cleveland Institute of Music, won the Rome Prize in 1992, and served as Composer in Residence with major ensembles in the United States including the St. Louis Symphony Orchestra. Erb's music synthesizes avant-garde influences with acute attention to form and a playfulness manifest in the use of toy instruments (like pop whistles) and unusual timbres. He was an early adopter of the Moog synthesizer but also found new ways to generate electronic-like effects from traditional acoustic instruments.

The American String Teachers Association commissioned Erb's composition *Déjà vu: Six Etudes for Contrabass* in 1980. Like St. Louis native Chuck Berry's music, Erb's eight-minute composition incorporates techniques more commonly associated with country and blues music like "hammeron" pizzicato and bent pitches. He also utilizes dodecaphonic sonorities and unusual effects created by tapping the contrabass with the knuckles, rattling the strings with a pencil, tongue clicking, and humming. Each virtuosic movement is meticulously constructed in arch form, uses tightly controlled collections of limited thematic material, and showcases the timbral possible on the contrabass.

As Erb's composition student in the early 1990s and a member of his performing ensemble, Epicycle, I benefitted from discussing this work directly with him. My presentation includes insights gleaned from my work with Erb, a formal analysis, and highlights from an interview with Bertram Turetzky, the contrabassist who prepared the edition for publication.

Berlin, Edward A.
St. Louis and the Inception of Scott Joplin's Operas
Whatever early curiosity Scott Joplin might have had about opera, his interest became more focused by a discussion in 1901 with Alfred Ernst, conductor of the St. Louis Choral Symphony Society. Within a year of that meeting, Joplin started writing his first opera, *A Guest of Honor* (1903, lost)*,* and by 1905 he had found the subject for his second opera, *Treemonisha* (1911), which is today the earliest American opera with frequent performances. Joplin's use in *Treemonisha* of autobiographical elements referring to his childhood and his mother have long been recognized, but references to his wife Freddie, whose existence had been forgotten until discovered two decades ago, have gone unnoticed. Freddie Alexander, whom he married in Little Rock in June, 1904, died the following September in Sedalia (MO) at age twenty. References to her in the score and an indirect reference noted in a newspaper links her unmistakably to the opera; Joplin's memories of her were among his major reasons for composing the opera. However, she was all but forgotten, even by her siblings' descendents, and few records retain her name. Using city directories, wills, obituaries, and real estate, marriage, and funeral home records, we have pieced together a picture of Freddie and her family, revealing that the opera is a memorial to her and expresses ideals that she inspired.

Bernard Cara
see Benedict, Cathy L. (*Neoliberalism and the Academy: The Music Education Marketplace*)

Beverly, Thomas
Angry Young Man
This piece was composed shortly after a shocking event in my life. These are the sounds of an *Angry Young Man*.

Boden, Ruth
All the Pretty Little Horses by Laura Schwendinger
This piece was one of three new compositions selected for performance along the southern portion of the Appalachian Trail as part of a new ongoing project called "Music Outside Four Walls."• It exemplifies traditional American folk music retold through the eyes of a modern composer writing in a contemporary western art music style. The composer says the following:

All the Pretty Little Horses is a traditional American folk song and lullaby sung to children. The singer is promising the child that when he or she awakes the child "shall have all the pretty little horses." The origin of this song is not fully known. Sung to me as a child the haunting melody reawakens in me memories of my youth and my loving parents. In this short cello work, the cello travels to far off areas, in tremolando but always returning and inevitably ending with the main lullaby melody.
    – Laura Schwendinger (b.1962)

Borja Jonathan
see Taylor, Kristin (A *Composer at Play: Works for Flute and Piano by Thorkell Sigurbjörnsson***)**

Bornhurst Parkes, Marcia
The Confluence of Learning and Giving in Music Curricula: Innovative Models of Service-
    Learning and Community Engagement
The benefits of incorporating service-learning and community engagement in higher education and K-12 curricula are well-documented (Campus Compact, 2014; National Service-Learning Clearinghouse, 2014), and project development tools and examples are given at those sites. It was noted that at Campus Compact member institutions, student involvement increased 15% from 2008–2012 (*2012 Annual Member Survey*). An awareness of additional innovative programs may help inspire faculty from all music disciplines, not only those focused on music education and teacher training, to pursue collaborations across the University and to establish sustainable interdisciplinary projects.

Three successful projects illustrating service-learning and community engagement will be presented. Produced in public schools, they transformed student's experience while meeting District and National Music Standards. During the presentation, one model, which was sustained for fifteen years, will be reframed for use in schools of music. The projects include an interdisciplinary chamber music program created to benefit senior adults. A second project, "Music for Manhattan", designed to benefit a school community affected by national disaster, included community building and educational activities and a new wind band commission. The "Music for All Ages" program, created to celebrate a national Music in Our Schools Month theme, included a newly formed choir for school faculty and another for senior citizens. A beginning parent band was initiated, and music classes for kindergarten were reestablished. Among these projects, service to under-represented populations was provided, and collaborations among music faculty as well as faculty from other disciplines were realized.

Bowyer, Don
see Zacharella, Alexandra (*Music Where the Midnight Sun will (Almost) Never Set***)**

Burton, Suzanne
Promising Practices in Community Engagement
In this session, four panelists and one moderator will discuss community engagement in various stages: from start-up to mid-level and advanced projects. Core components of community engagement will be presented with discourse on areas of concern such as making scholarship public, promotion and tenure, and project assessment. Panel members will represent diverse disciplines and projects of the society.

Butera, Christina
Spectralism: A Response to Discordant Complexity
The postwar era saw a particular bifurcation of compositional styles, and the reigning empire was Boulez's school of serialist composers. In the 1960s, technological advances in sound synthesis and analysis techniques allowed composers like Gérard Grisey and Tristan Murail to explore new directions in sonic possibilities. These advances provided the opportunity to maintain intellectual esteem while breaking free of the elitist academic serialists who were more focused on combinatorial procedures than on sonic result. This emerging school of French composers would redefine aesthetics of contemporary music and its relationship with the listener. Spectralism arose in practice in the 1970s and 80s in reaction to the estranging theoretical preoccupations of serialism, using technology and complex mathematics to create music of aesthetic value because of its foundation in and manipulation of natural acoustics. An exploration of the relationship between serialism and spectralism in terms of procedure, audience relationship and compositional aims reveals that the two schools of composition have much more in common than originally anticipated. However, there is far more scholarship devoted to their differences. By examining serialism at the time that spectralism was evolving (1970s-1980s), as well as tracing elements of serialism in the modern application of spectral techniques, this paper aims to shed light on the development of spectralism as a reaction to serialism and the resulting similarities between these two styles. Murail's *Gondwana* (1981) is studied as a representative example from early spectralism, followed by contemporary works by composers Kaija Saariaho (b. 1952) and Philippe Hurel (b. 1955).

Callahan, Michael
Engaging Students in Engaging Others: Academic Service Learning in the Music Theory
    Classroom
For a collegiate music theory instructor attempting to make learning active, relevant, and authentic, a unit on musical form can be particularly challenging. The length of a sonata form or a rondo makes it impractical for students to sing, improvise, and compose these as they do with more local structures such as harmonies and cadences. Aside from wading through multi-page scores and identifying important formal events aurally or visually, what can students *do* to build higher-level skills such as synthesis and application, and to connect their learning of form to their future careers as performers and teachers?

I describe a solution by placing the pedagogy of musical form into dialogue with the literature on academic service learning. Applying what they learn about forms (binary, ternary, rondo, sonata, and concerto), students choose symphonic or chamber works and then design and deliver "pre-concert talks" that offer non-expert audiences a road map for experiencing the music more richly. In addition to these outreach-oriented activities, students also plan more interactive and reciprocal engagement events in which they work with either children or adults to illuminate and experience musical form.

I outline the assignments, share sample student work, and report on benefits and limitations. Through the act of sharing valuable musical insight in non-specialist language, students synthesize what they have learned more technically through coursework. They apply their knowledge in authentic, real-world interactions with audiences, broadening the relevance of their study beyond the walls of the theory classroom.

Callahan, Michael
Just How Much Does Music Making Matter in the Pedagogy of Undergraduate Music Theory?
The resources for teaching undergraduate music theory through performance and improvisation are growing, thanks to the recent unearthing of historical pedagogies as well as an increasing number of published curricular materials and reports by present-day scholars of theory pedagogy. It is easy to imagine the benefits of keyboard skills, in particular: students are engaged aurally and kinesthetically through multimodal learning, they apply what they learn in theory class to music making, and they see a benefit of music theory outside the walls of the theory classroom.

In this paper, I present the results of a formal, qualitative study that assessed the impact of keyboard activities on the knowledge, skills, habits, and attitudes of 39 students in a sophomore theory course. With the aid of instructional technology, I implemented weekly keyboard assignments that went far beyond the traditional ones such as figured-bass realization, and included improvisation, sing-and-play, aural echoing, play-along analysis, play-and-talk, and others. These replaced half of work that used to be assigned on paper.

Several methods were used to assess the changes in students' knowledge, skills, habits, and attitudes as a result of this pedagogical intervention. Each student completed pre- and post-semester questionnaires and submitted reflective journal entries after each weekly assignment. Additionally, a subset of students were interviewed individually at the start of the semester and again at the end of the semester. The data cluster around several themes—some expected and some surprising—which are highly suggestive for the design (or redesign) of undergraduate music theory curricula.

Camacho Zavaleta, Martin
Cloud Applications and Google Drive as Tools for Enhancing Administrative Processes for Music Faculty and Music Units
An increased number of music faculty have incorporated the benefits of Web 2.0 and Cloud applications in their classes. Arguably, however, a much lesser level of discussion or systematic application has been generated as it relates to ways for increasing administrative and easing academic processes with free or low cost, Web 2.0 and Cloud applications for music units as a whole, or sub-units within the department. Through presentation of slides showing this process, screen shots of the cloud files versus the paper-based processes, this lighting talk will outline the work that the presenter has done at his medium-size music department with two cloud applications in particular, Google Drive and Google Docs. These processes have included moving, almost completely, administrative files and records, student and advising folders, scholarship documents, audition information, curricula management, recitals and juries results, and many others processes for the entire department to electronic format, available in the Cloud and updated by faculty and staff in real time, and accessible at any place and time through a Google account. A visual slide presentation will make it clear how to efficiently create, maintain, and use cloud files versus conventional paper cabinets.

Some of the benefits that the music unit and its sub-units have observed include: increased productivity and organization for faculty and staff, synchronous sharing of information that has allowed for quicker and better decisions, reduction in the paper footprint, increased efficiency in communication among faculty and with administrators, better storage and protection of documents, and reduction in expenses with zero cost applications, among others.

Camacho Zavaleta, Martin
Influence of Cuban Style on Piano Music in Mexico
From the late part of the nineteenth century and throughout the twentieth century, Cuban composers created a number of musical styles that exerted great influence in the music of Mexico. Danzon, mambo, cha-cha-cha, bolero, and Cuban dances, to name a few, were musical styles that originated in Cuba and became extremely popular in Mexico. The musical exchange between these two countries has been strong and unique. Much of Mexico's commercial and concert music has been permeated by Cuban styles, and it is now embedded in much of Mexico's own style and accepted national genres.

The aim of this lecture-recital is to present and examine selected examples of works for piano by Mexican composers in the twentieth century that were influenced by Cuban style. Specifically, the lecture recital will focus on the influence of Cuban style music on Mexican composers Manuel M. Ponce and Mario Ruiz Armengol, through the performance and lecture demonstration of a representative core of their piano literature. Examining the Cuban style influence on these two Mexican composers may provide a noteworthy example, particularly because "Ruiz Armengol music is, along with the piano music of Manuel M. Ponce and Carlos Chavez, the most important contribution of piano literature from Mexico to the world."

Camara, Kathleen Ann
see Heuser, Frank (*Improvisation, Meditation, and Consciousness: Restoring a Spiritual Vision in Musical Study and Practice***)**

Campbell, Patricia
Report of the Task Force on the Undergraduate Music Major
Though recent decades have seen increasing concern about a growing divide between musical study and the diverse and dynamic nature of the contemporary musical world, change has been limited to superficial modification of the conventional, interpretive performance-based model. The College Music Society Task Force on the Undergraduate Music Major (TF-UMM) was formed to break the logjam and lay groundwork for substantive change. The purpose of the proposed plenary session is to present TF-UMM recommendations.

A number of key areas comprise the focus of the report: These include the need for hands-on engagement with a wider range of music, substantive grounding (as opposed to cursory exposure) in improvisation and composition processes, integrative learning models, curricular flexibility in order that students might be better able to navigate their own pathways through today's morass of options, and community engagement. Though these areas are nothing new in curricular reform discourse, unique to TF-UMM"'s work are 1) an emphasis on the need for reform to take place at the core curriculum level as well as the curricular upperstructure, 2) an analysis of the reasons why foundational change has been so elusive, 3) strategies for elevating change discourse and action, 4) emphasis on the possibility that foundational change can enhance conventional musicianship, 5) identification of sites throughout the nation and world in which important strides forward are being made, and 6) practical strategies through which institutions are able to forge reform pathways that meet their particular needs. Although TF-UMM recognizes that no single approach to change will work at all schools, by delineating important principles that are central to the field at large, and shedding light on the complexities of change itself, important strides forward are now possible through the work of this team of creative visionaries.

Caravan, Lisa
see Barry, Nancy (*Developing Meaningful Field Teaching Experiences: A Qualitative Analysis of Pre-Service Music Teachers' Discussion Board Posts***)**

Carlisle, Katie
Developing Understanding of Composition and Improvisation through Ipad Use: A Study of   Eighth Grade Music Technology Classes
This paper presentation results from a community engagement partnership between a research university and an urban charter school in the Southeastern United States. It documents a study whose purpose was to uncover eighth grade students' developing musical understanding as they participated in a project-based music technology curriculum focused upon creating original music. The technology utilized was primarily iPads. The research question is: What is the developing musical understanding of composition and improvisation as a result of student participation in an 8th grade music technology class focused upon project-based creative learning? The study used semi-structured interview with student and teacher groupings. Four classes of 15 fifth grade students were interviewed on a weekly basis for nine weeks. The class was taught by an urban teaching artist composer/recording engineer who was interviewed four times over the teaching period.

While the findings of this study address community engagement partnerships between post-secondary institutions and K-12 school settings, they equally address the disciplines of music education and composition. The study's participants offer unique perspectives: The urban teaching artist bridges community, school, and university contexts. The students' experience of digital composition and improvisation within an urban charter school setting potentially inform music education pedagogy and teacher preparation.

Carlisle, Katie
see Burton, Suzanne (*Promising Practices in Community Engagement*)

Carter-Ényì, Aaron
Melodic Language and Linguistic Melodies: Singing in Tone Languages
Approximately 60% of the world's languages are tonal, wherein alterations of pitch change the meaning of words. Two-syllable words in Yorùbá can have as many as five separate meanings, and single-syllable words in Mandarin up to four. Among tone-language speakers, acute pitch sensitivity is developed at an early age as part of language acquisition. The result is that speakers of tone languages are generally more sensitive to pitch than stress-language speakers. For speakers of stress languages, it is difficult to conceive of this other aurality, in which sound is perceived in a different way. But music holds the key, giving insight into tone languages and the cultures that communicate through them.

Not all melodies from tone-language cultures accurately represent the contours of speech, but many folk songs and linguistically-determined melodies do. Such songs are an effective tool for teaching and learning the concepts of spoken pitch contours. Musicians have musical fluency and more pitch-sensitivity than non-musicians, and thus, have a head start in this process. Expressing an interest and developing a modest understanding of the nature of tone languages is an effective outreach for music educators to many under-represented groups in American society, including Native Americans and immigrants from Africa and Asia. Music can illuminate the unique features of the world's languages and cultures, engaging our broader, global community.

    Description of presentation:
    1. Phoneme v. Toneme: Understanding pitch as a linguistic contrast
    2. A map of the world's tone languages
    3. Audiovisual example of a song (excerpt) in a tone language
    4. Explanation of how the melody reflects the language
    5. Identification of communities of tone-language speakers in the US

Cayari, Christopher
Virtual Ensembles and Online Community
The growth of online technologies and video sharing websites has brought with it musical experimentation on the Internet. YouTube continues to be the third most visited website in the world, and amateurs and professionals are using it to share virtual ensembles. These ensembles range from mediated bands and collaborative improvisation jam sessions to one-person a cappella covers and virtual choirs. The presenter will discuss preliminary findings from a multiple case study on virtual choirs as well as the experiences he has had with his college students in creating virtual ensembles. Virtual ensembles use a technique called multi-track recording or multitracking. Audio tracks are combined to create a soundtrack. Video files are then edited and spliced together to accompany the soundtrack, and a virtual ensemble is created. This phenomenon of mediated performance can allow the music profession to reconsider its concept of ensemble; the virtual ensemble transcends spatial, cultural, and genre specific boundaries. On the internet, communities are formed around these ensembles; ensemble participants often bond together to create a community of performers. Audiences create a fandom that aids in the spreading of the ensemble across multiple platforms and show support by following, liking, and commenting on various social media websites. In the classroom, musical and social bonds are strengthened as students explore a new way to perform collaboratively. By investigating virtual ensembles, this multi-media paper will include exemplar virtual ensembles and practical ways to foster the growth of community both online and in the classroom.

Chan, Chin Ting
tempora mutantur
"Tempora mutantur" is a Latin phrase meaning "the times are changed." It is usually stated in a hexametric form, followed by another phrase "nos et mutamur in illis," meaning "we too are changed in them." This piece is one in a series of electroacoustic pieces relating to the motion of time and its effects on sounds. It is commissioned by and written for clarinetist Pei-Lun Tsai. The fixed sample playbacks used are pre-recorded clarinet sounds and synthesized materials. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are also employed throughout most of the sections.

Chattah, Juan
Hacking the Music Theory Class: Pedagogical Tools that Increase Efficiency and Effectiveness
This panel focuses on three "hacks" to the traditional model of music theory instruction: standards-based grading (SBG), "flipping" the classroom, and just-in-time teaching (JiTT). In SBG, students receive grades in reference to clearly defined learning objectives rather than individual assignments. In the flipped classroom, class time is devoted to active engagement rather than lecture. JiTT assesses students' understanding before class, so instructors adjust their lesson plan according to the students' needs.

This panel will be divided into two parts: In Part I (30 minutes) the presenters will define standards-based grading, the "flipped" class, and just-in-time teaching, while addressing the practical application of these techniques at their respective institutions; In Part II (25 minutes) panelists will lead a deeper discussion of the advantages and disadvantages of these methods. Part II will be "flipped," meaning that the discussion will reference resources posted online well before the session. These online resources explain "hacks" in greater detail and demonstrate them in practice. Attendees are encouraged to engage with these resources by submitting comments and questions on the website in advance of the session, yet engaging with the materials prior to the session is not required.

These "hacks" (and the supporting technologies) have the potential to help strengthen curricula, increase the instructor's impact on undergraduate students, and reduce the amount of time an instructor must devote to achieve that impact.

Chattah, Juan
see Campbell, Patricia (*Report of the Task Force on the Undergraduate Music Major*)

Chave, George
Duos for Violin and Double Bass
Duos for Violin and Double Bass were composed at the request of my colleagues Jack Unzicker and Martha Walvoord. Comprised of three movements, each one explores a different character. The first is a Tango, replete with all the flourishes that one might expect in this sensual dance. The second is an up-tempo Waltz, and the third is a Moto Perpetuo that explores shifting complex meters. The compositional challenges were to write a work that was balanced acoustically in which the double bass played a role equal to that of the violin, and that would be technically challenging as well as fun and engaging to perform.

Chenoweth, Jonathan N.
Bernstein, Gould, Kennedy: Artistic Freedom in the 'Free World'
A remarkable series of high-profile achievements in the 1950s and 1960s propelled Leonard Bernstein into his role as America's preeminent musician. His burgeoning career matched the simultaneous ascent of two in his coterie: Glenn Gould and John F. Kennedy. All three rose to prominence at an historical moment when public opinion was ready to disregard their relative youth and lack of international credentials. This moment also provided opportunities for them to harness their intellects, skills, and charisma to the nascent capabilities of mass media. Each, in his own way, possessed aptitudes and aspirations that would be amplified by broadcasting and recording; each understood the transformational importance of these emerging channels.

Hidden from view in the wake of Bernstein's pivotal public triumphs—and their critical appraisal by the press—are the more prosaic and isolated interactions of musicians. An examination of selected collaborations, relying on private correspondence and journalistic commentary from the years 1954–1964, is useful in reconstructing the intimate practices that sustained the public spectacles. The aesthetic priorities of Gould and the political exigencies of Kennedy offer counterpoint to Bernstein's creative process and artistic choices.

Defining moments arrive for all three protagonists in coming face to face with their Soviet counterparts, and in confronting conservative and progressive convictions at home. Bernstein's choices repudiated both colonial (subordinate) and cold war (antagonistic) visions of America and helped define an inclusive and expressive national aesthetic that was both highbrow and lowbrow, old world and new, momentous and lighthearted.

Cho, Sujung
War, Film, and Futurism: Understanding the Historical Context of Pagine di Guerra
War, Film, and Futurism: Understanding the Historical Context of Pagine di Guerra Pagine di Guerra: Quattro "Films" Musicali per Pianoforte a quattro mani is a fascinating work from the piano duet repertoire written in 1915 by Alfredo Cassela while the first World War raged throughout Europe. Although the influence of the war is clearly evident in the title of the work and the vividly pictorial style of the music; influence from film, Italian futurism, as well as other contemporary composers can be seen in this piece.

Since film technology was just being developed around the time of the First World War, this piece may be one of the first to directly cite film as the driving force behind the composition of the piece. Although it is not clear which films he is referring to specifically, the performance of this work can be enhanced by showing historically relevant films. For the first, third, and fourth movement, actual World War One

newsreel footage will be shown during the performance. For the second movement a slideshow of World War One photographs will accompany the music.

The lecture portion of the presentation will not only focus on the role of film in the composition of the work, but also the role of Italian Futurism, which was a major cultural phenomenon in the first part of the 20th century. The incorporation of the style of other international composers such as Debussy, Ravel, and Stravinsky will also be mentioned.

Chu, Jennifer
The Worlds of Piano Virtuosos: A Comparison of July Monarchy France and Reform Era   China
The earliest identifiable school of piano virtuosity can be said to have been concentrated in Paris in the inter-revolutionary years roughly between 1830 and 1848. Renowned as a musical and cultural center, Paris was the city that pianists had to conquer to prove their credibility. More than 150 years later, the center of piano virtuosity has shifted away from Paris and seems to have alighted in China's urban centers, Beijing and Shanghai, judging by the sheer number of piano students there and the proportion of Chinese piano students attending top conservatories and competitions internationally. This unbounded growth of pianists most notably began after the Cultural Revolution ended in 1976 and has continued throughout the Reform Era. Looking further into the reason for the concentration of piano virtuosos in these two locales, one begins to detect several environmental parallels that fed the growth of a piano virtuoso culture.

This lecture is an exploration of these factors, which include parallels in the revolutionary history in both locales, the cultural response to revolutions particularly in terms of the rise of the middle class, the evolution of Western classical music throughout the decades of revolution, and the projected role of the piano in society. What emerges is a fuller understanding of how piano virtuosos came to be clustered in these two particular geographical regions and, also, a fascinating comparison of how two such diverse places shared so much artistically in common.

Clark, Jacob
see Cho, Sujung (*War, Film, and Futurism: Understanding the Historical Context of Pagine di
    Guerra***)**

Clark, Patrick D.
Departure/Train
Sometimes we can feel the train before we can see the train. The first movement, Departure, is a hamlet sandwich. In the second movement, Train, it is cured.

Cowden, Tracy E.
see Wyatt, Ariana (*OPERAcraft: Using Minecraft to Create Opera***)**

Cremata, Radio
Creating and Affirming Musical Identities with Technology
Musical identities are constructed within and outside the walls of schools (Hoffman, 2012). The question, then, is how can teachers help construct and affirm students' cultural and musical identities. Fitzpatrick (2012) noted that students experience cultural conflicts when the music and cultural practices enjoyed and valued at home or with friends are ignored or degraded by schools. This research explores diverse music education experiences for students in urban, suburban and rural contexts in relation to the role music technology plays in identity construction and affirmation. Students engaged in online collaborative communities of digital music making, electronic small and large ensembles, and digital project-based learning were observed and interviewed regarding perspectives on the construction and

affirmation of their musical identities in classrooms utilizing music technologies.

Music technology can be beneficial to children because it gives them a familiar digital platform in which to explore ideas. Small and Vorgan (2007) noted that digital natives born into a world of scrolling screens, computers, and instant access to information, are socio-culturally and cognitively different from digital immigrants born just a few decades earlier. Kratus (2007) explained that we are at a Tipping Point and need to adjust American Music Education practices noting issues of cultural relevance for a new generation of learners. Other researchers, (Dammers & Webster, 2012; Williams, 2011) have highlighting the need for change. This research exposes current best practices in digital music education as teachers affirm student's musical identities with technology.

Cremata, Radio
Elephants, Tipping Points and Institutional Change: Music Technology and 21st Century Practices

The challenges of and need for change in music education have been well-described by Kratus (2007) and Williams (2011). Williams explains that change can be scary and requires bravery to venture into unknown territory adding to current practices. Kratus (2011) calls for small acts of subversion to gradually effect large-scale change. Thus, the proposed model for institutional change is a gradual one. Yet, when change actually occurs, it does so "instantaneously…making radically different…moving to something new…replacing with another." (Merriam-Webster 2013).

If significant and lasting change is to occur in music education, it must occur now and on multiple levels. K-12 teachers can effect change by implementing new ideas that might connect with 21st century students in culturally relevant ways (Fitzpatrick, 2012). College music education professors can effect change by exposing pre-service music educators to emerging practices. Yet, the trickle-down effect from college has consistently promoted pedagogical traditions and methods that perpetuate exclusive cultural contexts, authentic only unto themselves (Benedict, 2010). To better understand the politics and challenges associated with institutional change, particularly in the context of music technology, digital collaboration and constructivist digital project-based learning, music education professors with radically different ideas from those of their institution were interviewed.

The perspectives of those on the fringe of their institutional practices, fighting for the disenfranchised voices of the other 80% have been largely ignored and/or excluded from the larger discourse of college music education. This research highlights those perspectives in the context of a changing musically technological 21st century learning sphere.

Day, James M.
Hidden Engagement: Participation and Interaction through Campus Radio

Campus radio stations present a unique opportunity for campus-community engagement through music. Campus stations are often student run, integrate student and community volunteer staff, feature a diverse array of programming, and engage in a variety of social functions on and off-campus. Even as audiences for live and live-streaming radio are on the decline, there remains a significant population that is passionately committed to College radio.

This study gathered the stories of a group of community and student DJs at a campus radio station at a residential college in the Northeast to better understand what motivates them to participate in the station and learn how the station might better promote the unique opportunities for engagement it provides. In their interviews, DJs from a wide variety of cultural backgrounds and levels of experience described a diverse and interactive environment in which they felt supported by their peers and listeners to create unique music broadcasts, obtain goals of personal and professional development, manage stress, and

find personal satisfaction. Inspired by the stories that emerged from the study, the radio station now hopes to build a campaign to spotlight the stories of student and community DJs to build greater awareness of the value of participating in radio.

Day, James M.
see Burton, Suzanne (*Promising Practices in Community Engagement*)

Dobroski, Bernard J.
The Crisis of Classical Music in America
Members of this panel will propose and discuss a new ecosystem for musical instruction in the United States that includes the following:

- Music schools and departments should consider a broader range of potential curricular alternatives that include providing more diversification than at present for the "let's all try to be Juilliard or Harvard" models.
- More emphasis must be placed on the development of musical literacy among children and adolescents.
- There should be more undergraduates in our enrollments, with fewer graduate students in an effort to rebalance the supply of and demand for classically oriented musicians. (As a nation we now producing over 75,000 annual collegiate degrees in music).
- There should be more double degree programs for undergraduate music majors
- Repertories studied to be broadened from those composed between 1700 and 1918
- Undergraduate music curricula should include units on elementary business and entrepreneurial studies –with more emphasis on the development of demand for classical music audiences, especially in an effort to foster the future of American orchestras, now in a state of rapid decline.

The three panelists proposed for this session represent musical disciplines that include six of the primary divisions of CMS. They are named in the addendum to this submission. Their biographies are also included in the final section of the proposal.

Dobroski, Bernard J.
The DMA at Sixty
The first Doctoral of Musical Arts (DMA) degree was granted a little over 60 years ago. Members of a proposed CMS panel for the 2014 CMS National Meeting will present a brief account of the history of the DMA degree, and describe and discuss the standards, and diversity in the degree requirements within higher education settings in the United States. The panel will also discuss the function the DMA serves within schools of music and within the profession of music in general.

The DMA degree was established as an academic equivalent to the PhD for performers, composers and conductors seeking careers in higher education. The growing number of DMA graduates is disproportional to the number of college faculty vacancies that call for a doctoral designation. A paradigm will be presented that suggests that DMA programs should reexamine their curricula and enrollment numbers.

The two panelists proposed for this session represent musical disciplines that include many of the primary disciplines of CMS. (A third panelist may be invited to participate in this panel). They are named in the addendum to this submission. Their biographies are also included in the final section of the proposal

Dobroski, Bernard J.
see Arnone, Francesca (*Lightning Mentoring Sessions*)

Dobroski, Bernard J.
see Drapkin, Michael (*Should Music School Admission and Continued Attendance be Aligned to Demand?*)

Doutt, Kathleen
Metacognition-iPad Integration for the Music Core
Metacognition, thinking about thinking and the learning process, integrated with i-Pad technology offers revolutionary possibilities for musicianship development in higher education. Higher level thinking skills essential to metacognition, including critical thinking, creative thinking, collaborative learning, interdisciplinary thinking, and active listening, will be identified. The relevance and importance of metacognition to the music core will be highlighted. Outcomes include the enhanced active listening essential to music learning, it will be shown how metacognition develops life-time skills that transfer to all disciplines.

i-Pad features, such as the wide range of applications, some of which are cognitively and musically sophisticated and challenging, will be recognized. iPad applications which promote both metacognitive and musical skills will be demonstrated. Locating applications and developing criteria for selection will be included.

iPad applications and strategies for developing metacognition and musicianship, particularly in aural skills, world music, and music history, will be central to the presentation.

Doyle, Alicia M.
Promoting Academic Citizenship: Are P & T Criteria Helping or Hindering the Development of Collegial, Collaborative Academic Citizenship?
The CMS Academic Citizenship Committee believes in and advocates for the notion that "responsible academic citizenship demands engaged, collegial, civil, collaborative participation in the full life of the college/conservatory/university." During the Committee's 2013 Conference open forum entitled "Building Inclusivity in the Exclusive Academy" a common concern emerged: that current promotion and tenure processes might actually be hindering the development of collegial and collaborative academic citizenship; that the intense focus on measuring and rewarding individual academic and creative productivity might actually be encouraging more independent agency rather than collegial and cooperative cross-disciplinary work that is more responsive and relevant to the needs and expectations of our students and of the civic community.

This panel presentation will present and analyze the findings of the Academic Citizenship Committee's survey of CMS membership on the topic of promotion and tenure. The survey will assess the current status of promotion and tenure practices across the profession, as well as solicit ideas for how current practices might be improved to encourage the development of ever more collegial, collaborative, and civic-minded academic citizens. The Academic Citizenship Committee fully expects this effort will result in the panel's recommendation of new best practices in the area of promotion and tenure.

Drapkin, Michael
Ideas to Action: A 5-Stage Framework for Exploring Music Careers Outside of the Academy
The CMS Committee on Careers Outside the Academy proposes a one hour presentation on an entrepreneurial thinking framework, examining the ways in which musicians can act as change agents in order to craft a career of means, meaning, and impact.
This presentation, involving seven committee members, will analyze the ways that musicians can think entrepreneurially when entering the marketplace and how the qualities of curiosity, creativity, collaboration, and tenacity uniquely position artists to thrive in the messy, fertile space of the entrepreneur. This is broken into three sections:

I. First, an overview and framework will be presented

II. Next five components will be examined on each component's impact on an artist's pursuit of a career outside of the academy. These include:
    a. Curiosity, Creativity, and Collaboration
    b. Critical Optimism: Mapping a More Promising Future
    c. Idea-Driven Storytelling
    d. Funding Priceless Ideas
    e. Ideas to Action

III. Finally, a model using the firm iCadenza will be presented, tying these five components together, examining how the relationship between music and passion for entrepreneurial endeavors now helps iCadenza serve emerging artists seeking to find their own unique position within the music profession.

Time will be allotted at the end of the presentation for questions and answers.

Drapkin, Michael
Should Music School Admission and Continued Attendance be Aligned to Demand?
This discussion, paneled by four distinguished Deans of major schools of music, addresses a topic that has rarely been addressed directly:

1. Are we admitting too many students into music schools? In 1975, the Eastman School of Music had a total of enrollment 450 students. Now they have 900 students. Has demand doubled for these students in the last 40 years? This appears counterintuitive in an era where symphony orchestras are either going bankrupt or reducing their seasons. How do we justify the current levels of enrollment?

2. If a music student is good enough to matriculate, does that mean they are good enough to graduate and pursue professional careers? According to the Chronicle of Higher Education, 82.8% of Juilliard students graduate in four years. Has this 82.8% reached professional levels and obtain employment, or is the most challenging part of their education getting accepted into the school? Should students be allowed to remain in their professional degree programs if they are not progressing to professional levels?

Our schools of music collectively graduate thousands of students every year with little expectation of full time employment in their chosen field and little preparation for the realities of the job market. This topic is the "800 pound gorilla in the room" that warrants significant discussion. This proposal assembles a panel of expert deans to address to debate this topic, with time for questions from the audience.

Duker, Philip
see Chattah, Juan (*Hacking the Music Theory Class: Pedagogical Tools that Increase Efficiency and Effectiveness*)

Elder, Ellen Price
see Bergman, Jason (*Trompete Brasileira: Brazilian Music for Trumpet and Piano*)

Elezovic, Ivan
Little Sketches
By dedicating equal attention to voice and flute, the main idea lies in merging characteristic tone–colors. Through broad mixture of extended techniques throughout the piece, flute and voice gradually loose their recognizable sound character. This opens many possibilities for handling performance manners of both performers in somewhat unconventional fashion.

Emmanuel, Donna T.
see Burton, Suzanne (*Promising Practices in Community Engagement*)

Enz, Karalyn
The Intimacy of Expression: Implications of Performance Indications in Mompou's Impresiones Íntimas for Guitar Arrangement and Performance
Influenced by French impressionism and Spanish folk music, the Catalan composer Federico Mompou (1893–1987) strove for the aesthetic ideals of simplicity and expression. A strong opponent of the cerebralism characteristic of German music, Mompou composed via intuition and improvisation, aiming to express each musical idea in its purest state, often using exact repetition, sonorous modal harmonies, and carefully notated rubato to achieve this goal.
Mompou's aesthetic principles are already apparent in Impresiones Íntimas, a set of nine miniatures for piano written from 1911–1914 and published in 1920. In 1959, the composer revised the set, around the same time that he began teaching at "Música de Compostela", where he further developed his interest in folk music. Given Mompou's interest in the guitar as both a folk and concert instrument and his use of guitar idioms in his piano writing, I applied Mompou's aesthetic principles to the arrangement of Impresiones Íntimas for two guitars.
Realizing Mompou's intentions depends on the notation and interpretation of performance indications. The composer shifted from his own system of expression markings in the 1920 edition of Impresiones Íntimas to a more conventional system in the 1959 revision (Unión Musical Española). I discuss the implications of this shift for arranging and performing Impresiones Íntimas on two guitars, informed by the composer's recording of his piano works (Ensayo, 1974) and a treatise, written by Mompou in 1913, on the meaning of his original indications (Janés). The accompanying recital illustrates the interpretation of Mompou's aesthetic ideals in guitar performance.

Estes, Adam
Nishi Asakusa
Nishi Asakusa by François Rossé, scored for alto saxophone and prepared piano, is a single-movement work. One of the principal concerns in Rossé's compositional process is exploring ways to mix various components together: cultural mixtures, timbral mixtures, and mixing improvisation with music that is through-composed. *Nishi* is a work that is constructed based on the confluence of all of these elements. Asakusa is a district in Tokyo known for its festivals and is a chief entertainment center of the city. Drawing from the traditions of Japanese drumming and Japanese flute playing (Shinobue and Ryüteki), and through the use of extended techniques on both the saxophone and piano, François Rossé's *Nishi Asakusa* captures the festival spirit of the Japanese culture found on the streets during an Asakusa festival.

Everett, William
Anyone Can Whistle: Sondheim's Sandbox Musical Turns 50
Fifty years ago, *Anyone Can Whistle* opened on Broadway. The musical, with music and lyrics by Stephen Sondheim and book by Arthur Laurents, began its legendarily short nine-performance run on April 4, 1964. Called "a score in search of a story" and "a show ahead of its time," the musical concerns a bankrupt town whose mayor (played by future *Sweeney Todd* star Angela Lansbury) tries to build tourism through the "discovery" of a water-producing rock, a fraudulent plan that is thwarted when patients from the local sanitarium arrive and no one can tell the miracle seekers from the mental patients.

Anyone Can Whistle was Sondheim's second Broadway musical. Although a colossal failure, the show warrants reappraisal, for it is a sandbox musical of sorts, a repository of ideas that Sondheim develops in subsequent works. For example, *Anyone Can Whistle* includes psychologically challenging characters who promote a fraud; something that also occurs in *Sweeney Todd: The Demon Barber of Fleet Street* (1979). It also demonstrates a somewhat non-linear approach to storytelling, an approach Sondheim refines in *Company* (1970) and *Follies* (1971). *Anyone Can Whistle*'s score is unified through a distinctive musical motif, a technique to which Sondheim returns in shows such as *Company* and *Into the Woods* (1986). Finally, Sondheim often likes to make his audiences feel uncomfortable, as he does in the unforgettable act 1 finale of *Anyone Can Whistle* and famously in both act finales of *Pacific Overtures* (1976) and *Sweeney Todd*.

Everett, William
Confluences: Integrating Music into an Interdisciplinary General Education Curriculum
Many colleges and universities across the U.S. are in the process of implementing new general education curricula. These span the gamut as far as overall design is concerned, and most include some sort of arts requirement. This panel will offer ideas and practical examples of how music can be integrated into various courses within a new interdisciplinary general education curriculum.

Part of the new general education program at the presenters' university includes three courses that must be team-taught by at least two faculty members from different disciplines. Each of these three courses focuses on a particular theme: 1) reasoning and values, 2) culture and diversity, and 3) civic/community engagement. The courses are open to all students, regardless of major. Hence, students majoring in music, chemistry, history, and other fields may find themselves in the same class. This panel will feature faculty from music and other disciplines who have been involved with the creation and implementation of new courses in each of these three areas. All of the courses to be presented here include music as one of the focal disciplines.

Topics to be addressed on the panel include discovering ways for faculty to collaborate across disciplines (both within music and outside of music), envisioning an interdisciplinary learning environment, creating viable student learning outcomes, formulating assignments and class activities that work across disciplines and develop trans-disciplinary thinking, and determining workable assessment plans.

Everett, William
see Zacharella, Alexandra (*Music Where the Midnight Sun will (Almost) Never Set*)

Fast, Barbara
see Mishra, Jennifer (*Practicing in the 21st Century: Technology beyond the Metronome*)

Fernstrom, Katie
see Stamp, Andrew (*Back to Square One: Utilizing Spanish Folk Music as an Introduction to World Music and Cultural Studies*)

Field-Bartholomew, Tana
Giuseppe Martucci's La Canzone dei Ricordi
The Italian composer Giuseppe Martucci (1856–1909) holds an unusual position in music history. Though active in a country where opera historically reigned supreme, he did not compose any operatic works and remains relatively unknown in the vocal world. Additionally, although Martucci spent his entire life in Italy, critics have perceived the foreign influences of Wagner and Brahms in his compositions. Within Martucci's output exists a vocal cycle, *La Canzone dei Ricordi*, a piece worthy of performance and study due to its unique place as an Italian orchestral song cycle, a genre all but unheard of in nineteenth-century Italy. The work both exemplifies Martucci's abilities in vocal writing and contains perceived elements of Wagnerian and Brahmsian influence. In this presentation, the credibility of arguments for the influence of Wagner and Brahms in *La Canzone dei Ricordi* is scrutinized through examination of both Martucci's biography and specific musical features such as leitmotif. These elements are contrasted with characteristics of Neapolitan song and unifying features that belong more generally to the entire Romantic period. The unique style that Martucci was able to cultivate by combining original ideas with elements taken from the music enveloping his life is presented in 13 minutes of musical selections from the cycle.

Fleisher, Robert
Loretto Alfresco
After resting comfortably in my archives for nearly four decades, this brief *musique concrète* tape piece created in my teens was premiered during the inaugural NYC Electro-Acoustic Music Festival (2009), and heard subsequently during the Sound Floor Festival (U.K.) and the Toronto Electroacoustic Symposium, as well as at venues throughout the U.S.—including SoundCrawl:Nashville, CHAT Digital Arts, SEAMUS, American Composers Alliance, Society of Composers, Inc., and Electronic Music Midwest. *Loretto Alfresco* is also included in the SEAMUS CD, *"Eleactroacoustic Miniatures 2012: Re-Caged."* Allan Kozinn (*New York Times*) has written: *"Loretto Alfresco* is endearingly low-tech: its sounds are drawn entirely from recordings of a friend striking pots, pans and other items, which Mr. Fleisher sped up . . . and overlaid to create a rich, tactile texture." Recorded under a tree on a small Wisconsin farm, the percussionist is Thomas Loretto—whose voice may (or may not) be heard at the end, with a bit of bird song. The slightly shorter/faster (59-second) *Loretto Alfresco (piccolo),* premiered in NYC and at Stony Brook University during the 2010 ICMC, appears in three different "60x60" mixes, and has been heard in Australia, Canada, Italy, Mexico, Taiwan, and throughout the U.S.

Fogel, Henry
see Dobroski, Bernard J. (*The Crisis of Classical Music in America*)

Forbay, Bronwen
The Eclectic Use of Western Classical Influences in Afrikaans Art Song Literature of the Twentieth Century
The aim of this performance is to introduce the increasingly obscure 100 year old genre of Afrikaans Art Song literature to the international western classical singing community. Through a performance of selected songs by the following stylistically diverse South African composers: S. le Roux Marais (1896-1976), John K. Pescod (1896-1985), Arnold Van Wyk (1916-1983) and P. J. Lemmer (1896-1989), I will demonstrate the pronunciation peculiarities of the Afrikaans language and the eclectic use of western classical influences inherent in the music.

Freeman, Robert S.
see Dobroski, Bernard J. (*The Crisis of Classical Music in America*)

Freeman, Robert S.
see Drapkin, Michael (*Should Music School Admission and Continued Attendance be Aligned to Demand?*)

Fuhrman, Benjamin R.
Observations
Observations is a fixed media work created through the manipulation of samples, designed to encourage the listener to consider the musical possibilities of the sounds they hear in everyday life. Moving between the familiar and the abstract, it asks that you consider the nature of a perceived sound. Is it musical or not? Is it familiar or not? Does it matter if you can identify a sound or not? In any event, what are you really hearing?

Gainey, Denise A.
see Barger, Diane (*Collaborative Teaching and Learning in the Applied Studio*)

Gallo, Donna
Appreciating Music Appreciation: Broadening Musical and Sociocultural Perspectives
Music appreciation courses that examine music's social and cultural contexts can offer a unique opportunity for students to explore the confluence of music, culture, and community. The cross-cultural understandings and interdisciplinary connections these courses allow extend students' understandings of contexts, functions, and meanings that people attribute to music and music participation. As instructors of these courses, we sought to help students "situate themselves within the world of music with deepened foundational understandings" (Cornelius & Natvig, 2013, p. 139) as a way to broaden their musical perspectives.

Traditionally, music appreciation courses for non-music majors have been approached through a Western European art music framework. Using the text, Music: A Social Experience (Cornelius & Natvig), we focused on themes that occur across classical, popular, and folk music, particularly emphasizing the influence of culture on these styles. Students were challenged to extend their knowledge and skills beyond what the text offered by making personal connections to musical works and contexts relevant to them. Interacting with live musicians and culture bearers were integral to making these connections and to the overall success of the course. The purpose of this demonstration session is to share our experiences with this alternative approach. In this demonstration we will: (a) highlight our curriculum, (b) uncover the pedagogical complexities of teaching the course, and (c) provide examples of student work. Class projects, assignments, and video content will be used as supportive material.

Garbes, Heather McLaughlin
see Nemko, Deborah (*Is the Use of Portfolios in Assessing Music Performance Outcomes in Applied Music "All That and a Bag of Chips?"*)

Gault, Brent
see Benedict, Cathy (*Neoliberalism and the Academy: The Music Education Marketplace*)

Gawboy, Anna
see Chattah, Juan (*Hacking the Music Theory Class: Pedagogical Tools that Increase Efficiency and Effectiveness*)

Gawboy, Anna
see Rudoff, Mark (*A Theory Professor and a Cello Professor Walk into a Bar*)

Gendelman, Martin
Reflejos
Reflejos (Spanish for reflexes) creates a sonic environment in which the musical material coming out of the live instrument gets mixed up with the one coming out of the speakers, thus creating a sort of an automatic response to certain stimuli - which may be originated either in the bass clarinet or in the fixed electronics. The piece explores the resulting sound characteristics of different performance techniques - mostly, different types of blowing and percussive effects.

Gibson, Mara
see Everett, William (*Confluences: Integrating Music into an Interdisciplinary General Education Curriculum*)

Gibson, Mara
MUSE: A Collaborative Approach to an Interdisciplinary Freshman Experience Course
The successful twenty-first century musician must be multi-vocational, thus the freshman music major seeks a different type of academic foundation. To complement the traditional music history survey, the presenters crafted a new freshmen-only introductory course called Muse, aiming to fuse creative, practical and scholarly skills through artistic analogy.

The presenters, prompted by an awareness of peer institutions' offerings, built Muse under General Education guidelines; it was determined that the course should be team-taught across disciplines and address specific learning outcomes. Muse works across artistic platforms, drawing upon research, performance, and composition, with a historical and repertoire survey is at its core, complemented by individual and collaborative group activities. Weekly guest lectures by faculty and by leaders of partner arts organizations, like the symphony orchestra, opera company, and art museum, forge academic and administrative contacts as well as potential mentorships; the course thus addresses the 21st-century performing arts business, encouraging collaboration among disciplines as the natural solution to professional and performance challenges.

Based on student and peer feedback, Muse is determined to be a success, challenging and rewarding students and faculty, even though after its first run, refinements were deemed necessary. This presentation combines input from both instructors regarding pedagogical method and strategy, and the talk will offer detail about hits and misses of the early offerings of the course. The presentation will also include interview footage from past students. Since each institution is unique, this course prototype must be tailored to specific populations and should also match a particular community arts environment. Ultimately, we seek to engage in pedagogical discussion regarding how to best serve students navigating the modern academic and professional realities.

Gogichashvili, Eka Dalrymple
see Arnone, Francesca (*Exploring Broughton's The Fingerprints of Childhood (2002)*)

Gohn, Daniel
Distance Education in Brazil: Percussion Studies
The goal of this presentation is to report the accumulated experience during seven years of teaching percussion in an undergraduate course, as part of a national program of distance education. This effort has been organized by the University of Sao Carlos, Brazil in conjunction with 11 regional centers, where face-to-face activities were developed, having an online environment as a central hub. Results show that the exchange of pre-recorded videos is a feasible method for teaching, given the specific scenario: formation of music teachers demanding basic percussion skills to have as a tool in the classroom. Brazilian rhythms for the pandeiro are part of the described syllabus, as well as an introduction to stick technique and simple patterns for the drum kit. Besides the playing exercises, YouTube videos are used as starting points for discussion on different percussion styles and techniques, and on possible applications for the studied content in pedagogical activities. Also, the complexities of synchronous interactions will be pointed out, whether in face-to-face moments or through the use of videoconferencing technologies. The main challenges related specifically to percussion come from the large number of students, ranging from 15 to 70 in each group, and from the fixed system for the preparation of contents. Moreover, the diverse nature of percussion instruments offers a vast palette of possibilities that must be condensed to fit the distance education model, limiting the options that the teacher usually has in the university classroom.

Graf, Sharon
Steamboat in a Cornfield: Banjos, Fiddles, and Mississippi Riverboats in the Songs of John Hartford
This paper explores the river songs of John Hartford (1937-2001), winner of Grammy awards in three different decades, including for his album *Mark Twang* (1976), a set of river inspired songs he performed solo with his own banjo, fiddle, or guitar accompaniment. Hartford was reared in St. Louis, the son of a prominent doctor who enjoyed old time country dances. Growing up this region, Hartford's creative tendencies were nourished by at least two major arteries of inspiration: Midwestern rural folk music traditions, and the Riverboat industry that created the booming commercial port town of St. Louis in the mid-19th century. In 1965 he moved to Nashville and soon worked with Chet Atkins. By 1967 Hartford had released his Grammy award winning single "Gentle on My Mind," which became a classic hit after being recorded by Glen Campbell. According to Hartford, this hit allowed him the freedom to explore his intense interests in off-the-beaten-path subjects, including old time music and riverboats. Here I will present an analysis of the music and lyrics of select riverboat songs, demonstrating Hartford's skill at not only narrating actual historic events on rivers in the Mississippi Confluence ("Steamboat in a Cornfield," "Miss Ferris"), but also his charming way of letting us "hear" the voices and "think" the thoughts of those who lived, and who still live, the riverboat life ("Old Time River Man," "Long Hot Summer Days").

Graf, Sharon
No Woman No Cry, To Kill Mockingbird and a "Married Life" (from Up): Narratives, Ontology and Epistemology through Music Examples
This panel presents pedagogies developed by two ethnomusicologist/sociologist teams, teaching two courses in the interdisciplinary honors curriculum: "Who Am I?" and "How Do I Know?" Using a wide variety of examples, we stimulate active critical assessment of the social context of music and how various meanings may be interpreted. For example, a major assignment for "Who Am I?" focuses on *No Woman No Cry,* the autobiography of Rita Marley, wife and back-up singer for reggae superstar Bob Marley. Students select one of the many songs mentioned in the narrative and analyze both lyrics and musical setting with regard to the concepts of identity previously studied in the course. Among other issues, these songs shed light on life in poverty in downtown Kingston and of deep racial divides between black and white, and raise student awareness of what music can tell us about the realities of the

world we live in. The "How Do I Know" course explores the social cultural construction of meaning and knowledge. A major assignment from the course is a visual-aural rhetorical analysis where students analyze the cultural conventions that shape the narrative meanings that emerge out of the interaction between the musical and visual elements of film music. The instructors model how to do that do that kind of interpretive analysis by examining the Elmer Bernstein's theme for the opening credits of *To Kill a Mockingbird* (1962) and the Michael Giacchino's composition for "Married Life" from the Pixar movie *Up* (2009).

Granade, S. Andrew
Musical Discourses: Teaching Literacy and Orality through Music
In the fall of 2013, the author's university began offering a new series of courses that combined traditional English and Communications Studies courses in order to teach literacy and orality side-by-side. These "Discourse" courses were designed to focus on the languages, images, styles, genres, behaviors and other forms of communication used by specific social and professional groups. By teaching the techniques of discourse analysis and language awareness, the desire was to enable students to position themselves socially and professionally, helping them understand the discourse conventions, reasoning, and "commonsense" assumptions that create and define academic, political, professional, and other discourse formations and communities.

As part of the redesign, the university invited faculty from multiple disciplines to participate in teaching Discourse in order to create a truly interdisciplinary approach to content traditionally taught in the English department. This poster details the creation of a music-centered Discourse section that engages a constellation of written, oral, and musical texts relating to what we now call "classical" music or the "Western Art Music" tradition. In taking music to be a form of discourse, the course encourages students to hear sound as communicating values and ideas that are not obviously or inherently sonic: for example, histories, beliefs, ideologies, politics, aspirations, and fears. Examples of student work in the class as well as new techniques of teaching writing and speaking are detailed in the poster, inviting viewers to consider new pedagogical approaches in their own curriculum.

Granade, S. Andrew
Speaking Chinese: Music and the Exotic in Firefly
In September of 2002, a science fiction television show from Joss Whedon premiered on the Fox network and quickly confounded its viewers. Accustomed to sterile depictions of the future by shows such as *Star Trek*, they were surprised to see horses, pistols, and hookahs mingling with dingy spacecrafts and Chinese silks. Instead of a utopian vision, Whedon's view of the future was based on melded Oriental and American influences clearly rooted in our geo-political present. As with any television show, music was at the heart of this endeavor, and composer Greg Edmonson mirrored the show's broad visual palette with an equally embracing musical one. Bluegrass fiddle rested next to brass-heavy symphonic music before giving way to country music performed on the Chinese pipa. Many scholars have explored the use of world music in *Firefly* and how it encodes otherness, but none have focused on its use of Chinese music. That use does more than just paint otherness and problematize depictions of the exotic, it also taps into the symbolic meanings of Chinese music, particularly through the *ba yin* or eight sounds system of instrumental musical classification. Using a close reading of Chinese music in *Firefly* as well as interviews with the composer and musicians involved, this presentation explores the confluence of music and culture in *Firefly* to show how Chinese music functions at a structural level instead of simply acting as surface decoration.

Green, Richard D.
see Dobroski, Bernard J. (*The DMA at Sixty*)

Gullings, Kyle
*Sonata Form and Cupcakes: The Efficacy of Collaborative Learning in Undergraduate Music
   Theory Courses*
This paper examines the efficacy of collaborative learning models in undergraduate music theory
courses. It begins with a survey of existing research on collaborative learning across disciplines, then
moves into an account of one extremely successful group project I assigned in an upper-division Form
class taught in Fall 2013. The students' creative final products, which I will display, include videos, an
oversized pop-up book, and a three-tiered set of cupcakes (no samples provided!). My experiences with
administering this project, along with comparisons of my previous (sometimes less successful) group
projects, are examined in light of the pedagogical implications of the existing research. It closes with a
series of practical suggestions for incorporating collaborative learning in the college music classroom in
general, and in upper-division music theory courses in particular.

Haeker, Arthur
see Ozment, Elizabeth (*Civil War Music on Contemporary College Campuses, Three Perspectives*)

Hamann, Keitha Lucas
see Burton, Suzanne (*Promising Practices in Community Engagement*)

Harding, C. Tayloe
see Drapkin, Michael (*Should Music School Admission and Continued Attendance be Aligned to
   Demand?*)

Harney, Kristin
Exploring Interdisciplinary Connections: Creating and Implementing Lessons
During the last few decades, there has been growing concern regarding students' readiness to meet the
increasingly complex challenges of our time. In partial response to this situation, the Partnership for 21st
Century Skills called for an emphasis on critical thinking, problem solving, communication, creativity,
and innovation, acknowledging, "the arts are among society's most compelling and effective paths for
developing 21st century skills" (P21, 2011). The current National Standards for Music Education
incorporate interdisciplinary connections, and the new National Core Music Standards, set to be released
in March 2014, call for students to "understand and identify patterns and relationships between the arts
and other knowledge" (NCCAS, 2013). Similar standards from other disciplines also embrace integrated
learning. Additional rationales for incorporating music in interdisciplinary lessons will be discussed,
including student centered learning, non-academic outcomes, and collaboration. Problems related to the
interdisciplinary method will also be addressed. These include a lack of data regarding student
achievement in interdisciplinary settings, time constraints, inadequate teacher preparation, and the trivial
or superficial use of music.

Following an active discussion/demonstration of both positive and negative exemplars of
interdisciplinary lessons involving music and other areas of the curriculum, workshop participants will
develop small-scale interdisciplinary lessons, based on the interests of the group. We will first focus on
integrity for each discipline, using the skills and understandings specific to each discipline, so that each
discipline maintains curricular integrity. We will next focus on integrity between disciplines, finding a
valid connection by addressing a central theme, concept, or idea.

Hess, Debra L.
Meet Me in St. Louis--the Music of the 1904 St. Louis World's Fair
In 1904, St. Louis hosted a World's Fair to celebrate the centennial of the 1803 Louisiana Purchase. This world's fair included exhibits from 62 foreign nations as well as 43 of the 45 existing states and was attended by over 19 million visitors. A very important aspect of the fair was the daily schedule of live musical performances which included a wide variety of entertainment choices. Visitors to the fair on various days were able to hear many different instrumental and vocal ensembles including the St. Louis Choral Symphony Orchestra, the John Philip Sousa band, folk music from various countries around the world, as well as performances of the popular American "rage" of the day--ragtime music. The fair also housed the largest organ of its time with concerts given by Alexandre Guilmant, Horatio Parker and many others.

The Exposition also held multiple competitions for bands and civic choruses, attracting a large number of participants. Even the Music Teachers' National Association held its 1904 convention on the grounds of the Exposition providing young people the opportunity to perform at the fair as well. A study of the music at 1904 World's Fair in St. Louis provides us with an opportunity to catch a glimpse of the diversity of music offerings at the beginning of the 20th century in the United States and the influence that world's expositions had on bringing the people of the world together.

Heuser, Frank
Improvisation, Meditation, and Consciousness: Restoring a Spiritual Vision in Musical Study and Practice
Although the relationship between music and spirituality is intrinsic to most of the world's musical traditions, with many viewing the two realms as inseparable, this connection has been elusive in formal Western musical study. There is however, n increasing interest in bridging this divide as reflected by the emergence of the Spirituality and Music Education special interest group within the International Society for Music Education, the recent formation of the Spirituality and Music Education organization, and emergent Contemplative Studies and Consciousness Studies movements in the broader academic arena. Inspired by the increasing interest in bridging this divide, the proposed panel discussion examines several projects undertaken in this realm. Individual members will discuss ongoing work that includes music education students penetrating to the interior dimensions of the music teaching-learning enterprise within an innovative learning environment; work with school age children, including those from disadvantaged communities; spiritual aspects of improvisatory music making; and, work with college music majors enrolled in one of the first curriculums to include meditation and related studies. The panelists will discuss the complexities involved in exploring intersections of contemporary musical life and spiritual life and of how individuals must find meaning and direction without drowning in an ever-growing spectrum of possibilities. The challenges and opportunities of practicing and advocating for this work in a secular culture and an academic arena that is frequently less than receptive to any conversations regarding spirituality will also be discussed.

Hickey, Maud
Creating Music with Kids and iPads
In this community engagement session, Professor Maud Hickey will involve students from Wyndown Middle School of the Clayton School District in the process of creating music with iPads. Learn more about how technology may be used as a means for community engagement.

Higgins, Lee D.
see Campbell, Patricia (*Report of the Task Force on the Undergraduate Music Major*)

Hirshfield, Russell
The Piano Music of Piet Swerts
Piet Swerts (b.1960) is one of Belgium's leading composers. Grand prize-winner in the Queen Elizabeth Composition Competition (1993) and a member of the Royal Flemish Academy of Belgium for Science and the Arts, he is a composer of accessible modern piano music. His catalogue includes professional concert works and beginning and advanced selections suitable for students. Unfortunately, the piano music of one of the most celebrated Belgian composers of the 21st century is relatively unknown in North America. These compositions seldom appear in pedagogical curricula or on concert programs. A twenty-five minute lecture-recital introduces these important new works to performers, students and teachers. The piano works to explore and perform include selections from the pedagogic collections, *Eight Little Pieces* (2003) and *Five Two-Part Inventions* (1991), important and compelling pieces now available for beginning and intermediate piano study. Excerpts from the concert works, *Seeker of Truth – A Piano Fantasy* (1997), *Histoire perdue – Hommage à Claude Debussy* (2011), *Dix valses Enigmatiques* (2012), *Le jardin à Giverny* (2003), and *Profile* (1998) would be analyzed and presented too. These selections demonstrate the composer's innovative writing and the skill with which he synthesizes a variety of styles and techniques. Neo-classic, post-impressionistic, neo-romantic, and serial elements are incorporated in his compositions. Swerts is an accomplished pianist; he creates a wide range of textures and timbres, a novel modal and harmonic language, and a complex approach to meter, rhythm and form. The lecture-recital presents new works that deserve to reach a wider audience.

Hoque, Mary Helen
see Ozment, Elizabeth (*Civil War Music on Contemporary College Campuses, Three Perspectives*)

Hu, Ching-chu
Beyond
In this one-movement work, *Beyond* deals with the notion of trying to reach beyond one's limits. Whether metaphorical or realized through the musical motives, the three sections within this work capture the sense of teetering on the edge while trying to achieve one's goals. *Beyond* is written for a five-stringed bass (high C, G, D, A, and E).

Huang, Mei-Hsuan
see Ortega, Juan (*The Chamber Music of Ecuadorian Composer Luis Humberto Salgado: Three Years of Discoveries*)

Hudson, Terry Lynn
see Arnone, Francesca (*Lightning Mentoring Sessions*)

Hudson, Terry Lynn
see Nelson, David (*Is My Passport Still Current? Taking a Student Group Abroad*)

Huff, Douglas M.
Eight Years Teaching Music Appreciation with Electronic Clickers: The Good, the Bad and   the Ugly
My proposed electronic poster presentation is a self-contained, 10-slide PowerPoint MacBook presentation that focuses on my positive and negative experiences with clickers (hand-held remote control devices that enable students to respond to questions posed in class), and how clickers have gradually altered, and, in my opinion, improved my method of teaching large music appreciation classes.

My Introductory Set of every lecture is now comprised of at least five clicker questions (for credit) based on material from the previous lecture. Throughout the lecture I pose non-credit questions to assess

comprehension of subject matter or the level of certain skills (for example, the ability to determine the meter or mode of a piece of music). I conclude each lecture with a Check for Understanding of at least five questions (for credit) based on the material covered in the lecture. These same questions then become the Introductory Set for the subsequent lecture. Credit for clicker questions comprises 10% of the course grade and also serves as an effective indicator of attendance.

Participants at the conference will have the interactive option of using a clicker to respond to questions on the slides, and they will also receive a handout that describes the material in the slide presentation, including the GOOD (e.g., anonymous interaction, instant assessment, automatic attendance, introductory set, check for understanding, simple upload to an LMS), the BAD (e.g., expense to the students, less class time to cover course material), and the UGLY (e.g., cheating) about clickers.

Hughes, Bryn
see Chattah, Juan (*Hacking the Music Theory Class: Pedagogical Tools that Increase Efficiency and Effectiveness*)

Hughes, Robert L.
Another Lie on My Soul Won't Hurt Me: The Musicians' Union Response to Kickbacks in Silent Movie Theaters in Saint Louis, 1927
In 1927, The Bureau of Labor Statistics described the American Federation of Musicians, with 125,00 members, as "One of the most powerful and thoroughly organized unions…" in the American Federation of Labor. The Union controlled virtually all opportunities for professional musicians, and large metropolitan areas were essentially closed Union shops. In most cities, the most lucrative musical work was accompanying silent motion pictures in theatres, a profession that would disappear with the advent of sound films, talkies, in 1931. In 1927, the average weekly wages for male skilled workers was $30.80, far below the $48 weekly scale for St. Louis musicians in theatres.

After years of strikes and aggressive demands from the Union for higher salaries and more musicians in each theatre, theatre owners across the country began to push back by requesting relief from both salaries and staffing levels. In 1925, St. Louis theatre owners began paying musicians far below scale. They were assisted by union musicians acting as contractors. In 1927 Local 2 launched an investigation leading to substantial fines and expulsions. In turn, members who were disciplined appealed to the International Board of the AF of M to investigate Local 2.

Using primary sources found at Local 2-197, including over 300 pages of sworn testimony and depositions, letters from members, the published minutes of the Board of Directors, and Union records, this paper documents the struggle between Local 2 and its members during their last years of employment accompanying silent films.

Hughes, Robert L.
Jazz Central: Modern Jazz in St. Louis 1957-1961
The St. Louis metropolitan area produced many important jazz modern jazz innovators. Jimmy Blanton, Miles Davis, Clark Terry, Grant Green, and Bob Gordon were all from the St. Louis area. Although St. Louis's vibrant commercial music scene provided plentiful work in theaters and hotels, with some musicians working six gigs in a weekend, there were few outlets for creative modern jazz. Local clubs favored pop, ragtime, and Dixieland groups.

In 1957, a group of young jazz musicians decided that St. Louis was ready to learn about modern jazz from them. They formed a cooperative Octet called Jazz Central, "dedicated to the promulgation of modern jazz in St. Louis and the Midwest." Jazz Central quickly gained a loyal following and began an

aggressive campaign promoting modern jazz. In 1958-1959, they performed over 50 educational concerts in local schools and began a series of live, Saturday afternoon radio broadcasts on KMOX radio whose signal reached most of the 48 contiguous states. They also produced and recorded an album, *Natural Habitat,* featuring original compositions and arrangements by members Lee Hyde and Harry Stone. In 1960, they opened their own jazz club featuring themselves alongside national acts including Dizzy Gillespie.

By the end of 1961, economic pressures led the group to close the club and effectively disband. Using interviews with Jazz Central musicians, newspaper and magazine articles, and their album, this paper documents the rise and fall of Jazz Central and its impact on the St. Louis jazz scene.

Hund, Jennifer L.
Music Appreciation and American Cultural History: The Forming of a Discipline
In recent years, The College Music Society has been the site of many discussions about teaching music appreciation. While our professional organization offers a space in which to propose exciting new pedagogical approaches, the top-selling textbooks tell a different story: the goal of music appreciation is to teach students the history of Western European musical style from the Middle Ages to the present through readings, general analyses, and listening. After participating in many of these conversations, I began to wonder, "Why is this method the reigning one, and why has it achieved the most success for the past 60 years?"

An answer to these questions lies in the history of our field and its confluence with American cultural history. In this presentation, I identify the influences that technology, politics, social issues, educational philosophy, and the fields of musicology and music theory have had on forming the discipline, in favoring some methods and goals over others, and reveal their lingering effects today. In other words, the history of music appreciation in the United States is not an isolated, academic, pedagogical story, but rather it is, like most history, a cultural narrative that intersects with many aspects of daily life. By taking a critical look at the history of music appreciation in the United States, I note the ways in which the field is tied to the past, and in so doing, I lay a foundation for looking towards the future.

Hunter, Lisa R.
Curriculum Design and Revision in an Assessment Culture
Designing and revising curriculum can be burdensome. Because curricular processes at institutions may be complex, faculty may perceive such work as a bureaucratic and time consuming proposition with little relevance to program improvement or effectiveness. Fear of losing autonomy and methodological concerns can also impede the development process (Beld, 2010). In addition, demands for curricular revision or design can be placed on faculty with little support on how to write learning outcomes that are rigorous and that will support the kinds of assessment necessary to appropriately evaluate student learning at various levels. The current culture of assessment may leave music instructors feeling like there is no longer room for the aesthetic and subjective qualities of music that are integral to music teaching and learning.

The purpose of this interactive workshop is to provide information and guided practice on the development of rigorous, measurable student learning outcomes that are aligned to appropriate assessments and accreditation standards. Participants will have the opportunity to evaluate the strengths and weaknesses of sample learning outcomes from a variety of music disciplines before evaluating their own learning outcomes. Discussion will include the complexity of curricular alignment of multiple course sections. Participants are asked to bring current curricular revisions or new curriculum learning outcomes at the course or program level to the workshop. Faculty from all music disciplines are encouraged to attend.

Hwang, Mi Kyung
Jazz Element as a Way to Draw a New Generation into Classical Music and William Bolcom's
Free Fantasia on "O Zion, Haste" and "How Firm a Foundation" (1984)
Today many young generations have become more interested in jazz style. Classical music with jazz elements could be an ideal way to draw a new generation of listeners into classical music. This presentation provides the opportunity to explore a contemporary American organ work based on jazz elements as an example of music appreciation, and suggests a future direction for composers to incorporate American musical elements into their works.

Although jazz style is a part of the cultural heritage of American composers, relatively few of these composers have attempted to incorporate indigenous musical elements in their works for pipe organ. William Bolcom's *Free Fantasia on "O, Zion Haste" and "How Firm A Foundation"* is one of a small collection of organ works written in jazz style. This study attempts to demonstrate how Bolcom combined elements of jazz with the organ instrument. It includes a musical analysis in form, harmony, rhythm, melody, and registration. The elements of jazz style in *Free Fantasia* feature improvisation, syncopation, swing, ostinato, and blues-inspired melodies and harmonies. This study helps to understand Bolcom's compositional technique, with which how he presents a surprising melding of ordinarily unrelated genres (organ and jazz).

Ikard, David
Ventus et Unda
Ventus et Unda (Wind and Wave) is a piece for solo Bass Clarinet and electronics. The central theme of the piece is the clarinet's ability to bend between certain pitches and the exploration of those "middle" or "in between" areas. The bass clarinet has an especially interesting "bend" available from its low C down to a B by pressing the performer's foot against the lowest sound hole of the instrument while playing a low C. The title refers to wind and wave (or water) because these two elements seek out all of those "in between" places in nature. They live in the cracks and have the ability to bend around fixed objects.

Johnson, Vicky V.
If Music Be the Food of Love, Play On
Music and food have many things in common. Both are culturally embedded in our most important celebratory and remembrance events. As food has different categories, so does music. Some pop music might be the equivalent of a cupcake – not too nutritious, but entertaining to the senses, while some art music might be the equivalent of a gourmet dish prepared by a culinary artist. Folk music is like grandmother's comfort food and today's chart topper may be akin to fast food. Not all have the same type of value. Not all have the same purpose. To assume all to be necessary or all to be unnecessary would be a mistake. Although the concept may seem to be light-hearted, at the core of the comparison it is evident that humanity uses both food and music for sustenance and persistence. At the very top of the sustenance pyramid would be the food given to one who is truly hungry and in need. The confluence of music, community, and culture is nowhere more evident than people gathering to sing after 9/11, after the Oklahoma tornado, at the Boston Bruins game following the Boston marathon bombing. As food fuels us, so does the music that binds us as a people. As an advocacy issue, those who see most music as of the cupcake variety can benefit from being reminded of the life-sustaining variety as well.

Johnston, Amanda J.
see Estes, Adam (*Nishi Asakusa***)**

Johnstone, Jennifer
The "Blank-Americans:" Music and Cultural Identity in the USA
In this paper, the term "Blank-American" is used to describe the identities of Americans who fill in the blank with the culture of their immigrant ancestors (e.g., "Italian-American"). The word "blank" also construes a possible motivation for this tendency, since the sense of distinctiveness provided by such labels fills a void for these identity-creators, connecting them to older and deeper roots in an increasingly homogenized and fairly young nation of immigrants. For this research, two communities were observed over nearly ten years of fieldwork. Both use distinctive musical practices as the bases for their identities. The first case study shows how Italian-Americans create local identities around an annual festival in a small town in northeastern Ohio. This festival features a rare southern Italian, pre-Christian ritual and a town band with unique repertoire. The second case study describes Welsh-American identities built around an annual hymn festival that has created a religious musical identity—even for non-religious people. This present-day focus on religious song differs from the focus on competitive choral singing demonstrated by their ancestors, the Welsh immigrants of nineteenth-century North America. This research demonstrates how those who create these highly-meaningful cultural identities often do so with little or no ancestry, but instead with enthusiasm for ceremonial cultural markers. Patterns and differences in these identities are discussed and interpreted, using methods and theories from ethnomusicology, anthropology/sociology, and cognitive science.

Johnstone, Jennifer
Welshness and Choral Membership: A Cognitive Approach to Cultural Identity
Connections between Welsh cultural identity ("Welshness") and choral music derive from a period of nationalism in the nineteenth century. During this time, music and literary competitions (*eisteddfodau*) were standardized, popular hymn singing sessions (*cymanfoedd canu*) were established, and community choirs became popular throughout Wales. Consequently, Welshness became associated with musicality, particularly choral music-making. Popular culture in Great Britain since that time has continued to support these associations. This paper reports four years of fieldwork aimed at describing present-day Welshness and choir connections using insights from cognitive science, including research on cognitive models (Vyvyan Evans 2007), consciousness (Christof Koch 2004), and prototypes (Eleanor Rosch 1975). Age and gender differences in these Welsh identities are discussed and interpreted. While it focuses on only a few populations of Welsh identity-creators, this paper contributes to our understanding of music, meaningfulness, and cultural identity (cf. Suzel Ana Reily 2010), and offers theoretical and methodological implications for future research. Moreover, the present research avoids common limitations of identity studies in ethnomusicology (cf. Timothy Rice 2010) by providing a fuller theoretical discussion that draws from a variety of disciplines.

Jones, Joseph E.
Unequivocal Ethnic Significations? Instrumentation in Bear McCreary's Video Game Scores
Bear McCreary is recognized as one of the most innovative composers writing for video games and television in recent years. A common thread runs through the bulk of his work: a fusion of instruments drawn from the Western orchestra, from folk, rock, and related popular styles, and from various non-Western traditions. McCreary's soundtrack for *Dark Void* (Capcom, 2010) incorporated the Russian balalaika as well as the Indian tabla and Japanese taikos, and he subsequently made use of a Javanese gamelan to situate *SOCOM 4* (Sony, 2011) in Southeast Asia. He has continued this hybrid approach with *Defiance* (2013–), a sci-fi television drama produced in conjunction with a massively multiplayer online game of the same title.

While critics and McCreary himself have branded his music as exotic and eclectic, little attention has been paid to these terms' multivalent nature and the degree to which they reflect his stylistic approach.

This paper draws upon the composer's own commentaries, which offer insights on instrumentation and the ways in which it contributes to the dramatic arc of each project. Also considered are numerous reviews of McCreary's soundtracks and responses from his audiences. Following Eftychia Pananikolaou's suggestion that McCreary's music for the TV series *Battlestar Galactica* "may carry unequivocal ethnic significations [but] it is almost impossible for the perceiver to construct any culture-specific meaning," I argue that the tension between idiomatic writing and unidiomatic writing is central to his style across various media platforms—a source of his popularity and target for criticism.

Jones Robert
see Doyle, Alicia M. (*Promoting Academic Citizenship: Are P & T Criteria Helping or Hindering the Development of Collegial, Collaborative Academic Citizenship?*)

Keogh, Cassie A.
The Art of Meld: Octatonic Transformations, Formal Design and their Performance Implications in Joan Tower's
Growing up in South America, Joan Tower developed a love of dance and rhythm; consequently, time, rhythm, and energy are critical components of her music. Described as an "organic approach" by Tower herself (as well as many scholars of her music), many of Tower's works develop outward from one or two small melodic or rhythmic fragments, which eventually coalesce into an entire piece. While scholars such as Bonds (1992), Janssen (2000), and Lochhead (2012) have analyzed Tower's earlier solo and chamber works (primarily written while in residence with the Da Capo Chamber Players), little scholarship exists on her other, more recent chamber music compositions, written after 1990. Additionally, much existing scholarship on Tower has analyzed her works based on cyclic repetition and energy flow, rather than discussing how specific pitch content affects the pacing of Tower's music. *Rain Waves* demonstrates her vibrant use of the octatonic collection to generate and control the energy of the composition. In this paper, I demonstrate how Tower manipulates and transforms the octatonic collection to create both contrast and continuity between sections, as well as generate momentum, tension, and release. I will synthesize pitch analysis and formal design to show how Tower's "organic approach to composition" is the result of large-scale motivic and structural use of the octatonic collection in *Rain Waves*. Additionally, I will show how these analytical insights impact performance and interpretation of the piece.

Kershner, Brian
Bagatelles for Clarinet and Bassoon
By definition, a bagatelle is a "trifle", a short character piece in a light style. That describes well this set of seven duos for one of my favorite instrumental combinations. The principal clarinet and principal bassoon often develop a close bond in the orchestra, due to the fact that the sit next to each other, but also because they share certain instrumental eccentricities and tendencies. For one, the registers blend exceedingly well. For another, they, often in partnership with the horns, wage a usually polite and quiet war of pitch control with the front row of winds, the flute and oboe, as well as with the strings. This rear phalanx of winds must hold the pitch center down where it should be, lest the pitch center rise progressively higher. In any case, we have this bond, and perhaps that is why so many of my best friends over these several decades in the music business have been clarinetists.

These Bagatelles were first prompted by two competitions which were asking for pieces of one minute in length. I wrote a couple of these, which eventually became movements V. Improviso and VII. Relay.

The pieces try to capture contrasting moods and exploit both the differences and the areas of agreement between these two instruments. Sometimes, the bassoon provides a solid foundation for nearly

improvisatory, soaring lines in the clarinet, and other times the two engage in contrapuntal interplay, including two canons.

Kidde, Geoffrey
Music Theory Analysis with Max MSP
In my lightning talk, I will discuss how I use music technology for the purpose of music theory tasks. I will show two of my own Max MSP devices or "patchers." MaxMSP is a programming environment which allows users to create devices (called "patchers") using preprogrammed and connectable objects. Both of my patchers "listen" to standard MIDI files and generate colorful dynamic visual data.

The first program counts pitch classes in real time; the count appears in a color bar graph which change as the music unfolds. I will play excerpts from Brahms and Schoenberg, thus showing atonal and tonal examples. In a recent class, a student asked about this patcher as Brahms was playing: "Can we tell what key piece is in from the graph?"

The second program analyses music with regard to triadic harmonic content. I have designed the program so that buttons representing the major chords appear on an outer circle (arranged by fifths), minor chords buttons appear on a middle circle, and diminished chords buttons appear on an inner circle. When a chord is heard, the corresponding button flashes: a visualization of the harmonic progression. I will play two Bach Chorales.

My goal with these computer programs is to attempt to create new ways of seeing (and perhaps) conceptualizing music theory. It's ideal for a lightning talk as I have yet to formulate overriding theses about these patchers, what they do, or, more generally, about using music technology in this way.

Kiec, Michelle
Mindful Management: Impact of Early Intervention Program on Retention, Persistence and
  Graduation
Continued enrollment of qualified students is vital in music programs. By the nature of their pedagogical approach (small classes, highly specialized and at times expensive faculty), music programs are typically expensive to offer. Concurrently, these programs are dependent upon the recruitment of students with specialized skill sets (i.e. plays the oboe, male singer) in order to offer a full complement of experiences that will attract a sufficient student body to balance the cost-effectiveness ratio. Attrition, particularly by key individuals, can spell disaster for an individual ensemble or program of study in a music school.

This poster examines an Early Intervention Program that is currently in place at a College of Visual and Performing Arts. The program seeks to identify academically at risk students for an intervention by the Dean's Office before it is too late to make a positive impact on the current semester's outcome. Additional information and supports are available to students, helping individuals identified as more likely to drop out for any reason to achieve academic success. Data analysis supports the assertion that intervention at the earliest indication of academic trouble is positively correlated with retention, persistence and graduation. Finally, the program itself is described in detail.

Klickstein, Gerald
see Arnone, Francesca (*Lightning Mentoring Sessions*)

Klickstein, Gerald
Using Federal Work-Study Funds to Support Community Engagement Projects
This presentation will demonstrate how a university music school enables students with Federal Work-Study awards to earn their awards by participating in off-campus community engagement projects and show how other schools could establish similar programs. Attendees will:

- Learn about legal, ethical and financial parameters for implementing off-campus work study partnerships.
- Discover how such programs empower schools to provide community engagement experiences to students without increasing a school's costs or staffing levels.
- View a sample partnership contract and other documents.
- See examples of work-study partnerships initiated between a music school and three community agencies: 1. an inner-city public arts high school; 2. an El Sistema-inspired after-school music program serving disadvantaged children; 3. the education department of a professional orchestra.

The Federal Work-Study program (FWS) "provides funds for part-time employment to help needy students to finance the costs of postsecondary education." (http://www2.ed.gov/programs/fws/index.html) Students become qualified for FWS awards based on their FAFSA forms. Individual award amounts are determined according to a student's need and a school's funding level.

The awards pay for 50-100% of a student's wage; the employing agency shoulders any remaining portion. Students may work on-campus or off-campus. Off-campus employers typically are private nonprofit organizations or public agencies.

Characteristically, students earn their work-study awards doing menial on-campus jobs for meager wages. In contrast, students who participate in the community engagement programs described in this presentation earn higher wages doing challenging work that serves their communities, develops their musical and professional skills, and helps qualify them for rewarding post-graduation employment.

Knupps, Terri L.
What's in a Name?: Arthur Berger's Theory of Atonality as Neoclassicism
American composer and critic Arthur Berger's striking connections to some of the most important figures in twentieth-century music—Arnold Schoenberg, Igor Stravinsky, Nadia Boulanger, Darius Milhaud, and Aaron Copland—led to Berger's unique perspective on the period. In the Depression era when American composers such as Copland were adapting a nationalist and populist idiom to make music more accessible for the "masses" in response to the less-pleasing, alienating sounds of the twelve-tone style, Berger was lamenting the disapproval heaped on experimental music. Copland himself had previously written atonal music to the lauds of critics. So why was there so much negativity towards twelve-tone music by the American public? They easily accepted dissonances and seemingly unrelated noises in radio shows, but use the word "atonality" to describe the same techniques in concert music, and audiences balked. Berger seems to suggest relabeling styles, or perhaps abandoning the use of labels altogether. He discusses twelve-tone music in particular, believing that serialism was in fact just a type of expressive Neoclassicism. The previously mentioned composers, including Berger himself, were working to build on ideas of the past while connecting the various elements into a logical whole—fundamental concepts of Neoclassicism—albeit in a less accessible but deceptively expressive way. By studying his writings, music, and archives, it is clear Arthur Berger pondered relabeling modern music or dismissing the use of labels completely to more clearly represent the true motives of composers in America and to reach out to the concert-going public.

Kuuskoski, Jonathan
The MU Community Arts Pilot Project in Lexington, Missouri: Building Economy, Culture, and
Community Through Music-Making
Local communities around the country are tasked with the challenge of making the arts relevant again and are exploring creative and innovative ways to use the arts to help reshape and bolster their social, physical, and economic well-being. Similarly, in order to build a thriving and sustainable career, musicians must know how to vision for their future, build relevant musical and extra-musical skills, and navigate the universe of professional relationships. This presentation illustrates a case study of this programming in action.

The MU Extension Community Arts Pilot Project (CAPP) began in January 2012 as six central Missouri communities actively engaged with MU arts faculty and Extension specialists to explore the arts as a strategy for enhancing community building, sparking innovation, and creating new economic opportunity. The city of Lexington, Missouri was selected as the first pilot project community in January 2013, and as a result MU Extension has partnered with the School of Music to help create an audio tour of Lexington's cultural heritage.

This story illustrates how musicians and community leaders can achieve complementary goals through collaborative hands-on work on specific projects aimed at community and economic development efforts. Contextualized hands-on experiences that focus on outcomes will foster graduates who are better equipped to affect measurable societal, cultural, and economic impacts, and with it gain professional viability. Identifying and achieving these outcomes must be localized, and the groundbreaking work of the MU CAPP project poses intriguing new questions on the nature of professional training for musicians.

Lackey, William J.
see Kuuskoski, Jonathan (*The MU Community Arts Pilot Project in Lexington, Missouri: Building*
Economy, Culture, and Community Through Music-Making)

Leary, Paul S.
Number Stations
Number Stations are radio stations that broadcast seemingly random series of numbers and letters, but have no station affiliation. Theories about their purpose range from supplying coordinates for alien landing sites in preparation for an invasion of Earth, to broadcasting cryptic instructions to spies in the field. My composition *Number Stations* uses the mysterious *Number Stations* as a primary sound source for the electronic track.

Lee, Gerald K.
Demystifying the Mystical: Alexander Scriabin's Fifth Piano Sonata, Op. 53
While the works of Alexander Scriabin (1872-1915) are performed occasionally and have enjoyed increasing popularity, all too often, his pieces are dismissed as bizarre, strangely mystical, and esoteric. The focus of this lecture-recital is to present Scriabin's Fifth Piano Sonata, Op. 53, not as a weird and inaccessible tone poem, but rather as a one-movement creation of compelling emotional power, with a clear compositional approach manifesting an affinity to traditional sonata form. Upon first impression, this "mystical" sonata seems chaotic and random in its organization; however, the lecture-recital will demystify this piece and display that underneath Scriabin's fascinating and unique musical language, his compositional approach to form is consistently clear, logical, and anything but random.

Salient examples of Scriabin's clarity and logic in Op. 53 include the following. The sonata form structural divisions of exposition, development, and recapitulation are clear and obvious to the listener; additionally, the piece presents first, second, and closing thematic areas of well-contrasted characters. Frequent applications of thematic transformation serve as an important unifying element throughout the piece, with the theme always clear and fully intact. And although the sonata cannot be named in one, overall key, Scriabin consistently presents clear, tonal implications with dominant to tonic relationships. Indeed, it is hoped that an increased awareness of the accessible nature of this representative piece may lead to more widespread attention and embracing of this sonata as well as other emotionally captivating pieces from Scriabin's colorful repertoire.

Leupold, John
Concurrent Collaborative Analysis
In his book *Collaborative Learning*, Kenneth Bruffee, states "knowledge is a social construct, a consensus among the members of a community of knowledgeable peers." Many music faculties have embraced the ideals of collaborative learning by integrating more discussions and group projects within the curriculum. But how can we, as music theory instructors, create a new learning community beyond our own classrooms and engage our students in a conversation about analysis that may be different from their own?

Technology has propelled the music theory classroom towards a more hands on, applied study of musical structure. These technologies have been used sparingly to connect students from different classrooms, especially in music theory. Instructors from X university and Y College sought to create a new learning community by blending students enrolled in different institutions, in order to better understand the usefulness of collaboration in musical analysis. Students were grouped together and asked to complete an analysis in real time using DyKnow, the tablet PC, and Skype. Analytical disagreements were to be marked directly on the screen and, as a group, students were asked to come to a consensus. The software used captured all student markings, allowing playback of the analysis during the presentation.

The social nature of this generation excited students about the prospect of working with people they have never met. The new ideas brought to the table encouraged these undergraduates to think in a more analytical manner, with debate and justification, and with a true mastery of the material presented.

Levine, Victoria Lindsay
see Campbell, Patricia (*Report of the Task Force on the Undergraduate Music Major*)

Lewis, Judy
More than Knowing a C-chord: The Radical Demands of a Popular Music Pedagogy
The discourse of music education has had a dubious relationship with popular music for nearly three-quarters of a century. Popular music has been included in curricula with the goal of enticing students to learn what *really matters*, i.e. the traditional classical canon (Cutietta, 1991). Popular songs have been arranged to fit the traditional large ensemble paradigm (Newsom, 1998; Isbell, 2007). Popular selections have been used to teach basic Western musical concepts (Pembrook, 1991). And pop-rock ensembles have been added to school performance programs using informal learning strategies (Allsup, 2003; 2004; Green, 2002; 2006; Westerlund, 2006). Yet, despite these clear attempts to fit popular music into 'teachable' methods, a majority of pre-service music teachers still consider themselves unprepared to teach popular music based on their training (Springer & Gooding, 2013).

Drawing on research in the field of Literacy Studies, along with research conducted by the author, this paper will investigate popular music as a public pedagogy in which students are already invested,

knowledgeable, and critically engaged (Kellner & Share, 2006; Luke, 1994). Viewed as such, how may this impact the discourse on popular music pedagogy in teacher preparation? What radical demands does popular music make of the teacher confronting a popular culture milieu that changes daily? How might qualities of uncertainty and indeterminacy (Giroux, 2000) inherent in popular music be embraced by music educators as part of their preparation? How might recognition of popular music as a cultural construct in which our students are already playing part intersect with a theory of radical pedagogy?

Lio, Shoon
see Graf, Sharon (*No Woman No Cry, To Kill Mockingbird and a "Married Life" (from Up):
Narratives, Ontology and Epistemology through Music Examples*)

Lombardi, Paul
Segue
The word segue means "to smoothly make a transition from one thing to another, without interruption." Transition is the goal of my composition *Segue*. This composition for solo alto saxophone has three primary textures: (1) slow quiet lyricism, (2) gradual speeding up to rapid palpitations, and (3) loud strident harshness. These three textures are presented individually, in pairs, and at the climax, all at once. As the piece progresses, the smooth transitions give way to many abrupt changes in texture. The combinations of textures govern the large-scale structure and create segues as each section gives way to the next. *Segue* was composed in 2007 at the Atlantic Center for the Arts in Florida for Dr. Eric Lau.

Magrill, Samuel
Genius
The work, a setting of the Mark Twain poem by the same name, was written especially for my colleagues Robert Glaubitz, baritone, Dawn Marie Lindblade, clarinet, and Sallie Pollack, piano.

Mantie, Roger
The Disappearance of East, West, North, and South: Music Making and the New Order
Situated at the confluence of the Mississippi and Missouri Rivers and located at the (19th century) geographic center of the country—making it destined to become a central transportation hub facilitating cultural flows and interactions—St. Louis provides a wonderful metaphor for the world in which the College Music Society now operates. Traditional highbrow/lowbrow (Levine, 1988), hierarchies, with their privileged univore (Peterson, 1992, 1996) cultural capital (Bourdieu, 1984) have broken down in a convergence culture (Jenkins, 2006) world where omnivorousness, eclecticism, interdisciplinarity, and hybridity have become the new order. In a mashup internet and YouTube world that has evaporated spatial distance and cultural boundaries, ownership and exclusiveness (in music, at least) are facing extinction. Community engagement in the twenty-first century cannot simply mean bringing presentational music (Turino, 2008) "to the people," nor can it just mean teaching people to become better consumers. In this paper I discuss how public perceptions of music and culture are changing in ways that represent unprecedented opportunities for those willing to embrace them. Drawing on three years of research into recreational music making, I argue that surveys, such as the NEA's "2012 Survey of Public Participation in the Arts," fail to capture or express an important cultural trend: more people than ever before are making music. Finnegan (1989) and Russell (1999) have long-noted the existence of "hidden musicians"; I discuss and offer ways in which higher education might better engage with music, culture, and community that reflect our 21st century world.

Mattingly, Alan F.
see Bailey, John (*American Export: Woodwind Quintets with Jazz Roots by Two Non-Americans*)

McCarthy, Marie F.
see Heuser, Frank (*Improvisation, Meditation, and Consciousness: Restoring a Spiritual Vision in Musical Study and Practice*)

McClellan, Robinson
Massive Online Music Theory Courses: Tools and Approaches
We will present the challenges and achievements we have encountered in developing massive, fully online music theory courses. Our undergraduate music theory course runs at a large research university and yearly enables 850-1100 undergraduates to meet their general arts requirement, introducing notation, performance and composition to learners with no formal musical training.

The course had to meet several constraints: no pre-existing textbook; fully online and asynchronous, use of rich multimedia (audio, Flash, video); delivered through the university's LMS, including its built-in computer-graded assessments; include an instructor-graded creative composition project requiring fluent use of notation and specific theory concepts from the course.

In the first several semesters we have continually improved the course, for example adding videos to supplement written lessons and custom drag-and-drop notation tools for students to place music on the staff. Crucially, we improved student engagement by asking them to express themselves creatively. We are now experimenting with gamification techniques to increase student investment, creating composition competitions and achievements that span multiple sections.

We are also creating a new graduate-level, also fully online course, for advanced theory and formal analysis. This course will be structured differently, with additional ways to involve students in the creative use of musical concepts: using Noteflight (a fully online notation software) for full-blown analyses, and asking students to create blogs and videos for peer-assessed multi-stage projects.

Participants in our conference session will take away recommendations on how to design deeply interactive music courses in a fully-online, large-scale framework.

McCray, Jeffrey
see Bailey, John (*American Export: Woodwind Quintets with Jazz Roots by Two Non-Americans*)

McMullan, William W.
see Bailey, John (*American Export: Woodwind Quintets with Jazz Roots by Two Non-Americans*)

Millar, Michael W.
see Drapkin, Michael (*Ideas to Action: A 5-Stage Framework for Exploring Music Careers Outside of the Academy*)

Millar, Michael W.
Music Community Engagement: Making an Impact through Music Nonprofit and Service-Learning
    Courses
This paper will describe, and examine the impact of, two community engagement-related music courses offered a state university.
In the music nonprofits course, teams of students design hypothetical startup nonprofit organizations. Learning objectives include:

  • Identifying crucial management and artistic issues of nonprofit music organizations.
  • Knowing and understanding the structure of a 501 (c)(3) nonprofit corporation.
  • Knowing and understanding the aspects and functions of nonprofit management, boards, staff, artists, volunteers, strategic planning, programming, education, marketing, program evaluation, fundraising, and budgeting.
  • Understanding collaboration between the nonprofit, for-profit, and public sectors.
  • Identifying research sources for arts management topics.
  • Identifying career opportunities in the nonprofit sector.

The music service-learning course allows students to gain practical experience while serving schools and nonprofit organizations in the community. Assessment and reflection are key aspects of the coursework. Learning objectives include:

  • Developing and implementing team projects which meet university service-learning goals, meet the needs of community partners, and integrate aspects of music studies.
  • Understanding the process of planning, producing, and promoting community programs.
  • Understanding how to incorporate community service into life and career objectives.

The combination of nonprofit and service-learning education has had a positive impact on hundreds of music students as well as the community, the department, and the university. Music service-learning was one of three programs earning the university recognition on President Obama's 2012 Higher Education Community Service Honor Roll. Our student involvement – and employment – in arts nonprofits has risen, and lives have changed for the better as a result.

Mishra, Jennifer
Performing from Memory: A Performance Practice
Musical memorization is the processing of a piece of music for later recall without a written reference. Musicians, especially pianists, are required by convention to perform vast amounts of music without the use of notated music. However, musicians were not always expected to memorize for performance. In 1837, the 18-year-old Clara Schumann performed Beethoven's Piano Sonata No. 23 from memory. A century later, performing the piece from memory would have been unspectacularly commonplace, but early in the nineteenth century, performing without the score was viewed as arrogant and ostentatious; focusing attention on the performer and the performance and away from the composer and the music. Romantic virtuosity swept through the world of music and performing from memory inspired awe and endowed the performer with almost super-human powers. By the turn of the century, a pianist performing with score became the notable exception. This presentation revolves around discovering what social and technical considerations may have resulted in the expectation of a memorized performance. Preliminary work on this topic suggests that the practice of performing from memory was not endorsed at a time when sightreading and improvisation skills were prized. The virtuosity prized in the 19th century became manifest in memory feats while an emphasis on improvisation declined. It is important to note that there is evidence of musicians' *ability* to perform from memory earlier than the 19th century, but that the practice was discouraged. This historical research provides background and

context to pianists and psychologists studying memorization.

Mishra, Jennifer
Practicing in the 21st Century: Technology beyond the Metronome
This presentation will describe strategies that use technology to enhance instrumental practicing specifically relevant for 20th and 21st century music. This presentation is based on ongoing interview research conducted with members of the New York Philharmonic. These enhanced practicing strategies are particularly useful when practicing with a metronome becomes unproductive or when practicing passages with mixed or changing meters. These strategies can sometimes lead to productive leaps in performing abilities. We will discuss technology that enhances, or creates, aural models of the music being practiced. Technology use can be as simple as searching YouTube to obtain multiple aural models of the piece being practiced or using software programs to create a specialized click track for use as a metronome in pieces with mixed and changing meter. However, practicing can also be enhanced by using apps such as the *Amazing Slow Downer* to play along with recordings at slower tempos or using notation software to create a specialized part that includes cues or accompaniments from other instruments and allows the manipulation of the notation for a deeper cognitive understanding of the piece. Entering notation into a software program is itself an instructive process as patterns within the music may be identified (through the cut and paste functions) somewhat akin to composers of the past learning compositional style by copying out scores of important composers. This session is designed to connect performers and applied teachers with technology and research in music psychology, specifically in the area of expertise development.

Montaño, David R.
see Doyle, Alicia (*Promoting Academic Citizenship: Are P & T Criteria Helping or Hindering the Development of Collegial, Collaborative Academic Citizenship?*)

Myers, David E.
see Campbell, Patricia (*Report of the Task Force on the Undergraduate Music Major*)

Nelson, David
Is My Passport Still Current? Taking a Student Group Abroad
Taking a student group abroad to experience the richness of international opportunities can be a life-changing experience for both the students and the faculty leaders. This panel discussion will present three contrasting perspectives on successful trips.
The first perspective is from the faculty member who arranges all of the trip details him- or herself. Beyond being an educator, the faculty member functions as a travel agent in charge of everything from plane tickets to purchasing public transportation passes. Also discussed will be student preparation before the trip (map study, planning of free time), behind-the-scenes activities (attending rehearsals, meeting with important musical administrators, private tours with local guides), marketing the trip to students (and their parents!), and leading the tour with confidence.

The second perspective is from the faculty member who works with a foreign institution for housing, meals, and educational programs. Dealing with an international partner raises issues such as division of responsibilities, approval of housing, meals and daily activities, and liability. The presenter will also discuss interactions with other units within the home university who may be sending students.

The final perspective is from an administrator in a university's office of international programs. These administrators are extremely well-versed in all aspects of international travel, and oversee all aspects of foreign trips. Often at the vice-chancellor level, they see the "bigger picture": current trends in travel

abroad, safety concerns, and liability issues. The administrator will also present a proven plan for the development of new international programs.

Nemko, Deborah G.
Away and Back Again: Impressionism Manifest in the Piano Works of Mamiya and Ikebe
Artists like Edgar Degas collected Japanese prints while Vincent Van Gogh was fascinated by Japanese wood cut prints. Captivated by the style and grace of Japanese culture, Claude Monet painted his wife wearing a kimono in *La Japanonaise* in 1875. The influence of Japanese art on the French impressionist composers is equally prevalent and can be seen in the example of Claude Debussy inclusion of Hokusai's The Great Wave of Kanogawa for the cover of the musical score of La Mer. In addition, Debussy enthusiastically embraced orientalism and Asian musical material including the pentatonic and whole tone scales in his works for the piano. The Japanese, not to be outdone by the move towards a fusion of eastern and western artistic tendencies, have also been influenced by and provided the inspiration for impressionist music and art. The result is the kind of spectacular use of color and gesture found in piano works by award winning contemporary composers Shin-ichiro Ikebe and Michio Mamiya. Mamiya who is a recipient Grand Prix of the Salzburg Opera and Ikebe, a noted composer of both classical and film music, represent a new generation of Japanese composers captivated by the timbral potential of the piano. In this presentation I will address the unique reimagining of Japanese musical language manifest in impressionist musical style in the works *La Terre est Bleue Comme une Orange* by Ikebe and *Diferencias for Piano* by Michio Mamiya. Both works are short and will be performed in their entirety

Nemko, Deborah G.
Is the Use of Portfolios in Assessing Music Performance Outcomes in Applied Music "All That and a Bag of Chips?"
The practical application of student portfolios in the field of music education has existed for many years and at present the electronic portfolio has become standard practice in the field. As applied music teachers and departments of music explore alternatives to a jury-based assessment process, more instructors are looking to the potential advantages and pitfalls of creating and assessing student generated performance portfolios. This panel will explore potential ways to assess learning outcomes in applied music through the use of these student generated portfolios.

Nicholas, Mark
Rachmaninoff and Voice-leading Efficiency
Music that is a confusing mixture of tonal, modal, and chromatic elements has often been relegated to the backwaters of music theory. Part of the reason for this neglect may have been a lack of suitable analytical tools, but in the last decade or so the literature has begun to fill the gaps in this repertoire using new approaches. One of the composers benefitting from this has been Sergei Rachmaninoff; the new tools, including neo-Riemannian ideas and alternative ways of thinking about harmonic space, have provided fresh insights.

Rachmaninoff's most complex music (the Op. 39 Études-tableaux, for example) is an amalgam of different 'spaces' (tonal, modal, hexatonic, octatonic, hybrid harmonies). It is the passages of extreme chromaticism, however, that seem to engender the most disagreement: they are characterized as everything from tonally-irrelevant linear embellishment to independent lines in a twelve-tone universe.

Overlooked in much of this discussion is an analysis based on parsimonious (step-wise) voice-leading and efficient linear movement, which can be very successful in explaining the character of such passages. Indeed, it can be shown that these ideas are frequently at the core of Rachmaninoff's more adventurous compositional style. Complex sonorities, non-functional harmony, and even equal-interval

chromatic structures can be considered a by-product of efficient voice-leading; one consequence is that the parsimonious linear aspects of the music can function as a structural links between the mixtures of tonal, modal and chromatic harmonic spaces.

Niedermaier, Edward G.
Corigliano's AIDS Memorial: Tempo Types and Quotation in Symphony no. 1
In selected mature works by the American composer John Corigliano, tempo manipulation acts as the primary formal element. This paper postulates three temporal orientations, or tempo types, that distinguish formal sections lacking a steady tempo (*atemporality*), exhibiting one single tempo (*homotemporality*), or multiple tempos (*polytemporality*). The ordering and combination of these three tempo types generate vast, clear-cut architectural gestures that are essential to Corigliano's style.

This paper applies tempo-type analysis to Corigliano's Symphony no. 1 (1990). Analysis reveals Corigliano's dramatic techniques for arranging the tempo types: his use of atemporality to disorient the listener, homotemporality to provide relief, polytemporality to build tension, and combined tempo types to reach a climax. The tempo types contribute to the immediacy and popular impact of Corigliano's music, despite its dissonant and complex surface materials.
Dedicated to the victims of the AIDS epidemic, Corigliano's Symphony delivered a bold and humane message to a nation struggling to acknowledge the dignity and plight of homosexuals. The paper will underscore the work's significance as an outstanding American symphony and a timely social document.

Symphony no. 1 draws on outside sources in the first movement (Albeniz-Godowsky *Tango*), second movement (Corigliano's own *Gazebo Dances* for band), and third movement (taped improvisations). I will demonstrate how Corigliano handles each quotation differently, employing unique tempo-type combinations to divorce the sources from their original context and evoke emotional and mental states (nostalgia, dementia, and loss). Tempo types, therefore, remain crucial to Corigliano's musical technique and social message.

Nytch, Jeffrey
see Beckman, Gary D. (*Balancing Act: A Report on the Progress of Entrepreneurship Education in Higher Education Arts Training*)

Ondracek-Peterson, Emily
Filter-Cadenza: Hollerin' in the night…(freely, Hendrix-like) by Daniel Bernard Roumain for Solo Amplified Violin
Filter is a piece for solo, amplified violin in the style of Jimi Hendrix written by Haitian-American composer, Daniel Bernard Roumain. The piece was written in 1992 and explores the virtuosic ranges of the violin in the style of Paganini but with a contemporary twist. This piece is an ideal candidate for this conference as it is a confluence of musical styles and cultures: the violin, the epitome of classical instruments, takes on the role of an electric guitar and enters the realm of the rock concert. Confluence is also represented by the composer; Roumain is a young, contemporary composer and violinist who himself crosses genres, effortlessly moving between the classical music world to hip hop to recordings with Lady Gaga. Roumain and I are colleagues and have worked together closely on various projects.

Ortega, Juan Carlos
The Chamber Music of Ecuadorian Composer Luis Humberto Salgado: Three Years of Discoveries
This lecture recital reports on the chamber works for string instruments by Ecuadorian composer Luis Humberto Salgado (1903-1977). Though recent scholarship recognizes the value of Salgado's music, his compositions are mostly unknown outside of Ecuador. In fact, the works featured in this project remain unpublished. This study began three years ago with a series of visits to the Historical Archive of the Central Bank of Ecuador which houses Salgado's holograph manuscripts. The fourteen pieces that comprise this project were written between 1943 and 1973 and include sonatas for string instruments, string quartets, a piano quintet, and a group of smaller works for violin and piano. Salgado's chamber music is a true sample of his diverse compositional style and his love for the folk music of his native land. This presentation will contextualize Salgado within Ecuador and Latin America and will then focus on the aspects that make his chamber music unique such as his use of Ecuadorian folk music references. Representative pieces will be performed. Luis Humberto Salgado has been regarded as one of the leading Ecuadorian composers of the twentieth century. He explored a wide variety of genres from solo to orchestral works, and favored an eclectic style of composition that highlights his affiliation with nationalist and avant-garde approaches. Salgado's production remained unsurpassed by his national predecessors and contemporaries, and the extent and variety of his output solidifies his position among some of the most notable Latin American composers of his generation.

Oshima-Ryan, Yumiko
Tapiola Visions for piano (Left Hand) Op. 92 Takashi Yoshimatsu (b. 1953 -)
"Pavane for Water" (6 min.) and "Toccata in the Wind" (5 min.) from "Tapiola Visions" op. 92 (2004), are solo piano works for left hand, by Takashi Yoshimatsu (b. 1953 -), which are important works for introduction to contemporary Japanese music (composed after 2000), and to introduce the current "J-Classic" in Japan.

Like Toru Takemitsu before him, Yoshimatsu taught himself composition. He insisted on a revival of lyricism using tonal melody and harmony and rejected atonal music, which dominated the mainstream of modern music among Japanese composers in 1970s. Yoshimatsu was also influenced by eclectic ideas of Progressive Rock, which often combines elements of jazz, classical music, folk, and world music influences with rock formats.

"J-Classic" was developed by young Japanese musicians eager to go beyond traditional classical music (18th – 19th centuries European music). Supported by record companies, these musicians began experimenting with arrangement and instrumentation of classical style to give audiences new ways of enjoying classical music.

Yoshimatsu expressed great empathy to these young artists who seek their own contemporary music not limited by a traditional view of "modern music" and dedicated his works to these performers. "Tapiola Visions" could provide music students and teachers with a diverse piano solo repertoire for left hand, and an opportunity to sample one of the most recent musical trends in Japan. "Tapiola Visions" were written for Yoshimats' respected friend Izumi Tateno who lost the use of his right hand after a cerebral hemorrhage.

Ott, Carole
Connection, Communication, and Context: Improvisation in a Choral Setting
Classical vocal training at the university level traditionally includes the study of individual vocal technique, solo performance (in recital or opera), and choral ensemble performance. Emphasis is placed on building technical skill, learning repertoire and stylistic traditions, and gaining confidence in a variety of performance settings. The skill of improvisation is largely absent, leaving singers unaware of their innate ability to *create* music as individuals.

This paper examines students' perceptions of themselves as contributing members of a large choral ensemble through the use of improvisation experiences. How can connection and communication with other members in the ensemble be enhanced? In what ways can the individual vocalist explore the creation of musical ideas alone and with others?

To address these questions, free improvisation techniques were introduced into the curriculum of a university chorale at a large conservatory-like school of music. Students were led through a sequence of individual, partner, and group improvisations. These exercises were recorded throughout the process. Students were asked to reflect on their experience and consider whether improvisation improved their sense of connection and communication within a choral context. Students were also given a short survey to evaluate their confidence with improvisation at the beginning and end of the semester as well as their perception of individual creativity, musicianship, listening, connection and communication through the improvisation process.

The results of this study will be shared, including recordings of improvisations and with the improvisation sequence. Future directions for this research will be discussed in the presentation.

Ozment, Elizabeth Whittenburg
Civil War Music on Contemporary College Campuses, Three Perspectives
In the midst of the current U.S. Civil War sesquicentennial, many music departments and university libraries across the country are featuring Civil War music courses, symposia, digital archives, publications, and performances. These productions have garnered much attention from American history buffs and scholars alike. This panel will present three perspectives on the intersection between American universities and collective memories about the U.S. Civil War. The panel members will discuss inconsistencies between historical records about war-era music and the way that music operates in American discourse about the history and legacy of this war. This panel relates to the National Topic, "Confluence: Music, Culture, and Community" by identifying how the Civil War sesquicentennial is fostering ongoing interdisciplinary collaborations between music and other disciplines, and between music schools and local communities.

Ozment, Elizabeth Whittenburg
Sounding Slavery in St. Louis
On January 15, 2011, layers of sounds were performed at a slavery mock-auction in downtown St. Louis, Missouri. The songs, screams, and other sounds that echoed across St. Louis demanded public attention to the traumatic legacy of American slavery. Their intention was to initiate a public dialog about the memory of slavery in Missouri and in American popular ulture. In this paper, I will examine their performance as a process of telling Black history. I will draw on Lisa Woolfork's theory of bodily epistemology in order to explain how the scripting and sounding of slavery in St. Louis operated as a representational strategy to confront the censorship of African American history. These activists chose to engage with a corporeal representation of slavery, what Diana Taylor calls the "bodily transfer of knowledge," a representational strategy that uses contemporary bodies to index the trauma of slavery and make this past more accessible to people living in the present. A fictitious history of slavery was

improvised to engage with pain of black history, and to mediate layered and often contradicting narratives about the past with their bodies. I will argue that through reenactment, their bodies became sites of cultural memory and their sonic performance lead participants to a heightened awareness about their own identities and those of their ancestors. In scenes like the St. Louis slave auction, contemporary bodies speak to and for the slaves, whose memories have been manipulated or erased.

Park, Meeyoun
see Field-Bartholomew, Tana (*Giuseppe Martucci's La Canzone dei Ricordi*)

Parker, Craig
John Vincent's Latin American Tour: Musical Diplomacy in Action
During the height of the Cold War, the U. S. State Department funded international tours by many prominent American musicians. Among those sent were Louis Armstrong, Aaron Copland, and Duke Ellington as well as lesser luminaries. One such musician was composer John Vincent (1902-1977), who toured Latin America under such auspices from June 13 through August 15, 1964. Professor of Music at UCLA (1946-1969), Vincent was music director of the Los Angeles Chamber Orchestra (1951-1956), director of the Huntington Hartford Foundation (1953-1966), and co-director of the Los Angeles Music Festival (1958-1962).

Vincent's tour took him to Guatemala, Panama, Peru, Chile, Argentina, Uruguay, Brazil and Colombia. During this trip, Vincent conducted five orchestral concerts including his works, heard five concerts of his chamber music, and gave eight lectures. He also met with many Latin American composers and was fêted at diplomatic events.

Vincent's *New York Times* review of the premiere of Alberto Ginastera's opera, *Don Rodrigo* (7/24/64 at the Teatro Colón) attracted the attention of conductor Julius Rudel, who programmed it for the first production by the New York City Opera at Lincoln Center in 1966. Later, Vincent arranged U. S. performances for some of his Latin American hosts. This presentation gives details about this tour, including critical reactions to Vincent's music, his thoughts on the state of Latin American music, and the tour's long-term influence. This paper is based primarily on unpublished documents in UCLA's John Vincent Archive and on interviews with Ruth Vincent, the composer's wife, who accompanied him on this tour.

Patterson, Anne L.
see Doyle, Alicia (*Promoting Academic Citizenship: Are P & T Criteria Helping or Hindering the Development of Collegial, Collaborative Academic Citizenship?*)

Pearsall, Aimee
Children's Preferences and Responses to Musical iPad Apps: Where America's Technological Culture meets Music Education
Music-based technology is frequently incorporated in early childhood classrooms as an attempt to incorporate music education in the curriculum. Additionally, according to Common Sense Media, families frequently give children access to music-based apps; 38 percent of children ages zero through eight and 45 percent of two-year-olds sometimes or often engage with creative apps that are for drawing, making music, or playing with photos. Despite the significance of these statistics, there is a lack of research that addresses the educational benefits of music-based tablet applications for young children. Researchers in this study explored the preferences of four-year-old children (N=16) for music-based apps in a preschool setting. They found that those apps that had excessive visual stimulation, were easy to navigate, and/or had familiar music were preferred by children. Moreover, while children frequently engaged in social interaction, there was a paucity of outward musical engagement. Out of eight hours of

data collection, the children only musically engaged with the apps for one hour total, 40 of those minutes being movement-based responses, and only 20 minutes involving singing as music response. Furthermore, out of the 13 musical apps, children only interacted musically (singing, chanting, or moving) with five of those apps; the other eight apps elicited no musical responses. Understanding children's preferences for musical apps and the qualities of musical apps that are most likely to evoke musical responses will help to develop music-based technology that provides maximum educational benefit for young children both in the home and in the classroom.

Pepple, Joanna
Patronage, Music Printing, and Transcriptions: Bartolomeo Tromboncino and the Court of Mantua
The Renaissance Court of Mantua fostered incredible developments in the genre of Italian secular song under the rule of Francesco II Gonzaga and his wife Isabella d'Este. It was in this court that music, culture, and community intersected, particularly in the works of Bartolomeo Tromboncino. Tromboncino served in the Mantuan court from about 1489 to 1505, working primarily for Isabella d'Este during a pivotal moment in music printing history: the printing of Petrucci's *Harmonice musices odhecaton* (1501). This document included the first music printed using movable type, which altered our approach to historiography from a study of music *copied* for the church and aristocratic court to music *printed* and available for individuals and smaller courts.

With the onset of music printing using movable type, the genre of popular secular song increased in the documentary evidence. During this time Tromboncino's secular songs were frequently printed and transcribed for lute, organ, or other combinations of instruments. Tromboncino's setting of the Petrarchan *canzone,* "Sì è debile il filo," and its subsequent printings and transcriptions epitomize the rich history and culture of the Mantuan court during this era while simultaneously demonstrating the powerful roles of female patronage, music printing, and instrumental transcriptions, even depicting a rivalry between two prominent Venetian printers.

Peterson, Erik
St. Anthony's Fire: Collaboration and Live Processing
The first time I met with the composer Michael Bratt he asked me what I as a performer could do, and what the viola as a solo instrument could do. To demonstrate some of the instrument's (and my) capability, I played for him the cadenza from Bartok's Viola Concerto. The composer, impressed with the virtuosity displayed, incorporated figures from the cadenza as a motive found in the final product. This lecture-recital will discuss the elements of the work, their genesis in our discussions, and the design of the live processing used. The composer/performer relationship and the performer/live processing relationship will also be addressed. The presentation will conclude with a performance of the work in its entirety.

The work's title, *St. Anthony's Fire*, refers to ergotism, a condition that causes convulsive and hallucinogenic symptoms and ultimately death. The poisoning was once used as an explanation for bewitchment; the live processing serves to emulate the mania and seizures that accompany the ailment. As a champion of new music and a recipient of Chamber Music America's ASCAP Award for Adventurous Programming, I believe it important that tools such as live processing be used to expand the palate available to composers. This presentation will serve to highlight the confluence of traditional and contemporary source materials that can provide composers and performers with compelling inspiration.

Phang, May
Balladic Blues and Lisztian Ragtime

   Superstar Etude No. 3: Ballad(e) Out of the Blues, by Aaron Jay Kernis (b. 1960)
   Mephisto Rag, by Libby Larsen (b. 1950)
   Song for Sally, by Chick Corea (b. 1941)

This program of solo piano works by American composers Libby Larsen, Aaron Jay Kernis and Chick Corea will feature compositions for the solo piano that blend genres and styles, turning past inspirations into new works.

American roots music such as jazz, blues, and ragtime are incorporated in different ways into each of these contemporary compositions. In Kernis' Ballad(e), which he himself has referred to as a "battle with history", we find reminiscences of gospel, jazz, and ballad singing. The fluid textures often evoke improvisatory gestures, while the dramatic scope of the piece recalls the romantic ballade.

Larsen's *Mephisto Rag* begins almost like Liszt's famous namesake, but with ragtime rhythms. There is a game in the middle, after which the music turns into a fervent whirl of boogie woogie plus honky tonk, with dashes of Elton John thrown in.
Song for Sally is one of the works on Chick Corea's album *Piano Improvisations Vol. 1*, which was recorded at a time between his avant garde and Latin jazz fusion periods. His words on the back of the album cover resoundingly echo the theme of community confluence: "This music was created out of the desire to communicate and share the dream of a better life with people everywhere."

Phang, May
This Little Light of Mine
Fantasy-Choruses on "This Little Light of Mine," by Curt Cacioppo (b. 1951)

In a review in *Time Out New York* in 2003, Ben Finane wrote that "American composer Curt Cacioppo's keyboard works elude classification. At once Baroque and modern, abstract and rooted in the vernacular, Cacioppo's polytonal, shape-shifting fantasies move seamlessly through varied landscapes while never losing direction or stooping to cheap exoticism."

This confluence of various styles and genres is readily apparent in Cacioppo's Fantasy-Choruses on "this Little Light of Mine", the last in his set of *Three American Fantasies*. Like Beethoven's *Choral Fantasy*, the chorale treatment of the famous gospel tune only occurs near the end of the piece, after an extended "introductory" fantasy.

Pierce, Stephen Ross
see Forbay, Bronwen (*The Eclectic Use of Western Classical Influences in Afrikaans Art Song
   Literature of the Twentieth Century)

Piguet, Delphine
Fancy Shawl Dance: An Exploration of Powwow Music within the Tribal Community
Powwow music is an excellent example of music, culture, and community coming together as it perpetuates a sense of Native identity. The confluence of rhythm, pitch, and musical style of Powwow repertoire is markedly different from Western singing.

This paper will present my musical transcription of a Fancy Shawl Dance. I will then offer an analysis of the transcription in terms of the song's musical system and structure, and will explain the methodology

used for it. I will present my findings regarding the paradigmatic analysis of this song which uses anhemitonic pentatonic scale and follows the form AA'BC.

This paper will begin with a brief overview of the sequence of events that occur at a powwow and will present the different dance categories, with details about geographical origins and the instrumentation used. I will then focus on the Fancy Shawl Dance, including contextual historical information for the dance and its regalia.

From an ethnomusicological standpoint, the difficult process of notation is crucial in order to accurately analyze non-Western music. My findings not only contribute to the existing corpus but also has an impact on the field of ethnomusicology as it offers a methodology applicable for any Powwow song.

Pike, Anastasia
Perfect Harmony: an Exploration of Interdisciplinary/Transdisciplinary Initiatives in Teaching, Research, and Performance
While interdisciplinary education has been utilized in academic areas such as art (Healy), economics (Flohr), social sciences (White and McCormack), and mathematics and the sciences (*Curriculum Review*), it appears that music education has been less willing to embrace the idea of interdisciplinary/transdisciplinary initiatives in teaching, research, and performance. Some feel that such an approach can infuse so much interdisciplinary information that music becomes secondary (Cook). Interestingly, much of the current research demonstrating the positive effects of interdisciplinary music education has not been conducted by music educators (Piercy, Eady and Wilson, Tinari and Khandke), and that said extant research has often been geared toward the younger learner (Rogers).

This paper will explore why an interdisciplinary approach to music pedagogy is not as common at the university level, as well as what the possible effects of such an integration might produce within the realms of performance, research, and music history and theory. I will examine the limited existing literature, investigate the current initiatives (such as the one currently being developed by Johns Hopkins University), and explore the possible repercussions of such initiatives.

In conclusion, though other academic areas have been utilizing interdisciplinary/transdisciplinary initiatives in teaching and research for years, music has been conspicuously less enthusiastic. By close examination of interdisciplinary/transdisciplinary initiatives in teaching, research, and performance, I will share insight on the rarely acknowledged belief that these initiatives are not only beneficial, but are vital to the future of music in higher education.

Pike, Pamela
Developing the Entrepreneurial Spirit: Service Learning Projects that Promote Skills Required of Musicians in the 21st Century
While the majority of time in music school is spent developing and refining various musical skills, there is evidence to suggest that young music graduates must be entrepreneurial as they pursue careers in music (Beeching, 2010; Bennett, 2012). Yet, in many schools of music, when curricular reforms are undertaken the development of musical skills still trumps cultivating entrepreneurial thinking, due to the limited number of hours in the curriculum. This paper explores service-learning projects that have been implemented by faculty throughout the country (at both the undergraduate and graduate level) that promote the development of entrepreneurial skills which can be transferred to the real world upon graduation. The service-learning projects highlighted during the presentation might serve as catalysts for faculty to develop meaningful projects in their own courses that will support both the broader profession (through student service) and the future professional engaged in the learning (though practical and

meaningful projects).

Pike, Pamela
Exploring How We Communicate Our Professional Value within the University
The 1997 publication of Ernest Boyer's The Scholarship Reconsidered provided musicians in higher education with tools for placing value on teaching, the scholarship of discovery and creativity, and service. In an era when there is increased emphasis on faculty accountability and student outcomes, on the Science, Technology, Engineering and Math (STEM) subjects in universities, and few systematic means for placing empirical value on the creative scholarly work of music faculty, the time has come to renew discussion on how we articulate the value of the arts on university and college campuses.

There is little doubt that music faculty are productive; annual reviews report high numbers of performances, research publications, and professional presentations. Additionally, student assessments often show that students are learning the requisite skills of music performance. However, music administrators must have suitable metrics that demonstrate the value of both faculty members' creative scholarly work and student learning within the larger university and community if music schools are to be considered vital assets to the university.

During the forum, members of the committees for Music in Higher Education and Music Business and Industry will explore issues being faced by faculty and music administrators who are increasingly seeking ways to articulate the value of our work. The forum discussion will include engagement with audience members from the CMS community. Following the forum, the committee will identify a set of shared values that must be communicated to upper administrators and publish a document, including metrics for valuing of faculty members' creative scholarly work and student outcomes.

Pike, Pamela
Professional Expectations and Daily Realities: A Case Study of How Successful Music Graduates Really Earn a Living during the First Five Years in the Profession
It has been well documented that successful 21st-century professional musicians avail of various entrepreneurial skills, in addition to availing of musical and performance abilities. While some educators are discussing important skills that support professional development and projects that make learning more meaningful, many undergraduate and graduate music programs still train performers using a 19th-century-inspired curriculum. This exploratory case study sought to understand the experience of recent piano graduates (n=8) who were employed as musicians in five communities across the United States. Data was collected and triangulated through written surveys, in-depth interview transcripts, supporting documents, and member checks. The constant-comparative method was used to identify themes common to the young professionals. The majority of their salaries came from teaching music, though they earned additional income through collaborative performance opportunities, and part-time non-music work during their first year in the field. Each availed of numerous networking opportunities, with active participation in the local teachers association emerging as the most important tool for each musician. These particular participants would have benefited from strategic business and technology training during their music studies. Although findings of case studies are not generalizable, the results suggest that current music curricula may need some revision to prepare young professionals for the realities of life as a 21st-century professional musician and raise questions that tertiary music educators should consider prior to undertaking curricular modifications.

Plazak, Joseph
Open Forum: Transition Triumphs & Pitfalls: Thoughts to Help Students & Young Faculty
Perhaps some of the most productive and engaging moments for students in recent CMS conferences have come during the student forums. In San Diego, twenty-four undergraduate and graduate students from various disciplines and regions, along with several faculty, including those not on the Student Advisory Council, attended. Topics in recent forums have included:

1. The procedure to establish a student chapter
2. The advantages/disadvantages of attending graduate school directly after undergraduate degree (specifically in terms of music education)
3. Options for collaborative research (with students and faculty)
4. Strategies for efficently dealing with transitions (moving from one stage of your professional career to the next).
5. Collaborative relationships with teachers from other subject areas.
6. Online courses (what has and has not worked)
7. Mentoring in and outside of your institution.

The purpose of this open forum is to continue the exchange of ideas that has been generated by students during recent CMS conferences. As we learn more about student challenges and solutions, this will likely provide valuable insights as we seek better ways to support students while they plan for the future.

Price, William
see Pike, Pamela (*Exploring How We Communicate Our Professional Value within the University*)

Rabideau, Mark
see Drapkin, Michael (*Ideas to Action: A 5-Stage Framework for Exploring Music Careers Outside of the Academy*)

Ramirez, Miguel
From Dachau to La Paz: Erich Eisner and the Confluence of Jewish, Austro-German, and Bolivian Music Traditions
Like other Jewish musicians of his time, Erich Eisner (1897-1956) fled Nazi Germany to start a new life and career abroad. Following a short detention in Dachau in the aftermath of *Kristallnacht*, Eisner managed to leave Germany. In late 1939 he found a new homeland in Bolivia, and as a token of gratitude for his adopted country he composed the *Cantata Bolivia* (1941), an ambitious work for soloists, chorus, and orchestra. In 1945 Eisner was entrusted with the creation and direction of the Bolivian National Symphony, and as the conductor of this orchestra he promoted the music of local composers and became an early champion of Bruckner and Mahler in the region. Indeed, he conducted the Latin American premiere of two Bruckner symphonies—a remarkable achievement given the limitations of the Bolivian musical establishment.

My paper addresses Eisner's music and conducting career against the backdrop of his diasporic experience, particularly the ways in which his tribulations in Nazi Germany affected his compositional and conducting choices. It also addresses Eisner's motivation for performing the music of Bruckner—an intriguing choice for a musician who was marginalized by the very National-Socialist cultural authorities that promoted the Brucknerian symphonic legacy. More generally, the paper explores the response to Austro-German symphonic repertoires in changing geopolitical contexts, the qualitative changes that Eisner and other musician-refugees introduced into the cultural life of Latin America in the 1940s and 1950s, and the intersection of European and indigenous music traditions in the region.

Rees, Mary Anne
American Higher Education: The Evolving Role of the Music School Dean
Between 1865 and 1900, higher education in the United States expanded its liberal arts programs to include specialized study in the various arts and sciences, resulting in the creation of the academic professional school. These new academic units created an increasing need for academic deans and department chairs. By the turn of the century, professional schools of music as well as specialized instruction in music was added to American campuses which created the need for music administrators and deans.

Initially, the music school dean provided only academic leadership and a connection to the campus President. Over the years, that role has evolved into a multi-faceted position that today includes fund-raising and public relations, increasing the credit hour production, planning and managing operating and personnel budgets as well as affirmative action and other legal issues. Over the last decade, literature targeted at academic deans has increasingly included issues related to distance learning, technology, student retention, admissions, abuse and harassment policies and even suicide prevention. Addressing these numerous exterior issues while providing leadership to an academic music unit has made today's role of music dean unrecognizable when compared to the late 1800s.

This historical paper will address the music dean's role through history (late 1800s to present day) and how external issues have affected the leadership of music in higher education. In addition, this paper will also include data on the changing role of the dean from NASM.

Rice, Timothy
see Campbell, Patricia (*Report of the Task Force on the Undergraduate Music Major*)

Robbins, Malcolm Scott
Long Time, Waiting to Hear the Sound: Progressive-Rock Compositions as Pathways to Advanced
    Topics in Rhythm and Meter
In my teaching, I frequently incorporate progressive rock compositions in courses for upper-level music theory students. This presentation allows me to share some pedagogical approaches and observed experiences, utilizing selections by Rush, Yes, Neil Young, and the Beatles.
The presentation utilizes active listening, as well as score excerpts I have notated. As a lecture incorporating guided listening, activities for participants include activities in which they are asked to mark inflection points on the notated scores in order to discern the hidden polymeters in progressive rock compositions. My approach is not merely to present the compositions, but to include the pedagogical strategy I use in presenting each one – these strategies include rhythmic dictation, listening for polymetric relationships, and isolating stereo mixes to pull out different metric strata in the compositions.

This is a session in which I share not merely examples of advanced rhythmic and metric concepts, but in which I provide solid and innovative pedagogical approaches. Additionally, I illustrate how one can use polymeter in progressive rock music to make connections to contemporary art music composition practice and to the relationship of text and music and even the relationship of music to the sociopolitical movements of its time. This presentation also provides useful insights for instructors in recognizing the differences in the performance background and listening perception of classically trained and popular musicians. The presentation includes time for discussion and questions at its end.

Roberts, Rachel
see Beckman, Gary D. (*Balancing Act: A Report on the Progress of Entrepreneurship Education in
Higher Education Arts Training*)

Rockmaker, Jody
Goin' Like Gangbusters
The cellist Michael Bersin approached me after a performance of my work, *Equal Partners* for violin
and piano. He was very excited about the composition, and wanted a similar piece he could perform.
Never one to turn down a request from one of my talented colleagues, I tried to write a piece that would
capture Tom's passion and enthusiasm for making music, as well as provide an opportunity to showcase
Tom's virtuosic playing. *Goin' Like Gangbusters* is a short ditty, alternately bombastic or flowing and
lyrical, meant to highlight the players' talents.

Rossow, Stacie
Choral and Vocal Music of Ireland: Past, Present, and Future
Why can we not find prominent Irish composers, especially those of choral or solo vocal music, from
between 1400 to around 1900? Even in his monograph *Choral Repertoire*, Dennis Schrock does not
include Ireland as a geographic location and the only composers that he includes that are of Irish birth
are listed as "English composers." This lack of inclusion is not a mistake even though Ireland has a long
and beautiful musical history, possibly more ancient and integrated than most. My lecture addresses the
elements of Irish traditional music, both song and dance, and why they did not transcend into high art
music in the same manner as can be seen in almost every other region of the world. Furthermore, I will
explore why so few of those known Irish composers wrote for the solo voice or choral ensemble, which
were of course the primary means of expression throughout much of Europe. It is my belief that the lack
of composers, and thus choral music, is in direct correlation to the social and political elements that
governed this island-nation and that new music that includes the traditional elements is far more a
combination of Medieval or Renaissance styles with a modern influence. In conclusion, this project, by
closely examining the history of the nation, brings into focus the new musical practices in an ancient
musical tradition.

Rudoff, Mark
A Theory Professor and a Cello Professor Walk into a Bar
This forum considers two questions: What do studio teachers wish theory teachers talked about in the
classroom? What do theory teachers wish studio teachers talked about in the studio? For more than a
generation, the implicit goal of musicianship courses has been to connect theoretical concepts to the act
of making music, yet even the most accomplished students often fail to synthesize their theory
coursework and their instrumental or vocal practice.

We suggest that the problem lies in the fact that theory and studio teachers often leave students to make
connections between performance and analysis on their own. This inadvertently sends a message that
synthesis is an 'extracurricular'—and therefore optional—activity. It is up to instructors to spark
curiosity about the workings of musical language by experimenting with analytical techniques,
repertoire choices, classroom and studio methodologies. We describe our own experiments and propose
that the knotty problems of musical interpretation are the meeting place for discourse between theory
and performance.

Finally, we argue for a fundamental shift in emphasis. Performance and theory faculty must both let go
of their gatekeeper mentality, the notion that students cannot engage deeper questions of musical
meaning until after they acquire basic skills such as playing immaculate scales in thirds or recognizing a

French Augmented Sixth at first hearing. Instead, all faculty must begin with the question: how will the content I am teaching make the student a stronger, more persuasive, truly independent musician?

Ruthmann, Alex
Designing, facilitating and learning within a Music MOOC: A Case Study of Play With Your Music
Massively Open Online Courses (MOOCs) are a hot topic in higher education. Common criticisms include the issues of corporatization, quality concerns, and commoditization of education. Following a long tradition of distance learning in music education, we are now seeing accredited undergraduate through doctoral online programs in music start up across North America. At the other end of the spectrum, millions of people are learning music informally online through free educational content available online via blogs and videos.

This presentation/demonstration presents a case study of the Play With Your Music (PWYM) MOOC launched in November 2013. PWYM was developed as a research project in partnership with two major universities and a non-profit open learning provider. The PWYM MOOC was designed for participants across a wide range of experience in music production, with the aim of being most useful to novices. The course content only requires Internet access and a good pair of headphones, as all interactive tools and content runs in a modern web browser. All content is published as open content and there are no fees to take the courses.

The presenters will begin with an overview of the PWYM MOOC structure and their experiences serving as course designers and facilitators, learning across and adapting the course over multiple iterations. Exemplars of student work, reflective assignments, and collected stories of participants' experiences will be shared. The presentation will conclude with a critical presentation of challenges and issues faced throughout the process, and provide opportunities for audience questions and interactions throughout.

Salmon, John C.
Dave Brubeck's Milhaud-Inspired Piano Pieces
While Darius Milhaud (1892-1974) had many composition students, including Burt Bacharach, György Kurtág, William Bolcom, Philip Glass, Steve Reich, Karlheinz Stockhausen, Iannis Xenakis, it is arguable that none was more deeply influenced by the famed Les Six composer than Dave Brubeck (1920-2012). Brubeck, still smarting from two unsuccessful lessons with Arnold Schoenberg, found encouragement and support from Milhaud at Mills College in 1946. He also found a source for his emerging musical language. Many of Brubeck's compositions reveal Milhaud's tutelage through clearly identifiable characteristics. In this lecture-recital, I will play four of Brubeck's most Milhaud-inspired piano pieces: "Sun Up" from Reminiscences of the Cattle Country (1946), "The Duke" (originally titled "The Duke Meets Darius Milhaud") (1958), "Overture" from Glances (1976), and "Remembrance of Madeleine Milhaud" (2008).

Each of these works reflects specific traits of Milhaud's musical language. For example, "Overture" from the four-movement suite Glances has the same bright spirit, C major pandiatonicism, and use of bitonality as found in Milhaud's Scaramouche Suite. "Remembrance of Madeleine Milhaud," written just days after the death of Milhaud's wife Madeleine, has clear references to Milhaud's "Romance" from Trois Rag-Caprices: Brubeck opens with a melodic gesture taken from "Romance," both works are in F major, and Brubeck puts the character marking "Tenderly," a direct translation of Milhaud's marking "Tendrement." Above all, Brubeck always seems to emulate Milhaud in his forthright musical expression, ingenuousness, and joyous mixture of popular idioms with sophisticated musical techniques.

Sanders, Carolyn
Female and African American in a Biased World: The Remarkable Career of Swing-Era Trumpeter
Ernestine "Tiny" Davis

Ernestine "Tiny" Davis was born in Memphis, Tennessee in 1907. Having gained the nickname of "Tiny" in connection to her large size, she was a jazz trumpet player and vocalist whose professional career began in 1937, as a member of the International Sweethearts of Rhythm. This was a group connected to the Piney Woods School she attended in Mississippi. Davis became a featured soloist of the Sweethearts, gaining the attention of jazz greats such as Louis Armstrong, who offered her ten times her current the salary to play in his band, but she was so dedicated to her own band that she turned him down.

The Sweethearts' audience exposure, especially in the South, was limited compared to the white, male swing-era bands of the day, due primarily to the racism and feminism issues that existed. Their following with black audiences, by comparison, was huge.
Davis split from the International Sweethearts of Rhythm in 1941. She joined with other women to form a band that traveled extensively. They performed in several major theaters, including the Apollo Theater in New York and the Howard Theater in Washington, D.C., where their debut set a box-office record of 35,000 patrons in a single week.

This paper will explore the career of Davis, specifically as it relates to working as a jazz artist during the Swing Era and after, with a focus on the challenges brought about by competing in a white, male-dominated arena during a time of significant prejudice in the United States.

Sarath, Ed
see Heuser, Frank (*Improvisation, Meditation, and Consciousness: Restoring a Spiritual Vision in Musical Study and Practice*)

Sarath, Ed
see Campbell, Patricia (*Report of the Task Force on the Undergraduate Music Major*)

Saunders, Tiffani
see Graf, Sharon (*No Woman No Cry, To Kill Mockingbird and a "Married Life" (from Up): Narratives, Ontology and Epistemology through Music Examples*)

Schlabaugh, Karen
see Tirk, Suzanne (*The Influence of Mary Jane Colter's Architecture on Roshanne Etezady's Composition "Bright Angel" for Clarinet and Piano*)

Schmidt, Patrick
see Rudoff, Mark (*A Theory Professor and a Cello Professor Walk into a Bar*)

Schmunk, Richard
see Pike, Pamela (*Exploring How We Communicate Our Professional Value within the University*)

Schneeweis, Charlie
One Second of Sound: Musique Concrete for Beginners
Teachers faced with a roomful of students of varying abilities wanting to study electronic music or composition for the first time are charged to create meaningful project work that addresses a multitude of challenges. In addition to the reality that many budgets for equipment and classroom resources are shrinking, teachers contend with students who have marked learning differences, unequal competence in music theory and compositional technique and who often lack confidence in their ability to engage in critical thinking or creative self-expression.

One thing most all students and teachers have in common is access to a computer. Herein lies a solution. Object-based interfaces in many software programs offer educators an opportunity to engage students with diverse learning profiles because the mode of learning is both aural and visual.

This lecture/demonstration employs the use of one such freeware program, *Audacity,* to demonstrate how to create a piece of Musique Concrète from one second of sound provided by the audience. We will prepare the composition by manipulating the sounds and digitally mimicking effects obtained by using tape-based techniques available on early tape recorders, the inspiration for this experimental, historically situated musical compositional style.
The main value of this approach is that it speaks to all abilities and fosters a sense of equity across learning styles in the classroom. Every student becomes a composer and each is encouraged to begin to develop a personal technique and embark on a process of creative self-expression.

Schwartz, Jessica
Can You Teach Us Notes?: Musical Pedagogies in the Marshallese Diaspora
This past summer, at a recording studio of a Marshallese man living in Springdale, Arkansas, I interviewed Marshallese musicians—from hip-hop artists, around twenty to thirty years old, to a founder of the Marshallese string band genre. We spoke about musical details (rhythmic gestures, melodic contours, and different scales) and considered the ways in which the Marshallese language and poetic beliefs transformed Japanese and American musical structures that arrived through missionary work, militarization, and contemporary media networks. While our conversations often centered on how the physical feelings of the sung words and their polyvalent, often untranslatable meanings connected the musicians' voices with the oral histories and life worlds of their elders, we also focused on cultural representation and socio-sonorous imprints of global exchanges (e.g. nuclear testing) pertinent to their diasporic conditions. Leaving one interview I asked if my interlocutors had any questions for me. One influential hip-hop musician said, "Yes. Can you teach us notes?" The question, alongside recent work on cross-cultural analyses of world music (Tenzer and Roeder 2011; Tenzer 2006), reinvigorates a longstanding discussion concerning cross-cultural musical transcription. Framed by the need to take seriously interlocking musical and social systems of diasporic communities, this paper poses interpretive challenges to existing models of musical transcription, analysis, and pedagogy by proposing a systematic engagement of graphic representation with musical ethnography. Working with the Marshallese diasporic community in Arkansas, I share collaborative musical transcriptions and ask about the potential impact of certain notational decisions on intergenerational transmission and cultural outreach efforts.

Scrivani-Tidd, Lisa
Hail! Hail! Rock 'n' Roll: Chuck Berry the Innovator
Hailing from St. Louis, Missouri, Chuck Berry has been called the Father of Rock and Roll. His music defined rock and roll in the 1950s. Considered by many to be the first great rock star, Berry bridged the gap between the blues and rhythm and blues-based rock and roll. He blended America's roots musics in the 1950s to help invent rock and roll by grafting blues, rhythm and blues, country music, and jazz into his music. Merging country and blues roots in his first hit, "Maybellene," this creative pioneer of rock music followed with a string of classic '50s hits, the first anthems of rock and roll: "Roll Over Beethoven," "School Day," "Rock and Roll Music," "Sweet Little Sixteen," and "Johnny B. Goode." With his infectious sound, Berry was one of the first brilliant guitarists of rock and roll. He profoundly influenced many musicians who followed—from the Beatles and the Rolling Stones to Bruce Springsteen and Bob Dylan. Berry became one of the new music's first great stylistic innovators, one of the first rock and roll artists to both write and perform music; his definitive guitar style was as widely imitated as his clever lyrics. The first musician inducted into the Rock and Roll Hall of Fame, Chuck Berry has been cited as one of the most influential and creative innovators in the history of American popular music.

Shafer, Jennifer
A New Perspective: Franz Liszt and the Legacy of Beethoven
The comparison of two versions of a work by the same composer, such as Hindemith's two Marianleben cycles, or different editions of a Bruckner symphony, presents a fascinating form of analysis. Two versions of a work may present different creative goals, or they may demonstrate only small revisions. On occasion, a comparison might reveal some combination of these two possibilities.

Such is the case when comparing Franz Liszt's (1811–1866) two versions of the Marche Funèbre movement from Beethoven's Eroica Symphony. Liszt likely completed his first transcription around 1837, the year of the famous virtuoso contest in Paris between Liszt and Thalberg; the timing of the virtuoso "duel" would likely have influenced the transcription of the same year. By 1865, however, when Liszt revised his earlier version, he was no longer performing as a touring virtuoso. Liszt's admiration of Beethoven and his desire to be seen as Beethoven's heir is also considered as an influence on the two transcriptions.

While most of the individual changes are small, they present a slightly different aesthetic conception of the piece when considered as a unified whole. A detailed analysis of these two movements, considered in the context of the biographical details surrounding the composition of each, reveals a change in perspective during the decades that elapsed between the two versions of the piece.

Shanahan, Ellen Cooper
Bridging the Gap: Embedding Student Success into First-Year Theory Classes
While entering college music majors may have great potential as musicians, they may not demonstrate preparation for making the transition from high school to college or college to career. This paper chronicles research and practices put into effect for community college music majors transitioning into their first college experience from high school. A year-long process of success and engagement is examined, from recruiting to retention, highlighting the need for today's music student to have a clear and achievable picture of what is involved in being a successful music major in a two- or four-year college.

Shields, Kelsey
Alessandro Liberati and Kansas City in the Late Nineteenth and Early Twentieth Centuries
Alessandro Liberati (1847–1927) was a famous Italian-American cornetist, composer, and bandleader in the late nineteenth and early twentieth centuries. In addition to being a featured member of Patrick Gilmore's band, he also found success as a cornet soloist and as a conductor. He traveled around the country constantly, but he had a special relationship with Kansas City. Between 1888 and 1910, he performed at many of the city's amusement parks and was frequently billed as the "World's Greatest Cornetist." At each concert, his band presented a wide range of repertoire, including overtures, arias, waltzes, polkas, and many of his own marches and cornet solos. His most popular composition was the "Kansas City Star March" (1896), which he named after the city's newspaper. It became a hit across the nation, and Liberati even performed it for President William McKinley in 1899.

Today, Liberati's music lives on through recordings and live performance, including wax cylinders of Liberati and his band from 1914. There are two modern recordings of the "Kansas City Star March," one of which was included in the Heritage of the March project. Although Liberati's legacy has not been preserved like Gilmore's or Sousa's, his music is an important part of history and needs to be celebrated.

Sindberg, Laura K.
Evolution of an After School Band Project
The purpose of this session is to trace the evolution of an after school instructional program called Band Project. Band Project has two goals: to increase participation in music instruction among economically disadvantaged elementary school students and to expand hands-on opportunities for music education students in a University teacher preparation program. Given the increasing evidence that points toward working in the field as a way of promoting competence in the profession, this project serves as a model of engagement on multiple levels. Among the key points of this session will be philosophical underpinnings, planning and implementation, assessment of the work, and celebration.

The development of Band Project was highly collaborative among the participating school, music teacher, project director, and University School of Music. It began with a shared belief between a University music education faculty member and a public school music teacher who agreed that preservice music educators and young band students could reap mutual benefits from working together with support from the University students, and that particular focus on composition and improvisation would be particularly meaningful and important. In keeping with good practices of evaluation, all participants engage in regular assessment. The assessment takes many forms, including self-assessments completed by participating students, compositions, lesson plans completed by apprentice teachers, and weekly performances. In addition, data has been collected for a research study of this work and the ways in which it might contribute to preparedness for teaching as well as the impact of the experience on participating students.

Snodgrass, Jennifer Sterling
see Leupold, John (*Concurrent Collaborative Analysis*)

Snow, Jennifer L.
see Pike, Pamela (*Exploring How We Communicate Our Professional Value within the University*)

Soto, Amanda C.
see Benedict, Cathy (*Neoliberalism and the Academy: The Music Education Marketplace*)

Soto, Amanda C.
Mexican American Musical Expressions in the Music Education Classroom
Conjunto is a traditional folk music that originated in the borderlands of South Texas with roots from Mexico. It has become a symbol of pride and cultural identity for many Mexican Americans. As conjunto spreads across the country, it mirrors the migration of Mexican Americans, their assimilation into American society, and their acknowledgement and preservation of their cultural roots. This music is woven into the cultural fabric of Mexican American children and youth, with many of them singing along, dancing to, and performing this music. Music is a space that is used to create and confirm one's identity. Conjunto music should be included in the music curriculum because educating a child without reference to his or her identity and culture within the curriculum can have potential negative effects on minority students learning, thus widening the gap between the identities of minority children and of the identity of the curriculum presented in the classroom.

Students are interacting with the conjunto music tradition in a variety of ways within the traditional school music programs. These interactions reveal the cultural connections and pride to a genre of music that is an integral part of their cultural and family soundscape as they perform in school concerts and events, regional festivals, and paid private gigs. This poster will reveal the various of ways students are participating in conjunto ensembles at the elementary, middle and high school level in South Texas and how *Tejanos* (Texas Mexicans) are reclaiming the musical soundscape within the traditional music classroom.

Stamatis, Yona
see Graf, Sharon (*No Woman No Cry, To Kill Mockingbird and a "Married Life" (from Up):
Narratives, Ontology and Epistemology through Music Examples*)

Stamp, Andrew
Back to Square One: Utilizing Spanish Folk Music as an Introduction to World Music and
Cultural Studies
Schools in the United States today are gradually moving in a direction that places an emphasis on cultural studies. This is evidenced by content standards in several states, such as Ohio, requiring music teachers to discuss with students the cultural significance and meaning of music (education.ohio.gov/topics/academic-content-standards). For the music educator, this poses the problem of finding effective ways to teach world music and culture ways that are meaningful to their students. The music of Spain provides an excellent starting point for cultural explorations to be made for young students.

Aside from having roots in Western European Art Music, Spanish music also stems from folk traditions of both Celtic and Moorish cultures. This combination of influences gives young students a chance to learn more about not only their own culture, but also a chance to learn about western folk culture (through Spain's Celtic influence) as well as Middle-Eastern culture (through its Moorish and Romani influences). This paper will first explore Flamenco as an outcry by the Romani population of Spain against the oppressiveness of the Spanish Inquisition after the Reconquista. Then, it will show how students in the United States can grow to better understand this symbolism by connecting it to their own culture.

Standerfer, Stephanie
see Hunter, Lisa R. (*Curriculum Design and Revision in an Assessment Culture*)

Stanfield, Logan
see Nelson, David (*Is My Passport Still Current? Taking a Student Group Abroad*)

Steely, Katherine
see Arnone, Francesca (*Exploring Broughton's The Fingerprints of Childhood (2002)*)

Stolz, Nolan
Ghost Town Miners
I began composing this piece during an October 2012 residency at Goldwell Open Air Museum in the ghost towns of Bullfrog and Rhyolite. Situated in the Bullfrog Mining District near the Nevada-California border, Bullfrog and Rhyolite are rich with items left by their residents over 100 years ago: particularly glass bottles and pieces of wood and metal. The piece begins with many small rocks dumped onto a large bass drum (to represent the land) and a rhythmic theme played on pieces of metal (to represent a miner hard at work). As the theme continues, another performer plays the theme in canon, but at a slightly faster tempo, as if the miner is working on a similar task, yet independently. After another "miner" begins the theme at an even faster tempo, two more "miners" enter playing rhythmic motifs on pieces of wood at tempi of their own choosing. The polytempo creates rhythmic complexity out of simple rhythmic material. In a section near the end of the piece, the "miners" choose their own tempo and decide how many times to repeat their motifs. Because of this element of indeterminacy, they reach the penultimate section at different times, and as a result, perform the music written in rhythmic unison as a six-part canon.

Szewczyk, Piotr
Very Angry Birds
The piece depicts a sound world of musical ideas based on imaginary bird calls. The imaginary bird calls become the musical gestures and materials that propel the dramatic narrative of the piece. The piano part serves as a rhythmic and structural foundation for the bird calls to emerge from the violin part, where all the bird calls appear. The piece is set in ABA' form: slow middle section and fast, propulsive outer sections. The violin has an incredible potential for mimicking various bird calls and in this piece I push the violin to its technical extremes to elucidate the sonic palette with various combined techniques. Being a violinist myself I experimented at great lengths to invent new expressive sonic gestures imitating the complexities and sophistication of bird calls. In the middle section I'm using col legno swipe from bridge to the fingerboard to create an eerie, continuous shimmer as an example, along with variety of other techniques throughout the piece as glissandos, ricochets, harmonics, rhythmic patterns, wood tapping, tremolos, sul ponticello, pizzicato, indeterminate pitches etc.

Takasawa, Manabu K.
see Nemko, Deborah (*Is the Use of Portfolios in Assessing Music Performance Outcomes in Applied Music "All That and a Bag of Chips?"*)

Takasawa, Manabu K.
The Serpent's Kiss: Rag Fantasy by William Bolcom
Equally comfortable with art and popular music, Pulitzer Prize winner William Bolcom's compositions are sophisticated yet accessible, transcending genres and mixing styles. Together with the late William Albright, a colleague at the University of Michigan, Bolcom has brought a revival of ragtime in the tradition of St. Louis native Scott Joplin.

"The Serpent's Kiss" is the third movement of a four-movement suite, *The Garden of Eden,* with each movement having some reference to the famed story in the Old Testament. The mood in "The Serpent's Kiss" moves from demonic to carefree to frantic, and includes unusual instructions for stomping, slapping and clicking the tongue while playing adding excitement to the composition as well as keeping the performer on his toes.

Taylor, Kristin Jonina
A Composer at Play: Works for Flute and Piano by Thorkell Sigurbjörnsson
Thorkell Sigurbjörnsson (1938–2013) was a seminal figure in Icelandic musical life as a teacher, pianist, arts administrator, music critic, radio personality, and composer. He remains Iceland´s most prolific composer with a compositional output of over 350 works. His pieces demonstrate a masterful grasp of every compositional style of the 20th century, including twelve-tone writing, neoclassicism, neo-Romanticism, pointillism, minimalism, atonality, and extended techniques.

The proposed presentation traces Thorkell Sigurbjörnsson´s development as a composer through three extraordinary works for flute and piano: Kalaïs, Osloreel, and two movements from Að vornóttum: Five Nocturnes. Special attention will be given to the remarkable variety of styles and compositional influences of these works as well as a brief discussion of the performers for whom the works were written (Robert Aitken and Manuela Wiesler).

This performance will speak to the highly under-represented music, musicians, and communities of Icelandic composers. Much attention is given to popular music of Iceland, but there is little-to-no awareness of crucial figures such as Thorkell who worked to construct an active musical community in Iceland during the 20th century.

Thompson, Jason
see Gallo, Donna (*Appreciating Music Appreciation: Broadening Musical and Sociocultural Perspectives*)

Thompson, Virginia M.
see Arnone, Francesca (*Lightning Mentoring Sessions*)

Tirk, Suzanne
The Influence of Mary Jane Colter's Architecture on Roshanne Etezady's Composition "Bright Angel" for Clarinet and Piano
The Clarinetist's Commissioning Consortium, a non-profit group of university clarinet professors from across the United States, commissioned Roshanne Etezady's composition for clarinet and piano, *Bright Angel*, in 2007. *Bright Angel* was inspired by the designs of early twentieth century architect, Mary Jane Elizabeth Colter (1869–1956). Each movement of the work revolves around a different structure found at the Grand Canyon: Lookout Studio (1914), Phantom Ranch (1922), Hopi House (1905), Hermit's Rest (1914), and Bright Angel Lodge (1935).

Establishing a distinguished career (1902-1948) as an architect and designer for the Fred Harvey Company and the Santa Fe Railway, Colter's style elevated the importance of cultural heritage and natural environment in both exterior and interior architectural design. At a time when architectural styles in the United States mimicked those in Europe, Colter's designs reflected a truly different aesthetic, whether it was in recreating Native American ruins or basing her designs on early pioneer structures. Her purposefully simple, imaginative and historically accurate structures were influential in the evolution of the National Park Service rustic style, which flourished from 1916 to 1942.

I will present a 25-minute lecture recital that briefly examines Etezady's compositional process and how she chose to reflect in her music, the design and meaning of Colter's Grand Canyon structures. The presentation will include information from interviews with the composer, photographs of the structures in the Grand Canyon, and selected performances from the work.

Torres, George
see Enz, Karalyn (*The Intimacy of Expression: Implications of Performance Indications in Mompou's Impresiones Íntimas for Guitar Arrangement and Performance*)

Tyrrell, Sarah
see Everett, William (*Confluences: Integrating Music into an Interdisciplinary General Education Curriculum*)

Tyrrell, Sarah
see Gibson, Mara (*MUSE: A Collaborative Approach to an Interdisciplinary Freshman Experience Course*)

Vanderburg, Kyle
Creatures from the Black Bassoon
Creatures from the Black Bassoon is an acousmatic work consisting entirely of processed and unprocessed bassoon sounds. The work explores the attributes of a variety of animal-like and environmentalish sounds, including key clicks, reed squeaks, multiphonics, and other traditional and extended techniques. These sounds were organized by similar properties into characters, which were placed in a number of tableaus of length based on the golden section. Certain tableaus in the work are designated as "windows", where developmental method is determined by significant contrast to the surrounding sections.

Vaneman, Christopher
What It All Means
The Juggler, Marc Chagall's scintillating but gnomic 1943 painting, is in many ways absolutely typical of the artist's middle-period work; many people have noticed that. What they haven't noticed is that it also happens to be a perfect visual realization of one of the important ways music functions both within us as individuals and among us collectively.

In the picture iridescent colors frame a kaleidoscopic range of figures, representatives of Chagall's private and metaphorical iconography. A close (and yet lightning-quick!) analysis of its construction and symbolism reveals it to be a sort of interior dialogue on the meaning of art and the role of the artist. The painting's language of allusion and connotation is analogous to that of music – abstract and connotative, allusive and (as has been pointed out) elusive.

Knowing and understanding this particular picture can offer us as musicians an invaluable clear window into the opacity of musical language, a mode of communication many of us have been working in for so long that we've forgotten both how esoteric it is to the non-initiate and how powerful it has the potential to be. Chagall's surrealism chooses connotation over denotation – chooses, in effect, the power of music over that of words. In grasping what this picture means, we grasp how music works and how powerful we musicians and music educators are: open up to audiences and students the abstract and connotative language that can be so necessary for explaining what life is all about.

Vaneman, Kelly McElrath
Isorhythmic Legos
Legos are fantastic learning toys. By playing with them, children both learn basic concepts in construction and design and stretch their creative boundaries. Though building a lego castle or rocketship can produce moments of frustration, kids across the globe discover that the pleasure at working through the process and viewing the final product is worth the difficult labor.
Traditional music history courses expect our students to learn complex concepts only by using their eyes and ears—reading textbooks and listening to recordings—to exclusion of actually "playing" with the materials. In my freshmen-level Medieval music history course I've designed a series of composition assignments that get students to "play" with their materials in much the same way that kids play with legos. Each student begins the semester by writing a Gregorian-like chant. They can direct the chant towards any religion they choose (including any that they invent), but the musical characteristics and neumatic notation must mirror that of chant. As the semester progresses, they trope a portion of their chant into a sample of discant organum by adding rhythms and a second voice. They then trope that organum into an Ars Antiqua motet by adding additional text and a third line (also with text.) Finally, they use their original chant as the basis for an isorhythmic motet.

Through these assignments the students learn basic concepts in the construction and design of Medieval music while stretching their creative boundaries. Music Composition = Building with Legos.

Vega, Juan Carlos
Distance Learning Experiences of Music Teachers in a Master's Program
In this paper, I explore the experiences of in-service music teachers who chose to pursue a master's degree in music education through distance-learning. I examined the motivations for choosing to pursue their degree via distance-learning; the benefits teachers reported as a result of enrolling in the program; the challenges teachers faced when studying in an online graduate platform; and, the learning experiences teachers found significant for their profession and teaching environments. Teachers who pursued a master's degree in music education by distance-learning from Puerto Rico in an institution based in the United States comprised the sample.

Results depicted that the experiences gained by the music teachers increased their capacity in teaching pedagogy, theoretical understanding of the field, communication skills, and capability in handling technological issues. The salient disadvantages reported included a technological gap, reduced direct interaction with professors, a need for self-motivation, and a reduced practical ability between the moderators and the students. It was reported that distance-learning allowed the music teachers the capability to balance their domestic and professional responsibilities while studying at home. The main reasons for enrolling in an online program were a desire to excel in their careers, the lack of a geographically closer option, professional and/or family lifestyles, a need for increasing academic knowledge, and a need to improve teaching capability. It is expected that the knowledge gained from this study will expand both scholars and prospective students current understanding of distance-learning as an educational model, especially in the music education field.

Walters, Andrew B.
Pushing Buttons
No Program Notes Submitted

Ward, Keith
see Dobroski, Bernard J. (*The DMA at Sixty*)

Wendland, Kristin
Tracing Tangueros Julio De Caro, Anibal Troilo, and Osvaldo Pugliese: Argentine Tango
    Instrumental Music from 1920–1950
This session will examine three tangueros or tango musicians/composers who established tango as an art form in Argentina during its Golden Age from 1920 to 1950. With a transdisciplinary approach encompassing musical scholarship, performance, and pedagogy, they will trace the musical connections between Julio De Caro (1899-1980), the father of the new guard of tango music, Aníbal Troilo (1914-1975), the icon of tango's Golden Age, and Osvaldo Pugliese (1905-1995), the culmination of tango symphonic style. Through an analysis of scores, recordings, video footage, and original memoires, the presenters will provide a foundation for understanding this Latin American popular music genre. They will show how these three tangueros created and solidified Argentine instrumental tango music into a dynamic art form that continues today.

The cross-cultural Argentine tango grew out of a confluence of Argentine, European, and African influences at the turn of the twentieth century; however, the art form's basic musical parameters, namely melody, harmony, rhythm, instrumentation, form and performance practices, were not established until the 1920s with the Sexteto de Julio De Caro. Therefore, the presenters will begin their session by defining these parameters through the examination of De Caro's "Boedo" as performed by his 1920s Sextet. Then, they will describe how the art form progressed and expanded in the hands of Troilo, specifically with his 1940s orchestral arrangement of "Pa'que bailen los muchachos." Last, they will discuss how Pugliese brought the art form to its symphonic fruition in the Golden Age through an analysis of his 1950s "La yumba."

Whiting, Benjamin
FL
This electroacoustic piece was inspired by my experiences living in the state of Florida during my high school and early college years, witnessing how greed, opulence, extravagance, and above all, human beings' need to warp, pervert, and destroy for the sake of our own amusement has ravaged the ecology of a once beautiful place on Earth. I have fashioned this piece in a kind of rotational form, with each successive cycle bringing with it further distortion and decay to the original musical material. With each successive rotation the continually weakening voice of nature is drowned out by the sounds of industry and the "fun" found in theme parks and at eroded, overdeveloped beaches.

Wilcox, Stephen P.
see McClellan, Robinson (*Massive Online Music Theory Courses: Tools and Approaches*)

Willey, Robert K.
The Composition and Production of Layered Loops in Hip Hops: A Historical Perspective
Hip Hop is underrepresented in the curriculum of songwriting and music business classes relative to its status in popular music. Some faculty are put off by its language and themes, and the lack of melodic and harmonic complexity. One way to include Hip Hop in the curriculum is by exploring its technologies and practices in historical sequence, in the same order that its practitioners traditionally learned how to produce it.

A series of exercises that the author has used in songwriting classes are presented, beginning with learning how to use a turntable to produce rhythmic effects ("scratching"), followed by seeing how to create break beats using turntables and a mixer, like MCs and DJs did in the 1970s. The third step is to move to digital samplers and sequencers as the community did in the 1980s and 90s, making it possible to the build up textures with multiple layers combining a variety of sources.

Hip Hop continues to be based on looping structures consistent with West African musical traditions of repetition and variation, with forms organized around the addition and subtraction of elements rather than from changes in harmony and melody. After the turn of the century changes in copyright law made it prohibitively expensive to include large numbers of samples in new songs. In the fourth lesson, students create their own computer-based patterns as is done in contemporary production.

Williams, David A.
Confluence to Confusion: Music Education, Culture and Community
This Lightening Talk will include a look at the history of the music education profession in the United States and highlight its inability to remain culturally relevant. From a beginning that was taken straight from popular culture and community, the profession quickly became lost in confusion between the desire to remain true to tradition and the need to change with the times. Topics will include, 1) the beginnings; 2) reluctance to accept jazz; 3) distaste for rock; 4) aversion to the guitar; and 5) loathing of rap and digital musics. The concluding discussion will look at both the costs of our history and possible solutions for bringing back confluence.

Williams, David A.
The iPad in Live Performance
As part of our music program, where I teach, we have an iPad ensemble. The performers in this ensemble make music using iPads as instruments. They are iPadists. They play music from a diverse range of styles including arrangements of classical music, covers of rock songs, and original music written specifically for the unique musical capabilities of the iPad.

There are individuals who condone this activity, or at the very least, consider it less deserving than our traditional music making activities. This seems to be widely held notion. Music making on iPads is certainly not considered as honorable as making music in concert bands or string orchestras. This thinking is based on the belief that the iPad is not a REAL musical instrument. At best it's only LIKE an instrument, but certainly not worthy of study by serious musicians.

Our mistake in traditional music education is that we elevate the importance and worthiness of certain instruments. This is a mistake because it tends to marginalize other instruments, and by default, the musical styles with which they are usually associated - not to mention the humans that participate with, and gain meaning from, such musics.

This session will showcase possibilities for the use of iPads in live performance, including an overview of performance practices, how this ensemble is being used as a curricular model for students, and an examination of the equipment required.

Wyatt, Ariana
OPERAcraft: Using Minecraft to Create Opera
The presenters will demonstrate their arts outreach project OPERA*craft,* in which the presenters worked with a team of high school students to create an original opera using the video game Minecraft. Working with an interdisciplinary team of professors and graduate students in the School of Education, the School of Performing Arts, and the Department of Computer Science, a group of high school students created an original story, set the libretto to excerpts from Mozart operas, created a virtual set and avatars, and rehearsed controlling these avatars for a digitally staged live performance of the work. The final score was sung by collegiate singers, while the avatars were controlled by the high school students and the images projected on a 32 foot by 18 foot scrim. The Minecraft technology was retrofitted to include more body motion and to allow for voice-controlled mouth motion, making the stocky Minecraft characters more emotive and human. Music and Theatre professors taught the high

school students how to plan and stage solos, ensembles, and even a large-scale combat scene, transferring traditional stage techniques to a virtual set. By using technology, the team allowed a group of inexperienced high school students to create and perform in an opera. The presenters will discuss the process, the intersection of disciplines, the results of the assessment survey, and will share evidence of the rehearsal and performance processes.

Younker, Betty Anne
see Pike, Pamela (*Exploring How We Communicate Our Professional Value within the University*)

Yudha, Cicilia I.
Pianist and Composer Robert Casadesus (1899-1972): "Huit Etudes," Op. 28 and "Toccata," Op. 40
While Robert Casadesus's accomplishments as pianist and artist-teacher are well documented, his output as a neo-classical composer is often overlooked. Student of harmony and composition at the Paris Conservatory, Casadesus pursued composition with his performing career. He composed for the piano prolifically between 1916 and 1967. Yet, it is an enigma that he did not promote his own compositions in public until the 1940s. Thus, his music is still rarely performed today. In quality, these works stand alongside pieces by Poulenc, Prokofiev, Copland, and their contemporaries. Casadesus wrote expressively and intelligently for the piano, revealing a keen understanding of the physical demands and enormous color possibilities of the instrument.

This lecture/demonstration highlights a selection of Casadesus's piano music: *Huit Études*, Op. 28 (14 minutes) and the Toccata, Op. 40 (5 minutes). The selections reveal Casadesus's unique compositional voice, displayed in his handling of form, tonality, texture, and rhythm, while sharing, to a certain extent, idioms of Ravel, Debussy, *Les Six*, Stravinsky, Villa-Lobos, and Prokofiev. Although the Toccata is relatively popular because of its required performance at the Casadesus Piano Competition (now the Cleveland International Piano Competition), the eight etudes of Op. 28 are less known, but equally attractive and valuable. This lecture/recital aims to serve as a springboard for pianists searching for colorful and pianistic mid-twentieth century repertoire.

Zacharella, Alexandra
Fitting the Mold: An Inside Look at the Small College Band Program
Across the United States there are many Wind Ensembles and Symphonic Bands housed in large collegiate band programs that are deeply rooted in traditions and musical excellence. These university programs traditionally have established a climate and culture that enables the success of many of their ensembles and ensemble performers. For small colleges and regional university band programs, the climate and culture that exists in larger universities is not always prevalent. Small collegiate band programs are then faced with whether to fit the mold of the larger collegiate "war horses" or develop a symphonic band model that meets the needs of their program and students.

This poster session will examine the size and scope of small college and regional university wind programs. The presentation will explore common issues that directors in these programs face, including those of finding appropriate instrumental repertoire, recruiting the number of ensemble personnel needed to perform symphonic works, and having the instrumentalists or equipment needed to perform classic symphonic repertoire.

Additionally, the poster session will address working with traditional and non-traditional student performers to create a climate and culture within the university and the local community that promotes musical growth and development in the collegiate band program.

Zacharella, Alexandra
Music Where the Midnight Sun will (Almost) Never Set
The 2015 International Conference of the College Music Society will take place in late June in Scandinavia, with activities in Stockholm, Sweden, Helsinki, Finland, and in the middle of the Baltic Sea aboard an overnight cruise between these two capitols.

Hosted in Stockholm by the Royal College of Music (Kungliga Musikhögskolan) and in Helsinki by the Sibelius Academy (Sibelius-Akatemia), this conference will include an exploration of the rich cultures of Scandinavia.

This presentation will be a mutimedia overview of the highlights of 2015 International Conference of the College Music Society, including background information on the host institutions. The presentation will discuss the past and current musical environments of Scandinavia. The goal of the presentation is to generate enthusiasm for CMS's first international conference in Nordic Europe.

Zank, MJ Sunny
The Beginnings of Western Music Education in Japan
The history of westernized music education in Japan begins in 1853 with the arrival of the U.S. Naval fleet led by Commodore Matthew Perry. He delivered the U.S. ultimatum that Japan must allow foreign powers access to trade. There followed a period of civil unrest which ended in 1867 with the restoration of imperial rule. A number of changes in education were made with the modernization of Japan being the guiding force.

Diplomatic expeditions, which included educators, were sent to Europe and North America to observe how virtually all things were done in the west. Among the early changes that resulted from these expeditions was eight years of universal education of all children. Further, more advanced students were sent to study in Europe and the U.S. In terms of music education the most important person was Shuji Izawa who studied music in the United States under Luther Whiting Mason. This lead to Mason being invited to Japan to help develop plans for Japanese music education.

The direct outcome was that Izawa proposed the three projects to westernize the Japanese music curriculum. Music would be taught in the schools with careful observation to see if it could be successfully integrated. There was to be care taken that Japanese National music would be promoted in the future; this idea placed a heavy work load on the Gagaku musicians, but the reformers wanted a synthesis of Japanese and Western music.

Zigler, Amy E.
Ethel Smyth's String Quartet in E minor (1902-1912): One Composer's Decision to 'Lean In'
While the string quartet played a less prominent role in the oeuvres of many composers of the early twentieth century, writing a string quartet was still one way that a composer might claim his or her place in the canon. In 1902, after a decade of focusing on opera, Ethel Smyth composed the first two movements of her String Quartet in E minor. Ten years and two operas later, she added two more movements. The work was quite successful, obtaining several performances including the premiere by the Rosé Quartet.

Although scholars have correlated the work's completion to Smyth's Suffragette years, none have speculated why she started her string quartet, or why it took her 10 years to finish it. At a time when the string quartet was anachronistic, why did she bother? An examination of letters, memoirs, and contemporary accounts reveal that Smyth composed her quartet as a way to "lean in". Smyth wrote in 1902, "I want women to turn their minds to big and difficult jobs, not just to go on hugging the shore,

afraid to put out to sea." Her decision to finish the work is further testament to her ambition and foresight: with this String Quartet, Smyth intended to become an exemplar for future women composers.

~ END OF ABSTRACTS AND PROGRAM NOTES ~